




3 1761 06224725 9

EVERY MAN'S ENCYCLOPEDIA



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation



Presented to the
LIBRARIES *of the*
UNIVERSITY OF TORONTO

by

Hugh Anson-Cartwright



Miss Pauline Chase as "Peter Pan," the boy hero of Mr. Barrie's world-famous play, a role in which she has won the devoted allegiance of countless playgoers of all ages.

Photo, Elwin Neame

EVERY WOMAN'S ENCYCLOPÆDIA



INDEX

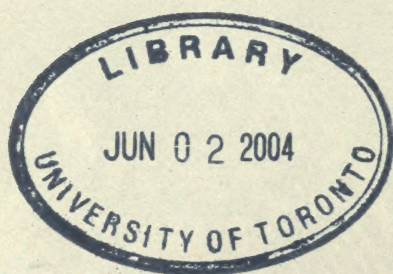


VOLUME VII.

PAGES 4417—5136



23-29, BOUVERIE STREET, LONDON, E.C.



INDEX

A

Aberdeen, Lady—Philanthropic and Social Work, 4640, 4764, 4858
 Accompanist, How to Become, 4751
 Accountancy and Bookkeeping for Women, 4954, 5078
 Triumph of Woman, 5096
 Adams Family—Potters, 4698
 Agriculture and Dairy Farming—Triumph of Woman, 4969
refer also to titles Gardens, Gardening, and Work
 Airedale Terrier, 4768
 Alexandra Club, 4967
 Allan, Miss Maud, 4965
 Alligators as Pets, 4767
 Anderson, Dr. Elizabeth Garrett
 First Woman Mayor, 4490
 School Board, Work on, 4489
 Andrea, Master, 4627
 Appliqué Velvet Trimming, 4567
 Apsley House, 5064
 Architecture—Triumph of Woman, 4970, 5095
 Argentine Tango, 4740
 Arts, 4525, 4653, 4773, 4879, 5005, 5117
 Music, Drawing and Painting, Literature, Stage, etc., *see those titles*
 Ashburton, Lady, 4808
 Ashwell, Miss Lena, 4964
 Australian Child, 4745
 Austria

Austrian Beauty, *to face* 4537
 Marriage Customs, 4841
 "Aylwin," Love Passage from, 4912

B

Babies, *see* Children
 Balmert—Law, 4992, 5110
 Balfour, Miss—President of Primrose League, 4584
 Banking—Triumph of Woman, 5097
 Barker, Mrs. Granville, 4731
 Barnett, Mrs.—Social Work, Hampstead Garden Suburb Scheme, etc., 4732
 Baths for Hygienic Purposes, 4631
 Beaconsfield, Lady, 4585
 Bead Lace Embroideries, 4787
 Beauty, 4417, 4574, 4637, 4808, 4897, 5037
 Beautiful Women in History, 4421, 4578, 4903, 5037
 Ashburton, Lady, 4808
 Castiglione, Countess de, 4578
 Prussia, Queen Louisa of, 4903
 Sutherland, Harriet, Duchess of, 5037
 Tyreconnel, Duchess of, 4421
 Valliere, Louise de la, 4662
 Beautiful Women of all Nations—
 Austrian Beauty, *to face* 4537
 Beauty Adorned, *refer to* Dress
 Children, *see that title*
 Dress—English Taste, 4658
 English Girlhood, 4657
 "Winifred, A Study of English Girlhood," *to face* 4657
 Marriage and Beauty, 5080
 Spring, Looks in, 4753
 Beauty Culture, 4417, 4482, 4574, 4632, 4810, 4897, 5040
 Diet—Number of Meals, 4898
 Gracefulness, How to Acquire, 4848
 Indian Clubs, Exercises with, 4420
 Useful Exercises, 4850
 Wands, Physical Drill with, 5040
 Hair, Care of, Hairdressing, etc., 4417, 4423, 4482, 4574, 4632, 4659, 4810, 4900, 4915
 Brushes, Cleaning, 4418
 Convalescence, Care During, 4482
 Court Coiffures, 4900
 Curling-tongs, Use of, 4418
 Cutting and Singeing, 4418
 Dance or Theatre Coiffure, 4574
 Debutante, Coiffure for, 4659

BEAUTY CULTURE—Continued

Hair—Continued
 Falling Out, 4419
 Fringes, 4810
 Hygienic Care, 4632
 Massage, Use of, 4418
 Ornaments, Home-made, 4915
 Pompadour Dressings, 4423
 Scurf, Treatment for, 4418
 Washing, 4417
 Rules for Health and Beauty, 4897
 Sleep, Importance of Sufficient Sleep, 4897
 Bells, Wedding Bells, 4722
 Bible, Women of
 Deborah, Lawgiver and Poet, 4875
 Esther, the Patriot Queen, 5112
 Miriam, Sister of Moses, 4760
 Sarah, the Mother of Nations, 4971, 5115
 Birds as Pets, 4519, 4770, 5134
for details, see title Pets
 Blankets, Choice and Care of, 5051
 Blickling Hall, East Gardens, 5120
 Bookkeeping for Women, 4954, 5078
 Boredom, Dangers of, 4477
 Borrowing and Lending—Law, 4992, 5110
for details, see title Law
 Bosanquet, Mrs. Bernard—Work on Poor Law Commission, 4489
 Breathing—Rules and Exercises, 4479
 Brittany—Marriage Customs, 4943
 Brontë, Charlotte—Love Story, 5067
 Buccleuch, Duchess of—Political Hostess, 4583, 4586
 Bugle Trimming, 4677
 Bullough, Mrs. Ian, 4855
 Burdett-Coutts, Baroness—Philanthropical Work, 4604
 Business—Triumph of Woman, 5097

C

Cactus Culture, 4691
 Cæsar's Wife, 4845
 Cakes—Recipes, *see title* Kitchen and Cookery
 Calvé, Mme. Emma, 4484
 Canada, Women's Council of, 4858
 Canaries as Pets, 4519
 Candle-shades, Home-made, 4541
 Cardiff School of Art, 5117
 Castiglione, Countess de, 4578
 Castles, Miss Amy, 4600
 Cats as Pets—Tricks for Cats, 4892
 Chase, Miss Pauline, 4601
 Flying costume, Miss Chase in, 4899
 Peter Pan, Miss Chase as, *to face* 4897
 Chatsworth and the Duchess of Devonshire, 4704, 4705
 Children, 4495, 4625, 4740, 4816, 4975, 5054
 Australian Child, 4745
 Babies
 Crèche, Value of, 4629
 Diet, 4627
 Superstitions—Lucky and Unlucky Baby, 4980
 Baby's Second Year
 Clothing Hygienic, 4634
 Exercise, Question of, 4757
 Growth—Weight and Height, 4757
 Infectious Diseases, Guarding Against, 4851
 Signs of Danger, 4851
 Mind Growth and Character Building, 4962
 Beautiful Children
 Cleanliness and Beauty, 4627
 English Children, Beautiful, 4625
 Nursing by Mother, Importance of, 4629
 Types of, 4494, 4624, 4626, 4627, 4628
 Andrea, Master, 4627
 Greville, Hon. Maynard, 4628

CHILDREN—Continued

Beautiful Children—Continued
 Jenkins, Miss Joan, 4624
 "Somebody's Darling," 4494
 Christian Names for Girls, 4629, 4744, 4821
 Cripple and Invalid Children, Mrs. H. Ward's Schools for, 4733
 Dancing—Argentine Tango, 4740
 Dress
 Feather Wool Muff and Necklet, 4793
 Weak Chest, Clothing for Child with, 5089
 Dutch Children at Play, 4974
 Education
 Home Kindergarten—Modelling and Drawing, 4978
 Nature Teaching—Showing Children the Wonders of the World, 4497
 Games, Parties, etc.
 Garden Games Party, 5054
 May Day Party, 4816
 Treasure Hunt, 4975
 Needlework for, 4500
 Nursery, *refer to title* Home, *also* Medicine
 Toys
 Dolls, Home-made, 5015
 Eggsliels, Toys Made of, 5057
 Match-boxes, Toys Made with, 4819
 Vacation and Recreation Schools for London Children, 4733
 What to do with Our Girls, 4495
 China—Old China, 4697, 5048
 Restoring China—Occupation for Women, 5074
 View Ware, 5048
 Wedgwood's Imitators, 4697
 Chinese Marriage Customs, 4462
 Chintz Drawing-room, 4544
 Chivalry, Orders of, Founded by and for Women, 4827
 Christian Names for Girls, 4629, 4744, 4821
 Churches, Women's Work for, 4602
 Churchill, Lady Randolph, 4582
 Cinematograph Acting—Profession for Women, 4835
 Clandon Park, Guildford—Dutch Garden, 4885
 "Cloud of Witnesses," 4426
 Clubs for Girls, Organisation of, 4861
 Clubs, Women's Clubs, 4966
 Coiffures, *refer to title* Beauty Culture—
 Hair
 Colonial Training School for Ladies, 4970
 "Come, let us sing unto the Lord," 4639
 Commercial Travellers, Women as, 4951
 Common Ailments and Their Treatment, 4483, 4636, 4758, 4854, 4963, 5092
 Constable, John—Love Story, 4427
 Consumption
 Aberdeen's, Lady, Campaign of Good Health, 4641
 Diet, Fabled and Rules, 4635
 Tubercular Child, 4632
 Convalescents, Nursing of, 4480
 Conversation, Art of—Importance in Marriage, 5084
 Cooch Behar, Princess Pretiva of, 5094
 Cookery, *see title* Kitchen and Cookery
 Corks, Uses for Old Corks, 4940
 Cornwallis-West, Mrs., 4582
 Corsets, Use and Abuse, 4853
 Cory, Mrs. Theodore, 4601
 Costermonger's Wedding, 4721
 Covers and Cases for Clothing, 4571
 Craven, Countess of, 5093
 Crawford, Mrs. Emily, 5100
 Creighton, Mrs.—Appointment as Member of Joint Committee under Insurance Act, 4490

Crewes, Lady—Political Hostess, 4586
 Cromartie, Countess of, 4600
 Crosby, Miss Ada, 4730
 Cross, Heraldry of, 4825
 Cross-stitch Embroidery, 5017
 Curzon, Viscountess, 5094

D

Dairy Farming—Triumph of Woman, 4969
 Dancing, 4740
 Argentine Tango, 4740
 Waltzing, 5129
 Deaf and Dumb Persons, Wills made by—Law, 3765
 Deborah, Lawgiver and Poet, 4875
 Derby, Countess of—Political Hostess, 4584, 4586
 Devonshire, Duchess of—Châtelaïne of Chatsworth, 4704, 4705
 Diabetes—Diet Table and Rules, 4635
 "Diana of the Uplands," *to face* 5017
 Diarrhoea—Diet Table and Rules, 4635
 Diet, 4481, 4627, 4633, 4635, 4898; *for details, see title Medicine*
 Distressed Gentlefolks' Aid Association, 4491, 4639
 Dogs as Pets, 4522, 4648, 4649, 4768, 4894, 5002, 5132; *for details, see title Pets*
 Dolls, Home-made, 5015
 Drawing and Painting
 Famous Pictures by Women
 "Madonna," 4652
 "Till the Final Harvest Hour," 4524
 Religious Pictures by Women—
 "Come, let us sing unto the Lord," 4638
 Where to Study
 Cardiff School of Art, 5117
 Dublin Metropolitan School of Art, 4528, 4653
 Edinburgh College of Art, 4879
 Glasgow School of Art, 4882, 5005
 Polytechnic School of Art, 4773
 Royal Scottish Academy School of Painting, 4882
 Drawn-thread Work, 5024
 Dress, 4444, 4564, 4672, 4777, 4924, 5027
 Accessories, Trimmings, etc.
 Appliqué Velvet, 4567
 Bead-lace Embroideries, 4787
 Belts and Sashes, 4927
 Bugle Trimming, 4677
 Coarse Braid Lace, 4669
 Collars for Collarless Corsage, 4925
 Cross-stitch Embroidery, 5018
 Embroideries of the Moment, 5028
 Fan, Attraction of, 4420
 Floral Jewellery, 5020
 Fringe, 4682
 "Hoar Frost" Trimmings, 4444
 Jewellery, Use of, 4419, 4906
 Lace and Braid, 4665
 Sequin, Value of, 4667
 Lace Flowers, 4572
 Gold Lace and Braid, 4676
 Muff with Inter-changeable Lining, 4931
 Ornaments and their Uses, 4419
 Parasols for the Summer, 5029
 Veil, Five Ways of Wearing, 4680
 Blouses, Colour in Relation to Costume, 4926
 Brightness and Smartness, 4781
 Children, *see* that title
 Colour, Meaning of—Laws of Colour, etc., 4581, 4813
 Evening, Colours for, 4814
 Head-gear, Choice of, 4815
 Impressionist Dresses, 4581
 Covers and Cases for Clothing, 4571
 English Taste, 4658
 Fichu or Kerchief Corsage, 4924
 Garter, Story of, 4928
 Millinery, *see* that title
 One-sided Effects, 4926
 Pinafore Corsage, 4925
 Reforms, Suggestions, *see title Medicine—Hygiene in the Home*
 Sensational Changes—Empire and Marie Antoinette Fashions, 4564
 Sleeves, New Sleeves, 4926
 Springtime Bride, Dress for, 4777
 Stage Dresses, 4781
 "My Prettiest Stage Dress," 5030

DRESS—Continued

Summer Frocks, Tub Frocks, etc., 4928, 5027
 Tailor-made Shirts, 4924
 Dressmaking, 4450
 Bodice Pattern, Alteration of, 4450
 Sleeve Pattern, Alteration of, 4450
 Dublin—Metropolitan School of Art, 4528, 4653
 Enamelling, Metal Work, etc., 4653
 Lace-making, 4529, 4653
 Scholarships, 4653, 4655
 Scope—Examples from List of Subjects for Prize Competitions, 4654
 Sessions, Fees, etc., 4654
 Durand, Mme. Marguerite, 5100
 Duxhurst Village Settlement for Inebriate Women, 4732
 Dyer and Cleaner's Receiving Office—Occupation for Women, 4839, 4953

E

Easter Eggs, 4619
 Easton Lodge—Terrace and Italian Garden, 4690
 Ecclesiastical Embroidery, 4561
 Eczema—Diet Table and Rules, 4635
 Edinburgh College of Art, 4879
 Education
 Home Kindergarten—Modelling and Drawing, 4978
 Nature Teaching—Showing Children the Wonders of the World, 4497
 Triumph of Woman, 4489
 Eggshells, Toys Made of, 5057
 Elizabeth, Queen—Heroine of History, 4738, 4739
 Elsie, Miss Lily (Mrs. Ian Bullough), 4855
 Embroidery
 Bead Lace, 4787
 Cross Stitch, 5017
 Drawn Thread, 5024
 Ecclesiastical, 4561
 Florentine Work, 4670
 Silk and Gold Thread, 4559
 Spring Flowers as Models, 4790
 Enamelling, Metal Work, etc., 4653, 4883, 5005
 Engineering—Triumph of Woman, 5095
 Enteric—Cause and Treatment, 5092
 Esther, Queen, 5112
 Eugenics, 5086
 Eyes and Eyesight, Care of, etc., 4754, 4956, 4959
 Hypermetropia, 4958
 Mechanism and Structure of the Eye, 4957
 Myopia, 4958
 Squinting—Cause and Treatment, 4758
 Tests for Eyesight, 4956
 Weak Sight, 4958

F

Fairy Tales and Health, 4852
 Fan, Attraction of, 4420
 Fancy Pigeons as Pets, 5134
 Fawcett, Mrs., LL.D., 4860
 Feather Wool Muff and Necklet for a Child, 4793
 Fenwick, Mrs. Bedford, 5100
 Financiers, Women as, 5098
 Finn, Mrs. and Miss—Founders of Distressed Gentlefolks' Aid Association, 4491
 Fireman's Wedding, 4721
 Fish Recipes, *see title Kitchen and Cookery*
 Flat, Furnishing, 5045
 Floral Jewellery, 5020
 Florentine Work, 4670
 Flowers
 Cultivation, *refer to title Gardens and Gardening*
 Language of, 4434, 4553, 4834, 4914, 5071
 Spring Flowers as Models for Embroidery, 4790
 Wild Flowers for Table Decoration, 4702, 4801
 Foreign Health Resorts, 4960
 France as Playground for Motorists, 5008
 French Gardening for Women, 4515, 4695
 for details, see title Gardens and Gardening

Fringe as Trimming, 4682
 Furnishing, 4452, 4537, *to face* 4777, 4932, 5045, 5089
for details, see title Home

G

Games and Parties, 4530, 4816, 4975
for details, see titles Children and Recreations
 Garden, Miss Mary, 4730
 Gardens and Gardening, 4513, 4642, 4691, 4889, 4993, 5121
 Cactus Culture, 4691
 Famous Gardens
 Blickling, East Gardens, 5120
 Clandon Park, Guildford—Dutch Garden, 4888
 Easton Lodge—Terrace and Italian Garden, 4690
 Hillingdon Court, near Uxbridge, 4996
 French Gardening for Women, 4515, 4695
 Breaking up Land, 4515
 Catch Crops, 4696
 Daily Round, 4695
 Endive, 4695
 Frames and Bell Glasses, 4515
 Making up Beds, 4517
 Marketing, 4515
 Packing for Market, 4696
 Paying Pupils, 4696
 Scope of French Garden, 4516
 Sowing Carrots, 4518
 Succession, ensuring, 4517
 System of Culture, 4515
 Ventilation, 4518
 Watering, 4518
 Weeds, 4518
 Herbaceous Border, 4642
 Colour Scheme, 4643—Key, 4647
 General Care, 4647
 Planting, 4646
 Preparation, Site, etc., 4642
 Succession of Bloom, Arrangement for, 4645
 Training and Staking, 4647
 Watering, 4646
 Layers, Growing Trees, Shrubs, and Plants from, 4513
 Mushroom for Profit, 4993, 5123
 Aspect, 4995
 Fixing Boundary, 4995
 Gathering, 5124
 Preparations, 4994
 Spawning the Beds, 5123
 Watering, 5124
 Professional Gardening—Triumph of Woman, 4969
 Rose Growing, 4889, 4997, 5121
 Budding, 4890
 Choice of Roses, 4890
 Pests, 4999
 Planting, 4891
 Pot Roses, 5121
 Preparation of the Ground, 4891
 Pruning, 4997
 Briar Roses, 4998
 Gloire de Dijon, 4998
 Hybrid Teas, 4998
 Pot Roses, 5123
 Weeping Roses, 4999
 Sections, 4899
 Staking, 4891
 Suitable Soils, 4890
 Garrett, Miss Agnes, 5095
 Garter, Story of, 4928
 German Appliqué Work, 4435, 4554
 German Empress—Obedience in Marriage, 4465
 Girls' Clubs, Organisation of, 4861
 Glasgow School of Art, 4882, 5005
 Goat Farming for Women, 4594, 4749
for details, see title Work
 Graham, Miss Winifred (Mrs. Theodore Cory), 4601
 Granard, Countess of, 4731
 Green, Mrs. Hetty, 5098
 Greville, Hon. Maynard, 4628
 Greyhound as Pet, 5002
 Gymnasium for Women, 4622, 4727
for details, see Recreations

H

Haddo House Association, 4640
 Hair, Care of, Hairdressing, etc., 4417, 4423, 4482, 4574, 4632, 4659, 4810, 4900, 4915
for details, see Beauty Culture

Hairdressing as Profession for Women, 4473
 Hairpin or Fork Work, 4438, 4918
 Haldane, Miss Elizabeth, 4601
 Hall, Miss Annie, 4970
 Hamilton, Lady Mary, 4584
 Hampstead Garden Suburb, 4732
 Happiness and Health, 4900
 Harcourt, Mrs. Lewis — Political Hostess, 4586
 Harraden, Miss Beatrice, 4485
 Hatfield House, 5060
 Headfort, Marchioness of, 4485
 Health, Care of, *refer to* titles Beauty Culture and Medicine
 Heart Affections—Diet Table and Rules, 4635
 Heraldry of the Cross, 4825
 Herbaceous Border, 4642
 Heroines of History
 Elizabeth, Queen, 4738, 4739
 Macdonald, Flora, 4605
 Hill, Miss Octavia
 Poor Law Commission, Work on, 4489
 Sociological Work, 4605
 Hillingdon Court, near Uxbridge—Garden, 4996
 "Hoar Frost" Trimmings, 4444
 Holland—Children at Play, 4974
 "Hollyhock" Bedroom, 5052
 Home, 4452, 4537, 4697, 4796, 4932, 5045
 Blankets, Choice and Care of, 5051
 Cost, 5051
 Storing and Washing, 5051
 Box Ottoman, Use of, 5052
 Candle-shades, Home-made, 4541
 China, Old China, 4697, 5048
for details, see title China
 First Home, 4459
 Furnishing and Furniture
 Bedroom, 4456
 "Hollyhock" Bedroom, 5052
 Ceiling, 4456
 Choice of Furniture, 4452
 Comfort, Importance of, 4452
 Curtains and Draperies, 4456
 Decoration and Use, 4453
 Dining Room, 4456
 Chairs, 4454
 Table, 4456
 Drawing Room, 4456, 4457
 Chintz Drawing-room, 4544
 First Home, 4460
 Fitment Furniture, 4932
 Flat, Economy in Furnishing, 5045
 Floor, 4454
 Hall Sitting-room, *to face* 4777
 Planning, Furnishing and Using 4796, 4798
 Hygienic Furnishing, 5088
 Landings in Small Houses, 4537
 Curtains, 4538, 4540
 Staircase Window, 4539
 Paint Work, 4456
 Surface Finish, 4453
 Wallpapers, Choice of, Spacing Wall, etc., 4453, 4455, 4537, 5052
 House Cleaning and Spring Cleaning, 4540
 Chemistry of Cleaning, 4541
 Lighting
 Hall Sitting-room, 4798
 Landing, 4538
 Linen, Choice and Care of, 4458, 4701, 4802, 4936
 Darning, 4701, 4802
 Disinfecting, 4459
 Linen Buttons, Sewing on, 4804
 Marking, 4458
 Old Linen, Uses for, 4936
 Patching, 4803
 Pearl Buttons, Sewing on, 4936
 Tapes and Loops, 4936
 Weekly Allowance, 4458
 "Make a Note of it," 4805
 Noiseless House, 4806, 4937
 Baize Doors, 4939
 Coal-carrying Noises, 4939
 Felt Under-carpeting and Linoleum, 4939
 Kitchen Noises, 4938
 Nursery Problem, 4937
 Nursery Fitting—Furniture for, 4935
 Table Decoration, Wild Flowers for, 4702, 4801
 Things Most People Throw Away—Uses for Old Corks, 4940

House Decorators, Women as, 5095
 Hygiene in the Home, 4631, 4754, 4853, 5089
for details, see title Medicine
 Hypermetropia, 4958

I

Indian Clubs, Exercises with, 4420
 Industrial Side of Art Education, 4528
 Industrial World—Triumph of Women, 4967
 International Council of Women, 4857
 International Woman's Suffrage Alliance, 4860

J

James, the late Miss M. S. R., 5098
 Jenkins, Miss Joan, 4624
 Jennings, Frances, 4421
 Jewellery and its Uses, 4419, 4906
 Journalism—Triumph of Woman, 5099

K

Kindergarten, Home Kindergarten, 4978
 Kinnoull, Countess of, 4965
 Kitchen and Cookery, 4503, 4608, 4710, 4863, 4983, 5101
 Butter, Adulteration, 4866
 Cakes
 Ginger, 4989
 Marbled, 4990
 Polo, 4990
 Russian, 4990
 Windsor, 4989
 Cheese, Adulteration, 4866
 Creams
 Banana, 5109
 Chocolate, 5109
 Cream Custards, 5107
 Crème Brûlée, 5108
 Dresden, 5108
 Ginger, 5108
 Gooseberry, 5108
 Homburg, 5107
 Eggs, Methods of Preserving, 4986
 Fish
 Chicken Turbot Andalous, 4983
 Chicken Turbot Fermière, 4983
 Filets de Sole Berg, 4983
 Filets of Sole Ambassador, 4984
 Sauce for Filets of Sole Ambassador, 4984
 Trussing Fish, 4864
 Whiting Gratin, 4984
 Whittings à la Française, 4984
 Flours—Self-raising and Patent Flours, 4716
 Foods in Season—April, 4612; May, 4865; June, 5104
 Game—Trussing Small Birds, 4864
 Lenten Fare
 Buckwheat Cakes, 4506
 Celery Cream Soup, 4505
 Chestnut Soup, 4505
 Kedgerie, Fishless, 4504
 Lenten Filets, 4505
 Lettuce, Onion, and Peas, 4506
 Lombard Eggs, 4505
 Macaroni Cheese, 4506
 Meatless Menus, 4504
 Mid-Lent Recipes
 Furmenty, 4504
 Simnel, 4508
 Proteid Food, Cup of, 4505
 Vegetable Curry Cutlets with Curry Sauce, 4505, 4506
 Welsh Rarebit, 4505

Meat

Beef à la mode, 5102
 Cheaper Parts
 Beef Skirt and Beef Kidney, 4711
 Casserole of Beef, 4711
 Casserole, Value of, in Cooking 4710
 Curried Shin of Beef, 4712
 Flavouring, 4711
 Ox Tail, 4711
 Stewed Ox Tail in Potato Border, 4712
 Sheep's Head, 4711
 Tough Ends of Steak, Use for, 4713
 Vinegar, Use of, 4711
 Cold Meat Cookery
 A B C of, 4508
 Beef or Mutton à l'Italienne, 4509
 Devilled Mutton 4510

KITCHEN AND COOKERY—Continued

Cold Meat Cookery—Continued

Mutton and Spaghetti Croquettes, 4509
 Shepherd's Pie, 4509
 Stewed Knuckle of Mutton à la Bourgeoise, 4510
 Tomatoes à l'Indienne, 4510
 Dublin Mince, 4614
 Fillets of Mutton with Artichoke Bottoms, 5013
 Kidneys à la Brochette, 4614
 Kidneys à l'Italienne, 4985
 Lamb Stew à la Waldimir, 5104
 Lancashire Hot-pot, 4614
 Mutton Cutlets à la Provençale, 5103
 Mutton Cutlets à la Victoria, 4984
 Mutton Fillets with Soubise Sauce, 4985
 Noisettes de pré-salé à la Sauvaroff, 5102
 Noisettes of Mutton à la Dauphine, 5103
 Pickling, *see* that subheading
 Rice Croquettes à l'Italienne, 4614
 Roman Pie, 4984
 Sausage Cakes, 4985
 Sirloin en Casserole, 5102
 "Squab Pie," 4984
 Stewed Fillet of Beef, 4986
 Stewed Steak, 5102
 Stewed Steak à la Tomato, 4986
 Summer Stew, 5104
 Tripe à la Coutance, 4614
 Veal Galantine, 5103
 Meatless Cookery
 Almond and Celery Timbale, 4717
 Aubergine Farci, 4717
 Black Currant Charlotte, 4717
 Cabbage, Braised, 4717
 Cucumber Sauce, 4717
 Nourishing Sauce, 4717
 Paper Bags, Value of, 4716
 Stewed Lettuce and Peas, 4717
 Stuffed Vegetable Marrow, 4717
see also subheading Lenten Fare
 Muffin Scones, 4716
 Pickling Meat
 A B C of, 4869
 Bacon, Curing, 4870
 Beef or Tongues, Pickle for, 4870
 Brine for Beef, etc., 4870
 Dry Brine or Spiced Salt, 4870
 Excellent Spice Brine, 4870
 Hams, curing, 4870
 Spiced Dry Brine, 4870
 Potato, How to Cook, 4987
 Boiled, 4988
 Chipped, 4988
 Fried, 4988
 Pommes de Terre Anna, 4988
 Pommes de Terre Parisienne, 5102
 Potato Salad, 4988
 Soufflé, 4988
 Poultry
 Chicken, Fried, 4871
 Chicken Sauté à la Russe, 4871
 Chicken with Rice, 4871
 Duckling, Roast, 4871
 Pigeon and Steak Pie, 4871
 Puddings, *see* subheading Sweets and Puddings.
 Salads
 Green Salad, 5101
 Japanese Salad, 5101
 Salad Alexander, 5101
 Salad Russe, 5101
 Salad Vivais, 5101
 Waldorf Salad, 5101
see also sub-heading Potato Savouries
 Canapés of Smoked Salmon, 4868
 Croûtes à la Neuvié, 5105
 Croûtes à l'Osborne, 5105
 Devilled Mushrooms, 5106
 Devonshire Croûtes, 5105
 Lax on Croûtons, 5107
 Lobster, Savoury of, 4867
 Olive Croustades, 5107
 Petits Bateaux à la Russe, 4868
 Plovers' Eggs à la Reine, 5015
 Prawn Croquettes, 5107
 Sardine Puffs, 4867
 Sardines à l'Italienne, 5106
 Savoury Croûtes, 5105
 Savoury of Foie Gras, 5106
 Savoury of Olives, 4868

KITCHEN AND COOKERY—Continued

- Savouries—Continued
 Scotch Woodcock, 5106
 Semolina Bouchées, 5106
 Stuffed Olives, 4868
- Soups
 Consommé Velouté, 4864
 Cream of Green Corn, 4863
 Cream of Rice, 4864
 Green Corn Purée, 4615
 Macaroni, 4615
 Parmentier, 4863
 Paysanne, 4863
 Soupe Maigre, 4615
 Split Pea, 4863
 Spring, 4615
see also subheading Lenten Fare
- Sweetmeat Making
 Barley Sugar, 4714
 Boiling Sugar, 4610
 Cherries, Stuffed, 4713
 Chocolate, 4715
 Chocolate Caramels, 4714
 Chocolate Pralines, 4714
 Cream Walnuts, 4715
 Dates, Stuffed, 4713
 Fillings to be coated with Chocolate Suggestions, 4715
 Hard Glaze, 4715
 Marzipan, 4611
 Materials and Ingredients, 4609
 Neapolitan Creams or Fondants, 4713
 Peppermint Creams, 4714
 Starch Moulds, Making and Filling, 4611
 Toffee, 4714
 Utensils, 4608, 4609, 4610
 Violets, Candied, 4715
- Sweets and Puddings
 Apricot Fritters in Pastry, 4506
 Apricot Soufflé, 4507
 Bananas, Baked, 4872
 Chocolate Soufflé, 4508
 Coffee Jelly, 4872
 Flavoured Creams, 4507
 Gâteau à la Napoleon, 4616
 Gâteau à la Viennoise, 4872
 Gâteau of Prunes, 4616
 Punch Jelly, 4872
 Rice and Fruit Mould, 4508
 Smyrna Pudding, 4506
 Surprise Pudding, 4507
 Tapioca and Rhubarb Pudding, 4507
see also subheading Meatless Cookery
- Tea-making
 General Hints, 4613
 Iced Tea, 4613
 Milk Tea, 4613
 Russian Tea, 4613
 Tea Ice, 4613
 Tea Parfait, 4613
 Tea Punch, 4613
 Trussing, Hints on, 4864
 Knill, Lady, 4856
 Knitting—Stockings, 4560

L

Lace

- Flowers in Lace, 4572
 Gold Lace and Braid Flowers, 4676
 Lace and Braid Trimmings, 4665
 New Ways of Using, 5029
 Weddings, Use at, 4779
- Lace-making, Designing for, 4529, 4653
 Lacheur, Miss Kate le, 4970
 Lady of Quality, 4467, 4582, 4705, 4823, 4947, 5060
- Great Houses and their Châtelaines
 Apsley House and Lady Wellington, 5064
 Chatsworth and the Duchess of Devonshire, 4705
 Hatfield House and Marchioness of Salisbury, 5060
- Heraldry of the Cross, 4825
 Orders of Chivalry, Founded by and for Women, 4827
 Royal Patronage of the Stage, 4823
 Command Performances, 4946, 4947
- Women in Great Social Positions, 4467
 Political Hostesses and Workers, 4582
 Rome, British Ambadress in, 4467

- Language of Flowers, 4434, 4553, 4834, 4914, 5071
 Lansdowne, Lady—Political Hostess, 4585, 4586
 Law, 4511, 4617, 4765, 4873, 4991, 5110
 Borrowing and Lending, 4992, 5110
 Common Carriers, 5111
 For Safe Custody Only, 5110
 Gratuitous Custodians, 4992
 Hire and Purchase, 5111
 Hire of Work and Labour, 5111
 Hirer, Liability of, 5111
 Implied Warranty, 5111
 Lender, Duty of, 5110
 Returning Borrowed Article, 4992
 Returning Equivalent, 5110
 Stolen Overcoat, 4992
 Unfortunate Investment, 5110
- Married Women and Crime, 4991
 Accessory, 4991
 Coercion, 4991
 Conspiracy, 4991
 Witness, Wife or Husband as, 4992
- Wills, 4511, 4617, 4765, 4873
 Codicils, 4618
 Conditional Wills, 4618
 Convict's Wife, Position of, 4617
 Copies of Wills, 4618
 Deaf and Dumb Persons, Wills of, 4765
 Destruction by Legatee, 4511
 "Don'ts," 4873
 Dying Abroad, 4512
 England and Belgium, 4618
 English and Canadian Wills, 4618
 English and Colonial Property, 4512
 Glossary of Terms, 4766, 4874
 Hints on Making a Will, 4766
 Ireland and Italy, Wills Made in, 4618
 Joint Wills, 4765
 Legacy that Failed, 4512
 Married Women's Wills, 4765
 Naturalised Frenchman, Wife of, 4512
 Protection Orders, Testatrix Under, 4618
 Revoking, 4511
 Scotland, Wills made in, 4617
 Simple Formula, 4874
 Solicitor or Doctor, Will Made by, 4512
 Sound Mind—Meaning, 4511
 Two Countries, Probate in, 4617
 Two Wills of Same Date, 4512
 Unusual but Valid, 4512
 Wills made Abroad, 4512
- Lawrence, Mrs. Pethick, 5093
 Leap Year Lore, 4592
 Lenten Fare, *see* title Kitchen and Cookery
 Liberal Social Council, 4857
 Librarians—Triumph of Woman, 5098
 Linen, Household Linen, Choice and Care of, 4458, 4701, 4802, 4936
for details, see title Home
- Literature, Love Passages from English Literature, 4551, 4912
 Local Government, Women's Work in, 4486, 4490
 Lockjaw—Cause and Treatment, 4759
 Loftus, Miss Cecilia, 4484
 London County Council, Women Elected, 4490
 Love, 4427, 4547, 4685, 4829, 4907, 5067
 "Bear and Forbear," 4432
 Butterfly Who Cannot Give Up Flirting, 4432
 Exacting and Tearful Girls, 4431
 Idealist Who Fails to Realise Her Vision, 4432
 Laggard in Love, 4432
 Language of Flowers, 4434, 4553, 4834, 4914, 5071
 Literature, Famous Love Passages from
 "Aylwin," 4912
 Waverley proposes, 4551
 Pictures, Love Scenes in, 4426, 4546, 4828
 "Cloud of Witnesses," 4426
 "Question," 4546
 "Suspense," 4828
 Plain Men, Failure of, 4833
 Proverbs of Many Lands, 5072
 Reasons which justify Marriage, 4433
 Sulky Lover, 4431

LOVE—Continued

- Teasing Lover, 4431
 True Love Stories of Famous People, 4427, 5067
 Brontë, Charlotte, 5067
 Constable, John, 4427
 Roland, Mme., 4547
 Sterne, Laurence, 4685
 Wellington, Duke of, 4910
 Wolfe, General, 4829, 4907
 Ugly Men, charm of, 4833
- Lyceum Club—Foundation, 4966
 Lyttelton, Mrs. Alfred—Political Hostess, 4582, 4586
- M
 McCarthy, Miss Lillah (Mrs. Granville Barker), 4731
 Macdonald, Flora—Heroine of History, 4605
 McKenna, Mrs.—Political Hostess, 4587
 "Madonna," 4652
 Manchester, Duchess of, 4731
 Mander, Mrs. Lionel (Princess Pretiva of Cooch Behar), 5094
 Manicure and Face Massage—Occupation for Women, 4475
 Manners, Mrs. Charles (Mme. Fanny Moody), 4856
 Marriage, 4461, 4588, 4718, 4841, 4941, 5080
 After-marriage Courtship, 4843
 Beauty and Marriage, 5080
 Conversation, Art of—Importance, 5084
 Customs in Many Lands, 4462, 5081
 Austria, 4841
 Brittany, 4943
 China, 4462
 Russia, 5081
 Sweden, 4590
 First Home, 4459
 First Sorrow, 4466
 Helping a Man to propose, 4588
 Leap Year Lore, 4592
 Obedience, Promise of, 4464
 Politeness in Married Life, 4941
 Reclaiming a Husband, 4844
 Rekindling of Love, 4723
 Sanctity, 4461
 Tact, Importance of, 5085
 Wedding Bells, 4722
 Weddings
 Bridesmaids' Dresses, 4780
 Pages, 4780
 Quiet Weddings, Feeling for, 4778
 Spectacular Weddings, 4718
 Costermonger's, 4721
 Fireman's, 4721
 Military, 4718
 Naval, 4719
 Scottish, 4719
 Springtime Bride, Dress for, 4777
 Veils, 4779
 Widows, White for, 4778
 Wives of Famous Men—Sir Walter Scott's Wife, 4846
- Married Women
 Crime—Law, 4991
 Wills of, 4765
- Massage
 Face Massage and Manicure—Occupation for Women, 4475
 Hair, Care of, Use of Massage, 4418
 Match-box Holders, Novelties, 4535
 Match-boxes, Toys Made with, 4819
 Mathers, Miss Helen (Mrs. Henry Reeves), 4731
 Mayo, Lady, 4965
 Meat, Cooking, etc., *see* title Kitchen and Cookery
 Medicine, 4477, 4631, 4752, 4848, 4957, 5086
 Babies, *see* title Children
 Boredom, Dangers of, 4477
 Common Ailments and Their Treatment, 4483, 4636, 4758, 4854, 4963, 5092
- Diet
 Babies, 4627
 Convalescents, 4481
 Table for Certain Diseases, 4635
 Tubercular Child, 4633
 Dress Reforms, Suggestions for, 4853
 Amount of Clothing, 4854
 Cleaning and Washing, 4960
 Corsets, Use and Abuse, 4853
 Freedom of Movement and Lightness of Weight, 4960

MEDICINE—Continued

- Dress Reforms—Continued
 Tight Bands, 4959
 Underclothing, 4854
 Veils, Wearing of, 4959
 Eugenics, Science of, 5086
 Foreign Health Resorts, 4960
 Gracefulness, How to Acquire, *see*
 title Beauty Culture
 Happiness and Health, 4900
 Hygiene in the Home, 4631, 4754,
 4853, 5089
 Baths, 4631
 Furnishing, Cult of Simplicity, etc.,
 5089
 General Hygiene, 4631
 Personal Hygiene, 4631
 Water Drinking, 4754
 Nursery, Health and Hygiene in,
 4479, 4632, 4754, 4852, 5088
 Breathing—Rules and Exercises,
 4479
 Eyes—Weak Sight and its Allevia-
 tion, 4754
 Tubercular Child, 4632
 Weak Chests and how to
 strengthen them, 5088
 Nursing—Home Nursing of Con-
 valescents, 4480
 Poison Bottle, 5091
 Spring of the Year, 4752
 Story-telling, Value of, 4852
 Merrington, Miss—First Woman Poor
 Law Guardian, 4488
 Metropolitan School of Art, Dublin,
 4528, 4653
 Military Weddings, 4718
 Miller, Mrs. Fenwick—Work on School
 Board, 4489
 Millinery, 4672, 4785
 Colour and Style, Choice of, 4815,
 4906
 Cross-stitch, Embroidery for, 5018
 Fruit, Making Millinery Fruit, 4447
 Ribbon Trimming, 4785
 Practical Lesson, 5035
 Spring Millinery, 4672
 Summer Fashions, 5028
 Miriam, Sister of Moses, 4760
 Moody, Mme. Fanny (Mrs. Charles
 Manners), 4856
 Motoring for Women 4725, 5008
for details, see title Recreations
 Mount Stephen, Lady, 4600
 Muff with Interchangeable Lining, 4931
 Mushrooms for Profit, 4993, 5123
for details, see title Gardens and
Gardening

- Music
 Accompanist, How to Become, 4751
 Pianist, New Ideas for, 5007
 Singing—Expression, Facial Expres-
 sion, etc., 4527
 Song Writing, 4525
 Music-holder, Home-made, 5014
 Music Shop—Opening for Women, 4471
 Myopia, 4958

N

- Nagging Wife, 4845
 Names, Christian Names for Girls, 4629,
 4744, 4821
 Napier, Lady—Obedience in Marriage,
 4465
 National Anti-Suffrage Society, 4861
 National Council of Great Britain and
 Ireland, 4859
 National Federation of Women Workers,
 4967
 National Organisation of Girls' Clubs,
 4861
 National Union of Women Workers,
 4859
 Naval Weddings, 4719
 Needlework, 4435, 4555, 4665, 4787,
 4915, 5017
 Bead-lace Embroideries, 4787
 Children's Needlework, 4500
 Child's Feather Wool Muff and
 Necklet, 4792
 Coarse Braid Lace, 4669
 Cross Stitch, 5017
 Drawn Thread, 5024
 Ecclesiastical Embroidery, 4561
 Floral Jewellery, 5020
 Florentine Work, 4670
 German Appliqué Work, 4435, 4554
 Hair Ornaments, Home-made, 4915

NEEDLEWORK—Continued

- Hairpin Work or Fork Work, 4438,
 4918
 Knitting Stockings, 4560
 Lace and Braid Trimmings, 4665
 Plain Needlework, Lessons in, 4795
 Materials, 4795
 Ribbon
 Scraps, Uses for, 4921
 Trimmings, 4442
 Safety-pin holders, 4922
 Scented Sachets, 5022
 Silk and Gold Thread Embroidery,
 4559
 Spring Flowers as Models for Em-
 broidery, 4790
 Tea-cosy, New Design for, 5025
 Nervousness—Diet Table and Rules,
 4635
 Nevill, Lady Dorothy, 4601
 Nicholls, Miss Agnes, 5094
 Nightingale, Miss Florence, 4604
 Noiseless House, Means of securing,
 4806, 4937
 Nursery
 Health and Hygiene in, *see* title
 Medicine
refer also to title Home
 Nursing of Convalescents, 4480

O

- Obedience in Marriage, 4464
 Onward and Upward Association, 4640
 Ornaments, Use in Relation to Dress,
 4419

P

- Pankhurst, Mrs., 4855
 Paper Bag Cookery; *refer to* title
 Kitchen and Cookery
 Paper-lace Making, 4884
 Park-keepers, Women as, 5100
 Pentland, Lady, 4730
 Perry, Miss Agnes, 5096
 Pets, 4519, 4649, 4767, 4892, 5000, 5132
 Alligators, 4767
 Birds
 Canaries, 4519
 Pigeons, Fancy Pigeons, 5134
 Tricks, Teaching of, 4770
 Cats, Tricks for, 4892
 Dogs
 Airedale Terrier, 4768
 Amateur Dog Show, 4894
 Children, Dogs for, 4648, 4649
 Greyhound, 5002
 Setter, 5132
 Watch Dog, 4522
 Shetland Ponies, 5000
 Philanthropical Work—Triumph of
 Woman, 4604

- Photography—Enlarging Snapshots,
 5125

- Pianist, New Ideas for, 5007
 Pictures

- Famous Pictures by Women
 "Madonna," 4652
 "The Final Harvest Hour,"
 4524
 Love Scenes
 "Cloud of Witnesses," 4426
 "Question," 4546
 "Suspense," 4828

- Religious Pictures by Women—
 "Come, let us sing unto the Lord,"
 4638

- Pigeons, Fancy Pigeons as Pets, 5134
 Pioneer Club—Foundation, 4967
 Plain Men, Failure in Love, 4833

- Poisoning
 Symptoms and Antidotes, 5091
 Tinned Food, Poisoning from—Treat-
 ment, 4963

- Policewomen—Triumph of Woman,
 5100

- Politics
 Political Hostesses and Workers, 4582
 Triumph of Woman, 4734, 4857

- Polytechnic School of Art, 4773
 Photographic School, 4776

- Poultry Recipes, *see* title Kitchen and
 Cookery

- Previta, Princess of Cooch Behar, 5094
 Primrose League—Work of Women,
 4584, 4736

- Proverbs, Love Proverbs of Many
 Lands, 5072

- Prussia, Queen Louisa of, 4903

- Puddings, *see* title Kitchen and Cookery
 —Sweets and Puddings

Q

- "Question," 4546
 Quinsy—Cause and Treatment, 4963

R

- Recreations, 4530, 4619, 4725, 4884,
 5008, 5125
 Dancing, Waltzing, 5129
 Dolls, Home-made, 5015
 Easter Eggs, 4619
 Gymnasium, 4622, 4727
 Advice to Novice, 4729
 Apparatus, 4728
 Parallel Bars, 4623, 4727
 Style, Importance, 4729
 Value, 4622
 Vaulting, 4623
 Motoring, 4725, 5008
 Cost, 4727
 Driving, 4725
 France, as Playground for the
 Motorist, 5008
 Peculiar Appeal, 5008
 Suggestions, 5010
 Music-holder, Home-made, 5014
 Novel Match-box Holders, 4535
 Paper Lace, 4884
 Photography—Enlarging Snapshots,
 5125
 Straw Plaiting, 5011
 Winter Games Party, Arranging,
 4530

- Advertisement Guessing Game
 4531

- Blow-and-fan-the-egg-Contest,
 4532

- Candle-lighting Competition, 4532
 Cutting down Presents (Blindfold),
 4534

- Domestic Shopping Competition,
 4533

- Dress Reporters' Competition, 4534
 Driving Race, 4531

- Pin and Target Competition, 4532
 Scent and Smell Competition, 4533

- Silhouette Portrait Cutting, 4533
 Tailing the Manx Cat, 4531

- Whistling Competition, 4532
 Zoological Drawing Race, 4530

- Reeves, Mrs. Henry (Miss Helen
 Mathers), 4751

- Religion—Practical Christianity, etc.,
 4491, 4639, 4760, 4875, 4971, 5112

- Aberdeen, Lady, Work of, 4640, 4764
 Distressed Gentlefolks' Aid Associa-
 tion, 4491, 4639

- Onward and Upward Association,
 4640

- Philanthropic Peersesses, 4764

- Religious Pictures by Women—
 "Come, let us sing unto the
 Lord," 4638

- Women of the Bible

- Deborah, Lawgiver and Poet, 4875
 Esther, the Patriot Queen, 5112

- Miriam, Sister of Moses, 4760, 4875
 Sarah, the Mother of Nations, 4971,
 5115

- Women's National Health socia-
 tion, 4641

- Ribbon

- Dress Trimming, 4442
 Millinery, Use in, 4785

- Practical Lesson, 5035
 Scraps of Ribbon, Uses for, 4921

- Riggs, Mrs. G. C., 4856
 Roland, Mme. Love Story, 4547

- Rome, British Ambassadress in, 4467
 Roosevelt, Mrs. Theodore, 4485

- Rose-growing, 4889 4997, 5121
 Royal Scottish Academy School of
 Painting, 4882

- Royalty—Patronage of Stage, 4823
 Command Performances, 4946, 4947

- Runciman, Mrs.—Political Hostess,
 4587

- Russia—Marriage Customs, 5081

S

- Safety-pin holders, Making, 4922
 Sage, Mrs. Russell, 5098

- Salads—Recipes, etc., *see* title Kitchen
 and Cookery

- Salisbury, Marchioness of, Châtelaine
 of Hatfield, 5060

- Samuel, Mrs.—Political Hostess, 4586
 Sarah, the Mother of Nations, 4971,
 5115

Scarlet Fever or Scarlatina—Cause and Treatment, 4483
 Scented Sachets, 5022
 Sciatica—Cause and Treatment, 4483
 Scott, Mrs. R. F., 5093
 Scott, Sir Walter, Wife of, 4946
 Scottish Weddings, 4719
 Scottish Women's Liberal Federation, 4737
 Scurf—Treatment, 4418
 Scourvy—Cause and Treatment, 4483
 Sea-sickness—Treatment, 4636
 Setter as Pet, 5132
 "Sheltie" as Pet, 5000
 Short-sight, *see* Myopia
 Silk and Gold Thread Embroidery, 4559
 Smallpox—Treatment, 4636
 Smedley, Miss Constance—Founder of Lyceum Club, 4966
 Smoking Habit—Treatment, 4636
 Snapshots, Enlarging, 5125
 Sneezing—Cause and Treatment, 4637
 Sociology—Triumph of Woman, 4604
 "Somebody's Darling," 4494
 Somerset, Duchess of, 4484
 Song-writing, 4525
 Sowerby, Miss Getha, 4964
 Spinal Affection—Cause and Treatment, 4637
 Sprains—Cause and Treatment, 4637
 Spring Cleaning, 4540
 Squinting—Cause and Treatment, 4758
 Stage
 Command Performances, 4946, 4947
 Dress on Stage, 4781
 "My Prettiest Stage Dress," 5030
 Royal Visits to the Theatre, 4823
 Stammering—Cause and Treatment, 4758
 Startings—Cause and Treatment, 4758
 Stationmasters, Women as, 5095
 Sterne, Laurence—Love Story, 4685
 Stevenson, Miss Flora—Chairman of Edinburgh School Board, 4489
 Stewardess on Board Ship—Work for Women, 4598
 Stings—Treatment, 4758
 Stockings, Knitting, 4560
 Stone—Cause and Treatment, 4759
 Story-telling for Children, Effect on Health, 4852
 Straw Plaiting, 5011
 Stye—Cause and Treatment, 4759
 Suffrage Movement — International Woman's Suffrage Alliance, 4860
 Sunstroke—Cause and Treatment, 4759
 Superstitions—Lucky and Unlucky Baby, 4980
 "Suspense," 4828
 Sutherland, Harriet, Duchess of, 5037
 Swanley, Kent—Horticultural Training College, 4969
 Sweden, Marriage Customs, 4590
 Sweetmeat Making, 4608
 for details, see title Kitchen and Cookery

T

Table Decorations, Wild Flowers for, 4702, 4801
 Tact—Importance in Marriage, 5085
 Tea Cossy, New Design for, 5025
 Tea Making, Art of, 4813
 Teeth—Care During Convalescence, 4482
 Temperance Work — Triumph of Woman, 4732, 4966
 Tetanus—Cause and Treatment, 4759
 Tetany—Cause and Treatment, 4854
 Things Most People Throw away—Uses for Corks, 4940
 Throat, Sore—Cause and Treatment, 4854
 Thrombosis—Cause and Treatment, 4963
 Thrush—Cause and Treatment, 4963

"Till the Final Harvest Hour," 4524
 Tinned Food, Poisoning from—Treatment, 4963
 Toe-nail, Ingrowing—Cause and Treatment, 4963
 Tongue-tie—Cause and Treatment, 5092
 Tonsillitis—Cause and Treatment, 4963
 Toothache—Cause and Treatment, 4963
 Toys
 Dolls, Home-made, 5015
 Eggshells, Toys made of, 5057
 Match-box Toys, 4819
 Tracing Office, Work in, 4596
 Trades and Professions—Triumph of Woman, 4968
 Treasure Hunt for Children, 4975
 Tree, Miss Viola, 5094
 Tremors—Cause and Treatment, 5092
 Triumph of Woman, 4486, 4602, 4732, 4857, 4966, 5095
 Truscott, Lady, 4965
 Tubercular Child, 4632
 Tumours—Cause and Treatment, 5892
 Turner, J.—Jasper Ware, 4698
 Twining, Miss Louisa, Work for Paupers, 4486, 4487
 Typhoid Fever—Cause and Treatment, 5092
 Typhus Fever—Cause and Treatment, 5092
 Tyrconnel, Duchess of, 4421

U

Ugly Man, Charm of, 4833

V

Vallandri, Mlle. Aline *to face*, 4417
 Vallière, Louise de la, 4662
 Veils
 Bridesmaids' Veils, 4780
 Evils of Spotted Veils, etc., 4959
 Five Ways of Wearing, 4680
 Wedding Veils, 4779
 Victoria, Queen—Obedience in Marriage, 4464
 View Ware, 5048

W

Waldegrave, Lady, 4856
 Walden, Lady de, 4964
 Waltzing, 5129
 Wands, Physical Drill with, 5040
 Ward, Mrs. Humphry—Social Schemes at Passmore Edwards' Settlement, Bloomsbury, 4733
 Warwick, Countess of, 4855
 Watch Dog, 4522
 Water Drinking, 4754
 "Waverley," Love Passage from, 4551
 Webb, Mrs. Sidney—Social Work, etc., 4487, 4489
 Weddings, *see* title Marriage
 Wedgwood's Imitators, 4697
 Welfare Workers—Occupation for Women, 4747
 Wellington, Duke of, Love Story, 4910
 Wellington, Lady, Châtelaine of Apsley House, 5064
 Weston, Miss Agnes—Work for Sailors, 4733
 Who's Who, 4484, 4600, 4730, 4855, 4964, 5093
 Widows—Wedding Dresses, 4778
 Wiggin, Miss K. D. (Mrs. G. C. Riggs), 4856
 Williams, Miss Mona—Commissioner Under National Insurance Act, 4490
 Willington, Lady, 4485
 Wills—Law, 4511, 4617, 4765, 4873
 for details see title Law.
 "Winifred, a Study of English Girl hood," *to face* 4657

Wives of Famous Men, 4846
 Wolfe, General—Love Story, 4829, 4907
 Woman's Trade Union League, 4967
 Women in Great Social Positions, 4467, 4582
 Women's Industrial Council, 4764, 4967
 Women's Liberal Federation, 4585, 4737
 Women's National Health Association, 4641
 Women's National Liberal Association, 4585, 4737
 Work—Occupations for Women, 4471, 4594, 4747, 4835, 4951, 5074
 Accompanist, How to become, 4751
 Accountancy and Bookkeeping, 4954, 5078
 China, Restoring, 5074
 Cinematograph Acting, 4835
 Commercial Travellers, 4951
 Dyers' and Cleaners' Receiving Office, 4839
 Goat Farming, 4594, 4749
 Buying, 4594
 Feeding, 4595
 Milking, 4749
 Hairdressing, 4473
 Manicure and Face Massage, 4475
 Music Shop, 4471
 Useful Side Lines, 4472
 Stewardess on Board Ship, 4598
 Tracing Office, Work in, 4596
 Welfare Workers, 4747
 What to Do with Our Girls, 4495
 World of Women, 4484, 4600, 4730, 4855, 4964, 5093
 Girls' Clubs, Organisation of, 4861
 Heroines of History
 Elizabeth, Queen, 4738, 4739
 Macdonald, Flora, 4605
 Triumph of Woman, 4486, 4602, 4732, 4857, 4966, 5095
 Accountants and Auditors, 5096
 Agriculture and Dairy Farming, 4969
 Architecture, 4970, 5095
 Banking, 5097
 Business, 5097
 Clubs, 4966
 Churches, Work for, 4602
 Creation of Woman—Mischiefous Mistranslation, 4486
 Cripple and Invalid Children, Schools for—Mrs. Ward's Work, 4733
 Duxhurst Village Settlement for Inebriate Women, 4732
 Educational Work, 4489
 Engineering, 5095
 Financiers, 5098
 Gardening, Professional, 4969
 Hampstead Garden Suburb, Mrs. Barnett's Work, 4732
 House Decoration, 5095
 Industrial Organisation, 4967
 Journalism, 5099
 Librarians, 5098
 Local Government, Work in, 4486, 4490
 Salaried Positions, 4490
 London County Council, Women Elected to, 4490
 Mayors, Women as, 4490
 Park-keepers, Women needed, 5100
 Philanthropical Work, 4604
 Policewomen, 5100
 Politicians, Women as, 4734, 4857
 Sailors' Friend, 4733
 Sociological Work, 4604
 Stationmasters, Women as, 5095
 Temperance Work, 4966
 Trades and Professions, 4968
 Vacation and Recreation Schools for London Children, 4733
 World's Women's Christian Temperance Union, 4966



Mademoiselle Aline Vallandri, the famous cantatrice, whose operatic successes are scarcely more renowned than the phenomenal beauty of her golden locks. An interesting and useful article on the care of the hair, contributed by Mademoiselle Vallandri, appears in the following pages.



This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and
Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve
Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to
Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

HOW I TAKE CARE OF MY HAIR

Mlle. ALINE VALLANDRI, the famous Cantatrice, who has the Most Wonderful Hair in Europe, tells her Secrets to an Interviewer for EVERY WOMAN'S ENCYCLOPÆDIA

It was in 1909 that Mlle. Aline Vallandri, who has attracted so much attention at the London Opera House under Mr. Hammerstein's management, took her definite place among the distinguished singers of Paris, where she had already attracted considerable attention by her performance at the Opéra Comique. Her engagement at that famous house was due to the fact that she won the first prize at the Conservatoire, where her remarkable voice, its purity, its beautiful quality, the evenness of its tone in the lower, middle, and upper registers, coupled with an extraordinary style of singing and unusual clearness of diction, all combined to make her more than ordinarily distinguished among the students. These varied qualities of artistic excellence, coupled with her beauty of person and her charm of manner, all made her an exceedingly valuable artist. This was proved when, having acquired the necessary experience, she was specially engaged to create no fewer than three new parts in 1909. These were Solange at the Opéra Comique, Eunice in "Quo Vadis" at the Lyric Theatre, Paris, and La Reine Fiammette at the San Carlos Theatre, Lisbon. In each of these she made a remarkable success, as she did in the title-part of "Manon." This last is now reserved for her specially at the Opéra Comique, just as it is invariably reserved for Madame Melba at Covent Garden. Mlle. Vallandri's répertoire is a large one, and such is the variety of her gifts that she is able to play both in tragic and in less serious rôles. In addition to her many qualities as an artist and to her charming personality as a woman, Mlle. Vallandri, as is well known, is renowned for the wonderful beauty of her hair, which forms a veritable golden mantle about her, and reaches to the very ground. So wonderful a gift of Nature has taught its possessor many things for preserving it, and in the following interview she kindly gives readers of EVERY WOMAN'S ENCYCLOPÆDIA the benefit of her experience.



It is not difficult (she says) to set down the rules I follow for taking care of my hair. Greatly as I prize and value my gift, I am no slave to it, for I devote only about three-quarters of an hour every day to its care. If women generally did the same, I have no doubt that in a short time they would soon notice an improvement in the condition of their hair.

The first essential, in my opinion, is to keep both the scalp and hair perfectly clean. It may seem superfluous to say that to

women who realise the necessity of keeping the whole body clean. Especially is this the case with regard to Englishwomen, who have a bath every day. I am perfectly certain that much washing of the hair with water is bad. As a matter of fact, I wash my own hair as seldom as possible. I cannot give any exact interval of days or weeks when the hair is to be washed, for that depends on circumstances.

In the dark, foggy days, when there is much dirt and soot in the air, the hair naturally gets more dirty, and may therefore require more frequent washing than

in the light, bright days of summer. Still, even under these conditions, it is possible by much brushing to avoid any excessive use of water.

When the hair is washed, it should be allowed to hang down until it dries naturally in the air, as I do not believe in rubbing it with a towel or using hot irons for the purpose of driving off the moisture. Those things are bad—very bad. Hot irons ruin the hair. The woman who uses curling-tongs courts disaster. The heat dries up the natural oil which is supplied by the little oil glands at the roots of the hair and keeps it soft and moist. The result of tongs or of heat is to make the hair brittle, so that it breaks off short. It stands to reason that if you are constantly breaking the hair it will never get long.

Only once in my life did I ever have my hair curled with curling-tongs. That once taught me my lesson. The hairdresser used irons which were too hot, and he burnt a lot of the hair in the middle of my head. Since that day no hot irons have ever been put near my hair.

How Often to Clean Brushes

Although I so strongly disapprove of washing the head with water, it is possible, as I have said, to keep the scalp and the hair quite clean by brushing it. To do this, perfectly clean brushes are absolutely necessary. My own brushes are washed every day. When once a brush has been used it is never allowed to touch my hair again until it has been thoroughly washed and dried. Doing this regularly becomes a matter of routine, and it takes scarcely any time at all, although I know only too well that when these things are done only occasionally they seem to take a great deal of time. Another reason for brushes taking so much time when they are only washed occasionally is that they are really dirty, and to clean dirty brushes must necessarily take longer than to wash those which have only been used once. If you think of it, it is no more nice to brush your hair with dirty brushes which have not been washed for two or three weeks than it is to dry your face with a towel which has not been washed for the same time.

Every morning when I get up my maid brushes my hair. As it is so long I have had to have a specially high stool made to sit on. The maid brushes both my scalp thoroughly and my hair from the roots to the end for half an hour. The other quarter of an hour I devote to dressing it for the day.

In addition to keeping the hair perfectly clean, this brushing prevents the possibility of any scurf or dandruff—and scurf is death to the hair. It may come because the hair is too dry, or it may be due to the hair being too greasy. To whichever cause it is due it should be cured at the very earliest moment it is seen, so that it may not cause the hair to drop out, as it most assuredly will if it is neglected. I should strongly

recommend the doctor being called in when there is scurf, but sometimes a home remedy like "golden ointment," which is a compound of mercury, will cure the condition rapidly. In that case, what I have said about washing must be ignored for the time. The ointment must be well rubbed into the roots of the hair at night, and washed out the next morning. In the course of a week of this treatment the scurf ought to be quite cured.

If the hair is very dry, it is a clear indication that the little oil glands are not supplying enough nourishment. This must, therefore, be supplemented by the use of a little good brillantine. It is not a good thing to put it on all over the hair. What should be done is to dip the tips of the fingers into the brillantine and rub it well into the scalp until you feel a distinct tingling. The result of this massage causes the blood to circulate very freely in the scalp, and so takes to the oil glands the material they need to make the oil they secrete. At the same time the glands are stimulated to take up the oil which has been rubbed into the scalp, so that the massage acts in a two-fold manner.

Dry hair is invariably dull hair. Now, there is an undoubted beauty in seeing hair shine and reflect the light. This effect is produced by the natural oil, supplemented by the use of the brush. When, therefore, the natural oil is absent, it is well to put the smallest quantity of brillantine on the palm of the hand, and then rub the bristles of the brush over the palm. In this way they get an infinitesimal quantity of oil on them. This little is, however, quite sufficient to make the hair shine without being enough to damage the hair in any way, provided that the brush is used enough.

The Value of Massage

I need scarcely say that as the oil glands improve in health by the massage, the need for even the exceedingly small quantity of artificial oil will be done away with, and the daily brushing will be quite sufficient to give the hair that wonderful sheen and lustre which are so desirable.

One of the Queens of France, who was famous for the beauty of her hair, used to make her maid brush each of the four strands, into which she divided her hair when it was dressed, a hundred times. And her hair always grew luxuriantly and kept its beautiful youthful appearance all her life.

Another advantage of brushing the hair so much is to give a sensation of great lightness to the spirits. Indeed, a headache can often be cured by massaging the aching part and then well brushing the hair.

People often ask me whether I believe that cutting the hair and singeing the ends with a lighted taper is beneficial for the growth. I am quite sure they do great good. I have the ends of my hair cut and singed very often.

With many people the ends of the hair have

a great tendency to split. In the first place, if these ends are kept cut, the splitting will be prevented, and, in the second, if the ends have split, the cutting will prevent the split from proceeding farther and ruining the hair.

Just as the gardener cuts the branches of the young trees to make them grow stronger, so, it would appear, it is necessary for us to clip the ends of our hair if we would have it attain the most luxuriant growth of which it is capable. Indeed, the habit of the gardener in taking care of the beautiful flowers which are entrusted to his keeping might well, and should undoubtedly, be followed by every woman with regard to her hair and that of her daughters.

It was no doubt this care bestowed on my hair when I was a girl which helped to make it grow so long. As a matter of fact, when I was a child I was not noted for the length of my hair. It was no longer than that of any of my companions. By the time I

was thirteen or fourteen it had reached my waist, and many girls have hair as long as that. It was when I was sent to a convent to finish my education that my hair began to grow luxuriantly. One of the nuns had a special lotion which she used for her hair. She gave me the recipe for it, and I have used it ever since. Unfortunately, I cannot make the recipe public, as I promised to keep it a secret. Every doctor, however, can give a prescription which, if persevered in, will make the hair grow.

One thing which I find disconcerts some women, and is even a matter of grave concern, is that, at times, their hair falls out. Mine does, too. Sometimes, indeed, it comes out almost in handfuls. So much has come out that I have a great big box full of these "combing." I never worry about it. I know from experience that just as the hair falls out, so it grows again. It is the law of nature.

BEAUTY ADORNED

Continued from page 4201, Part 35

Ornaments and Their Place—Jewellery and Its Uses—The Attraction of the Fan

ORNAMENTS should be to a dress precisely what the finishing touches are to a picture. They should never "shout" at the observer, because they should never interfere with the general harmony. Sometimes there is a use for a single and *bizarre* ornament, and in this case it answers the same purpose as a high-light in a picture where the artist is intent upon accentuating a darkness.

The whole intent of art in dress as an aid to beauty is to gain harmony. Once strike a discord, and the picture is marred.

Ornaments and their Uses

Ornaments have their distinct place and use, and it is when these are lost sight of that beauty is marred instead of helped.

A fringe, for instance, should not be merely "a finish" to a line on the dress. In fact, its real use is not to "finish" or outline, but to blur, and the artist in dress pays attention to the heading of the fringe. Where the line at the edge of the tunic, for instance, is unbecoming to the figure, the fringe has only a slight and self-coloured heading, and the fringe itself is wide. Put a fringe of a contrasting shade and with a decisive heading, and the effect is that of a band accentuating the line.

Feathers also blur lines; braids and similar trimmings emphasise them. When placed cleverly, as on the military coat, braidings give full importance to the upper part of the figure in a man, and on a woman give a challenging contrast to becoming curves. Where the figure is flat, the application of military braid to a woman's coat is merely unbecoming.

Lace has a use somewhat similar to the legitimate use of fringe; it should blur lines. Hence the reason why a young woman can be coquettish in lace used sparingly so

as only to blur in seeming. An old woman, by placing lace judiciously as a frame to her age-lined face, and on her dress to disguise certain lines which make her figure either too thin or too stout, can make of herself an attractive and harmonious picture.

Jewellery, fans, and parasols are in the nature of accessories to dress, since they are seldom necessary to complete a picture, though their use may give it an added value. Here can only be noticed the rules of good taste as to form. Those governing the choice of colour belong to a further article.

Jewellery should be worn with regard to its design harmonising with the figure and dress it adorns, and it is for this reason that representations of the human figure in jewellery are to be avoided.

A figure, or part of a figure, is a picture in itself, and its use as ornament on another person is incongruous. Who has not seen a cameo adorning with ridiculous effect the full bust of a woman, and this effect probably heightened by the fact that the face of the slender figure is depicted as perfect in line, and the live face above it therefore looks larger, rounder, and redder than it really is?

Beauty has no use for representations of other beauty, and no wish to confuse her own personality by such adornments.

The second use of jewellery is symbolic, so that the jewel ideally worn is artistic to the eye, stimulative to the imagination, and expressive of a characteristic which would be owned by the wearer.

Apart from these considerations stand the useful types of jewellery, such as buckles and brooches. When essentially for use, such articles are in best taste when simply made, and their ornamentation should never attract the attention from their primary use.

By the same rule mementos, either

photos, miniatures, or hair, should never be worn, no matter how beautiful or artistic they are in themselves. Their place is amongst private personalities, their appearance nothing to do with the arts of beauty and personal adornment—arts affecting the general public welfare, since a well-dressed woman is something of a philanthropist.

Of the fan much has been written.

On Fans

Mme. de Staël wrote: "What graces does not a fan place at a woman's disposal if she only knows how to use it properly! It waves, it flutters, it closes, it expands, it is raised or lowered according to circumstances. Oh, I will wager that in all the paraphernalia

of the loveliest and best-dressed woman in the world there is no ornament with which she can produce so great an effect!"

The idea of a Spanish woman's beauty and depth lies partly in the way she uses her fan. In its slow, rhythmical movement there are dignity, grace, reticence, and the suggestion of unexpressed romance and poetry.

On the other hand, the dainty Japanese flutters her fan. She is coy, coquettish, charming, bird-like.

With a maid from Japan you must think of breakable china and surface beauty, attractive by contrast with the mysterious señora of more heroic type. A fan can express both these extremes of beauty.

EXERCISES THAT BRING GRACE & BEAUTY

INDIAN CLUBS

By BEATRICE E. BEAR

Fellow of the Gymnastic Teachers' Institute; Member of the British College of Physical Education

Continued from page 433, Part 30

No. 20: 1. $\frac{1}{2}A \frac{1}{2}M$ 2. $\frac{1}{2}M \frac{1}{2}L$ 3. $\frac{1}{2}L \frac{1}{2}A$ 4. B

Fig. 20 shows the position at 2; the clubs are half way through the first quarter.

Exercises may also be done in which one hand starts *half a circle in front of the other*. These are called *windmills*. Nearly all parallel exercises can be swung as windmills—e.g., A B may be swung as follows:

the left hand begins, and as soon as the club is pointing down, having completed half a circle, the right hand starts an *outward front*

The clubs have the appearance of following each other, but never catching up.

No. 21: This exercise would be written

1. a 2. A 3. b 4. B

Windmills should be swung to two-four time, and the clubs should move rather faster than they do in the other exercises.

The following is an example of a more advanced windmill.

No. 22:

1. \acute{c} 2. \acute{B} 3. \acute{i} 4. \acute{G} (over) 5. \acute{c} 6. \acute{G} (under) 7. \acute{h} 8. \acute{B}



Fig. 20. $\frac{1}{2}M \frac{1}{2}L$

The clubs are shown passing through the first quarter
Photo, Stéphanie Maná

swing. Meanwhile, the left hand is completing the *ascending* half of an *inward front swing*. The left hand then makes half an *inward back twist* while the right hand completes its *outward front swing*. The left hand then finishes its *back twist* while the right begins the first half of an *outward back twist*. The left then starts off again with "a"



Fig. 21. Windmill Exercise. Shoulders half left.

Right hand: Inward cross

back twist over L'. Left

hand: Outward front twist G'. The left club is half a circle in front of the right.
Photo, Martin Jacollette

Fig. 21 shows 6 and 7 of this exercise. The *front twist* (G') is half a circle in front of the *inward cross back twist over* (h').

The combinations possible are practically inexhaustible; and this is why club swinging is so extremely interesting, and so valuable in developing skill and control of the arms and hands.

BEAUTIFUL WOMEN IN HISTORY

THE LOVELY DUCHESS OF TYRCONNEL

By PEARL ADAM

OF all the brilliant, beautiful women who made the glory of the Stuart Courts at Whitehall, none was more lovely than Frances Jennings, sister to the first Duchess of Marlborough.

Frances Jennings was born in 1648, and brought at a very tender age from the quiet of her country home at Holywell House, St. Albans, to be Maid of Honour. "Nature had endowed her with all those charms which cannot be expressed, and the Graces had given the finishing strokes to them. The turn of her face was exquisitely fine, and her swelling neck was as bright and as fair as her face. In a word, her person gave the idea of Aurora, or the goddess of spring, 'such as youthful poets fancy when they love.'"

A girl of sixteen thus endowed by Nature, and placed in the centre of the dazzling gaieties of Europe, might well have made shipwreck. The men were all handsome, spirited, witty, and unscrupulous. They were all impregnated with the importance of obtaining at whatever cost whatever they desired, either for the gratification of their tastes or the swelling of their pride. Miss Frances Jennings possessed, in addition to the already catalogued charms, an amount of hard commonsense and a knowledge of the world far in advance of her years. The rule of conduct she laid down for herself at Court she thus wrote for our amazement :

A Wise Maiden

"A lady ought to be young to enter the Court with advantage, and not too old to leave it with a good grace. She could not maintain herself there but by a glorious resistance or by illustrious foibles; and in so dangerous a situation she ought to use her utmost endeavours not to dispose of her heart until she gave her hand."

This is, indeed, the wisdom of the ancients. Opportunities of testing the strength of her character and the efficacy of her rule of conduct were not long in coming. Her advent to the gay circle at Court caused much stir in many hearts, and the Duke of York became constant in the siege to her prudent defences. She was utterly unresponsive. She missed no occasion of humiliating the ardour of the Royal gallant. Daily billets of the most melting douceur and the most lavish promise were slipped by the King's brother into the pockets of her gown or into the folds of her muff. Whenever she perceived this, "the malicious gipsy," as Grammont calls her, "took care that those who saw them slip in should likewise see them fall out, unperused and unopened. She only shook her muff, or pulled out her handkerchief; as soon as ever his back was turned his billets fell about her like hailstones, and whosoever pleased might take them up."

She laughed at him, and teased him. And as no lover can well stand ridicule, let alone a dull Royal duke conscious of his dignity, he soon forsook the campaign in a huff and sought for conquests more comfortable and holding fairer promise of victory.

Then came for a brief moment the King himself to the pursuit of the fair Frances. He, with his gay charm, might have wrung surrender where his brother aroused laughter had he not capitulated to La Belle Stuart.

Handsome, dare-devil, roystering Dick Talbot then came swaggering along, and for the first time Frances appears to have been touched with the love which she so successfully aroused in others. He, too, fell in love with her at first sight, and, whatever his faults—and he had many—he redeemed them all with lifelong constancy.

The Future Duchess as an Orange Girl

Among his defects was a raging temper and a domineering spirit, which was the cause of constant interference and quarrelling, and ended in Frances telling him, with more spirit than tact, that he had best attend to his own affairs, and that if he only came from Ireland to read her lectures about her conduct, he might take the trouble to go back as soon as he pleased. He did, and his place was soon filled by Henry Jermyn, fop, coxcomb, but handsome and witty as were the fops of the Stuart period. He was heir to the Earl of Arundel and £20,000 a year. The wooing was ardent, and it was only in the hour of acceptance that Henry Jermyn began to cool. The final rupture was again caused by the very free-and-easy conduct of Miss Jennings. The escapade which finally brought matters to a head is characteristic of the times, and enjoys a lasting fame.

The Earl of Rochester, with more wit than sense, had written upon the door of the King's bedchamber the lines which will keep his memory alive long after his other verses are forgotten :

Here lies our sov'reign lord the King,
Whose word no man relies on;
He never says a foolish thing,
Nor ever does a wise one.

He was exiled for this joke, and amused himself on his return by masquerading as a great German astrologer and physician. Few knew the secret of his disguise, and, thanks to his knowledge of Court life, he achieved no small fame as a fortune-teller.

Miss Prior, one of the Maids of Honour, persuaded Frances to seek out the German astrologer to ask him why a man who was in love with a handsome young lady was not urgent to marry her, since, by so doing, he would have an opportunity of gratifying his desires. The question was one which faithfully represented her relations towards

Jermyn, and she went into the adventure with her usual fun and spirits. The two donned hoods and the rough serge petticoat of the lower classes, and, armed with baskets of oranges, set off to the abode of the soothsayer disguised, as they hoped, effectually as orange girls. On passing the Duke of York's Theatre, where the Duke and Duchess were paying a State visit, the daring idea occurred to them to enter the theatre and test their disguise by selling oranges under the Royal box.

Nell Gwynne has shown us that the standard of beauty among the orange girls was high, and we know quite enough of the manners of the times to appreciate the sort of reception accorded to these two quite remarkably lovely orange girls.

Tom Killigrew, wit, playwright, and always to the fore when a pretty woman was in the case, made in their direction immediately they appeared, and, chucking Frances under the chin, endeavoured to snatch a kiss from her lips. Others soon followed his example, and the two girls fled, much alarmed lest they should become the centre of a disturbance which would lead to the discovery of their identity.

A Gentleman of the Bedchamber to the Duke of York, and, as ill-luck would have it, a friend of Jermyn's, had noticed the commotion, and, on going to the door of the theatre, saw the two humble orange girls hailing a coach. While the two were trying to get their coach, a crowd gathered, and as they got into it the street boys stole their oranges, the coachman lashed at them with his whip, and Jermyn's friend caught a glimpse of most patrician silk stockings underneath the humble serge skirts of the two girls. It was enough to confirm his dawning suspicions, and the next day the story, with names and full details, was all over the Court.

Jermyn took the matter very ill. He felt that his dignity had been compromised, and took steps to affront his betrothed in the most open manner by making in secret his arrangements to leave with Prince Rupert's expedition to New Guinea. Frances, however, had got wind of his purpose through a friend, and when Jermyn came to bid her farewell she received him, not with sighs and tears, reproaches and regrets, but with laughter and with ridicule. She wrote a parody of one of Ovid's Epistles so

deadly in its humour that he saw that if he went to New Guinea he would be followed by the laughter of the whole Court, and decided to stay behind and make his peace with his fair tormentor. She, however, would now have nothing whatever to do with him.

Her next suitor, though by no means so eligible a party as others who had failed, was George Hamilton, fourth son of the first Earl of Abercorn. He was one of those mortals Fate has decreed shall for ever be in love. He had been snubbed by La Belle Stuart, and came to Frances really to have his ruffled feelings smoothed. This time no inconvenient escapades threatened the course of true love, and as Hamilton, who died in the service of France on an Alsatian battlefield, left her with a large family, it may be taken for granted that Frances had given him her hand and her heart.

Days of Splendour

After three years in Paris, she again met her first suitor, Richard Talbot. He, in the first moment of pique at his refusal, had been caught on the rebound; but his wife had died in the intervening years, and he gave proof of his constancy by marrying Frances Hamilton in 1679. He was then in exile as the result of the anti-papal agitation in England.



The beautiful Duchess of Tyrconnell, who as Miss Frances Jennings was one of the most charming and popular "beauties" of the Court of Charles II. She remained to the end the most loyal of loyal Jacobites

From the original picture in the possession of Earl Spencer at Althorp

On the accession of James II., he was created Earl of Tyrconnel, and his wife was made Lady of the Bedchamber. When James abandoned the throne, Tyrconnel gave proof of the political constancy of his character by refusing to take the oath of allegiance to William. He went to Ireland, and placed himself at the head of the Jacobite rising there. His exiled King created the dukedom of Tyrconnel, and made him Viceroy and Commander-in-Chief in Ireland. The Duke and his still lovely Duchess reigned in great style at Dublin Castle. They maintained great state, and dispensed truly Irish hospitality to Jacobite supporters.

The battle of the Boyne then came with its sledge-hammer blow to shatter the magnificence of their existence. All Dublin was in the greatest suspense. With the news of the defeat of the Jacobites, the Duchess received the death-knell of her hopes and ambitions. Her courage rose triumphant to

the needs of the hour, and when, twenty-four hours later, the King and her husband arrived, hot, perspiring, and bespattered with their flight from the stricken field, the King was received with all the honours of his rank. Though she knew that all was lost, that they must fly for their lives that very night, she awaited the King at the head of the grand staircase superbly gowned, her beauty adorned with the finest of her jewels, and conducted the defeated King, who had once been her slave, to a State banquet.

The flight took place that night. The Duchess took up her abode at St. Germain's, while her husband made desperate attempts to uphold the broken cause of the King across the water. He died of apoplexy brought on by a defiantly merry banquet during the siege of Limerick.

And his widow was left to share the irksome splendour of the exiled Court in Paris.

THE ART OF HAIRDRESSING

Continued from page 4099, Part 34

By DAVID NICOL

Diploma of Honour at the Paris Exhibition. Coiffeur by Appointment to H.M. the Queen.

TWO POMPADOUR DRESSINGS

A Favourite Style—How to Avoid a Hard Effect—Value of the Pompadour in Change with Other Styles—Waving the Hair for the Pompadour Style—Back Dressings—An Easy Style for the Business Girl

THE Pompadour style of dressing the hair depends entirely for its success on the skill shown by the wearer in adapting the "Pompadour" roll to her own type of beauty.

Let me warn my readers that the tendency of a Pompadour is towards hardness, unless certain things are done to ensure a soft effect. Therefore, before giving directions for the making of a Pompadour coiffure, I should like to say a few words of warning.

The Pompadour style is one of the quickest methods of dressing the hair. A Pompadour front and sides, with a *chic* raised back, finished by an artistic "8"—such as I propose to describe in detail—can be made and finished in under ten minutes. Indeed, it could be done in five, but when attempting this style a few extra minutes must be spent on the manipulation of the Pompadour, if the ultimate result is to be at all pleasing.

Having made a perfectly neat, rather stiff roll of the front hair—receding from the forehead—the fingers must be inserted boldly in the hair, one hand pulling it down, while the other lifts it up. This gives a soft, broken effect, most desirable in this style, which otherwise leaves the hair in a very unbecoming hard line across the forehead.

Very few faces can stand a straight, untouched Pompadour. But many ladies use this style of dressing because it is quick and easy to make, quite forgetting to put those finishing touches which make all the difference between a charming and an unpleasing result. Remember, in pulling the Pompadour roll into a becoming series of

"puffs," that one hand pulls down while the other lifts up, for this gives a very graceful line to the hair, and helps it to fall naturally.

The Pompadour can be slightly "broken" all across the front, or it can be pulled right down towards one eyebrow, and lifted rather high, off the forehead, on the other side. This leaves a V-shaped piece of forehead exposed; and for ladies with low, pretty foreheads there is no style more charming. Needless to say, for high foreheads this style is not becoming, and if used with a high forehead—for which it is not very advisable—the Pompadour must be made very loosely, and pulled well towards the eyebrows, being then lightly divided, to break the hard line.

In addition to these methods of "breaking" the Pompadour, a big central "dip" may be made by drawing the middle of the roll down towards the nose. This style is greatly used by American women, being known in the States as the "Pompadour dip." It certainly suits a certain piquant style of face, and a rather upturned chin, but it should be avoided by the majority of women. It obviously tends to narrow the face and eyes, and, unless the hair is extremely well waved, becomes very heavy.

The Pompadour style is very useful as a change for the woman who prefers to part her hair in the centre or at the side. By dressing her hair in Pompadour fashion for a few days every now and then, she "rests" her parting, and gives the whole of her hair a change, from which it benefits.

The Pompadour style, by proper adaptation—as described above—can be made to

suit ladies who prefer to dress their hair with a parting. For it can be made high or low, soft or hard, in one big puff or several small ones, and the addition of curls or a plait above the roll will give it height and dignity. A light fringe is often used with this type of dressing, as it gives softness, but much the same effect can be achieved with lightly waved hair.

To start a Pompadour dressing, divide the front and side hair from the foundation, leaving a fringe about two inches deep hanging round the forehead and ears, and, combing the remainder of the hair into the foundation tail, which must be securely

to front. But it is interesting and instructive to remember that in the days of Madame la Pompadour all waving was done on pins or *en papillote*, as marcel waving was then unknown. Therefore, the wave made on pins is far nearer the original Pompadour style than the marcel wave.

Having waved the hair, French comb it carefully, then gather the ends in the left hand, and brush the hair lightly upwards and back, holding it firmly a few inches from the ends. Having smoothed it, draw the roll thus made into the desired position, holding the left hand, with the ends, just a little above the "tie" of the foundation tail. The

depth of the Pompadour may then be regulated according to taste, by shortening or lengthening the ends held in the left hand. Some ladies like a deep roll, while others prefer it quite shallow. Having fixed the size of the roll, hold it in place with the left hand, while the right quickly fixes it in place with two small combs—pins are useless in fixing a Pompadour roll. The ends may then be twisted round the foundation tail, and secured with pins.

The dressing of the back hair, in conjunction with a Pompadour front, may be plain or elaborate, according to fancy—and time.

I propose to describe two styles, equally suitable for this "front" dressing; one is absolutely simple, and the other rather more elaborate, and also a change from curls. The most simple and speedy method of disposing of the foundation tail is by making a neat figure of "8." This coil of hair rests on the back of the head, the side and back hair being pulled out to form a

frame for it, while a pretty back comb inserted below it proves an attractive finish. This style—Pompadour front and figure of "8"—is one which should prove of the greatest use to business girls, as it is *chic* and pretty, without being in any way over-elaborate.

To make the figure of "8," take the foundation tail in both hands, and twist it round and round firmly until it resembles a lightly twisted rope. It must not look too tight or strained, but just lightly twisted, with a few inches left loose at the bottom. Hold the tail near the end in the left hand,



A coiffure à la Pompadour, in which the usually severe and hard appearance of this style has been so modified as to produce an effect of softness and delicacy most becoming to all faces

David Nicol, 50, Haymarket, London, S.W.

tied nearly at the top of the head. Having placed the front and side pieces on pins for waving—full directions for waving on pins were given on page 3839, Vol. 6—pinch them with hot irons, and remove the pins. About a dozen pins should be used for the front and sides.

In waving the hair on pins for a Pompadour dressing, the wave goes in exactly the same direction as with a side or centre parting, and it will be found that this wave answers quite well. Of course, in marcel waving for a Pompadour style, the wave is taken across the hair instead of from back

keeping the end in an upward position. Put the thumb of the right hand on the tail, about four inches from the base, and let the tail drop—as it naturally will—towards the neck. This movement forms a loop, and makes the bottom of the "8." Then twist the remainder of the tail as before, and turn it over the beginning of the other coil, making the second loop at the top. Finally, turn the ends under, and the "8" is made. The whole thing is done with two quick movements, and needs three or four pins, properly inserted, to keep it in position. This "8" needs a moderately long tail of hair, and is impossible for the girl with short, thick hair. A "switch" of false hair can easily be used for this purpose, being joined to the foundation tail and firmly tied.

If a rather more elaborate style is desired by the girl with short hair, and also as a variation from curls, I can recommend a waved chignon, with a "torsade coil" tied round it. To make this, tie the foundation tail low down—about an inch from the neck—and fix an oval-shaped pad, with a hole near one end, on the back of the head, by drawing the tail through the hole



How the foundation tail of hair is arranged to form the figure of 8 at the back of the Pompadour

and pinning the pad securely to the hair. Next put the foundation tail on four or five pins, to wave it, or, if a plain chignon is desired, this waving may be omitted. Having prepared the hair, French comb it on the side nearest the pad, and draw it upwards towards the crown of the head, spreading it over the pad, and tucking the ends under, before pinning it all round.

The chignon is thus made, the pad being entirely covered with the exception of a small piece which shows below the hole, between the bottom of the chignon and the neck. This may be covered by leaving a tiny fringe of hair hanging below the foundation, which is now French combed, twisted under, and

pinned to the pad, or, better still, by a swathe or coil of hair tied right round the chignon.

A torsade coil is a change from a ribbon-like swathe or a plait. It is made from an ordinary switch or plait, which is divided into two strands, and twisted lightly over and over till it forms a double coil. This is fixed round the chignon, resting against the Pompadour front; and it should start just above one ear, being brought round to the same place, where the ends are crossed and slipped under.



As a variation in style a waved chignon with a "torsade," or tied coil, is effective. To make this, the foundation is tied and drawn through an oval pad fixed low on the head



The appearance when finished of the Pompadour with a torsade coil

FAMOUS LOVE SCENES IN PICTURES



From the painting by W. Strutt

A CLOUD OF WITNESSES

By permission of the Berlin Photographic Co.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories

Love Letters of Famous People
Love Scenes from Fiction

Love Poems and Songs
The Superstitions of Love

The Engaged Girl in Many Climes

Proposals of Yesterday and To-day

Eloppements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 32. JOHN CONSTABLE, R.A.

By J. A. BRENDON

THERE is nothing thrilling or romantic in the love story of John Constable. It is quite, quite ordinary. But then, delirious, wonderful adventures are not solely the prerogative of greatness.

Love is sublimely democratic. Even the very little man sometimes has his big romance. Whilst the big man often has his humdrum little love affairs. And it is a mistake to regard them as unimportant or devoid of interest. In spite of what the cynic says—and his is a perverted wisdom—love still remains the supreme incentive to ambition and achievement. Constable, at any rate, found it to be such; indeed, love made him the great painter he became.

And this is a very slight exaggeration.

Genius, Carlyle has said, consists primarily in "the transcendent capacity for taking trouble." Now, it was love which made Constable take trouble, love which gave him determination and a purpose in life; love for his art, it is true, but also love for a woman, and an ever present longing to win that woman for himself.

John Constable first met Maria Bicknell in the year 1800. He was then in his twenty-fifth year, but as yet had done nothing in life save play to perfection the part of the proverbial rolling stone. He left school intending to take Orders, but, at the eleventh hour, changed his mind, and decided instead to accept employment in his father's mills

at East Bergholt, in Suffolk. But of milling he soon grew weary; for one year he endured it; then he set out for London to study art.

And as a painter he seemed likely to fail even more dismally than as miller. Indeed, before long, he lost faith in himself and again went back to his father's mills. But then something must have happened to re-inspire his confidence, for "in the year 1799," Leslie, his biographer, writes, "John Constable resumed his pencil, never again to lay it aside."

Perhaps gradually the boy had come to realise that, in spite of all, art was his true vocation, and that, if he persevered, he would eventually succeed. At any rate, he set to work now as he had never worked before; he ceased to play with art; he began really to study it, determined to justify himself.

Then, in the following year, he met Maria Bicknell. And she spurred on his good endeavours. Although only quite a child, somehow she attracted the young artist irresistibly; he found himself idealising her, and dreaming glorious dreams of a future when he would be a famous artist and she—or rather the woman that soon she would become—his wife. For he had not fallen in love with her—yet; he had merely fallen in love with an idea—the idea of loving. Such happenings do occur sometimes.

But, alas! determination in itself is not the golden road to fame. Indeed, there is

no golden road; every way is beset with obstacles, jealousy, public opinion, prejudice, and they are by no means easy to surmount. Indeed, not until 1814, and he was then thirty-eight years old, did Constable succeed in finding a market for his landscapes.

In the meanwhile he was forced to eke out a beggarly livelihood painting and copying portraits. And he hated the work. But still he did it, since necessity forbids men to be choosers. For ten long years he toiled, and during all this while, apparently, approached no nearer to his goal. Indeed, the great dream of his life, his dream of love, seemed ever to be receding in the distance, until at length despair entered his heart. He became really love sick, ill in body, ill in mind. The burden of disappointed hope was crushing him. But then—Maria Bicknell again crossed his path; and saved him.

It was in 1811. He went down to East Bergholt in the summer to spend a few weeks with his parents. Maria, too, was staying in the neighbourhood; in fact, at the house of her grandfather, Dr. Rhudde, the rector. Naturally, therefore, the young people met, and, needless to say, fell in love immediately.

But Dr. Rhudde forthwith ordered them to fall out again. He refused even to sanction an acquaintanceship. That his granddaughter should wish to marry a reckless young artist, without prospects, without even an income—the idea seemed utterly ridiculous; he would not hear of it. Besides, no doubt he did not publicly proclaim this as a reason—the artist in question happened to be none other than the son of Golding Constable, his neighbour and pet enemy, and it was more even than the good doctor's Christian charity could tolerate to allow a relative of his to marry a son of that man. He put his foot down firmly.

Now, in matters relating to Maria, his will was law. Mr. Bicknell, himself quite well disposed towards Constable, dared not oppose it, for the doctor was a wealthy man and had named Maria as his heiress. Forthwith, therefore, the lovers were parted, parted peremptorily.

Then Constable returned to London, sorrowful at heart. It had come to him as a cruel blow, this mandate of Dr. Rhudde. And yet, such a disappointment was, as a matter of fact, exactly what he needed. His pride had been wounded more than his heart, and a wounded pride serves as a wonderful stimulant to endeavour. At any rate, it aroused John Constable decisively. He refused to be frustrated by the unreasonable opposition of Dr. Rhudde. He must win the lady of his heart. He would!

Nor, indeed, did he despair. And immediately after his return to London called boldly at the house in Spring Gardens where the Bicknells lived. Here, somewhat to his surprise, he was received quite graciously. But, alas! he did not see Maria; she had just left home to pay a visit in the country. But Mr. Bicknell gave him her address and frankly told him he might write to her.

To Constable this concession spelled joy indeed. Gleeefully he sent the glad tidings to his mother. And she rejoiced with him. "The Bicknells," she wrote, "are too good, too honourable to trifle with your feelings; therefore I am inclined to hope for the best, that it will end well."

And, indeed, it seemed as though it would, for Maria's reply to his earnest entreaty, though discreet, was certainly encouraging. "I dare not suffer myself to think of your last letter," she wrote. "I am very impatient, as you may imagine, to hear from papa on a subject so fraught with interest for us both; but was unwilling to delay writing to you, as you would be ignorant of the cause of such seeming inattention. I hope you will not find that your kind partiality to me made you view what passed at Spring Gardens too favourably. You know my sentiments; I shall be guided by my father in every respect. Should he acquiesce in my wishes, I shall be happier than I can express. If not, I shall have the consolation of reflecting that I am pleasing him. . . . I cannot write any more till the wished, but fearfully dreaded, letter arrives."

And on the following day it came. Immediately Miss Bicknell sat down again to write to Constable a very proper, maidenly letter. "I have received my father's letter," she said. "It is precisely such a one as I expected, reasonable and kind; his only objection would be on the score of that necessary evil, money. What can we do? I wish I had it, but wishes are vain; we must be wise, and leave off a correspondence that is not calculated to make us think less of each other. . . . You will still be my friend and I will be yours, though I do not think I had better write to you any more, at least till I can coin. We should both of us be bad subjects for poverty, should we not? Even painting would go badly; it could hardly survive in domestic worry."

What an unromantic heroine! How lamentably practical! Yes; but the more one knows of Maria Bicknell, the more one learns to like her. Her heart may have been, indeed was, governed by her head, but this can scarcely be termed a fault. Besides, Constable lacked the "money sense" completely; like most artists, he was naturally a spendthrift. Perhaps, therefore, it was just because she did fully realise the value of a shilling that Maria proved a really excellent wife to him.

But this is anticipating. She was not his wife yet. Constable was determined, however, that she should be. "Be assured," he wrote to her, "we have only to consider our union as an event which must happen, and we shall yet be happy."

Miss Bicknell thereupon pretended to be angry. "You grieve and surprise me," she wrote to her obstinate, persistent wooer, "by continuing so sanguine on a subject altogether hopeless. . . . Let me entreat that you will cease to think of me. Forget that you have ever known me, and I will

willingly resign all pretensions to your regard."

But Constable declined to, and indeed could not, forget her. Nor, unfortunately, could he continue writing to her, for she had told him: "You will, I am sure, see the impropriety of sending me any more letters." This seemed final; it deprived him of any possible loophole for escape. But give in he would not. Clearly he must find some fresh method of attack. First, therefore, he questioned his father as to the advisability of marrying, emphasising in his letter the misery of his present loneliness. Paternal support, if he could obtain it, would, he felt, be an asset of great value to his cause.

But again he was doomed to disappointment. Golding Constable's letter, it is true, contained much sage, fatherly advice, but that was all. And really what more could the boy expect? "As a single man," his father wrote, "I fear your expenses, on the most frugal plan, will be found quite equal to the produce of your profession. If my opinion were asked, it would be to defer all thoughts of marriage for the present." But he continued, "Be of good cheer, John, as in me you will always find a parent and a sincere friend."

Constable received this letter on New Year's day, 1812. And from then until the middle of April, strong in his purpose to conform with orders and advice, he neither saw nor wrote to his beloved lady. Nearly four months! To him it seemed eternity. He could endure the silence no longer, and so again he took up pen and wrote: "Let me beg of you to continue to cheer my solitude with your endearing epistles; they are next to seeing you and hearing you speak. I am now engaged with portraits," he continued. "Mr. Watts sat to me this morning, and seems pleased with what is going on. I am copying a picture for Lady Heathcote, her own portrait as Hebe."

But no! The little ruse failed. Even this story of his industry failed to move Maria's pity. At any rate she ignored the letter. But still the artist persevered. And when a few days later he learned that Dr. Rhudde

had come to London on a visit, he made the most of a golden opportunity by calling audaciously upon the cause of all his troubles. Then he wrote to Maria. "I am glad I have seen him," he said, "for though this may not better our cause, it cannot make it worse, and I have not to reflect on myself for any omission or neglect."

But still she remained silent. On May 6, Constable again wrote to her. "You may be expecting to hear from me about this time," he said. Expecting to hear from him! Maria could but reply to this. After all, she



John Constable, R.A., the hero of the love story told on these pages. The portrait here given is a reproduction of the one drawn by himself, which now hangs in the National Portrait Gallery

was merely human, and for her to resist the man longer became impossible. And henceforth she wrote to him often, and allowed him to write to her—avowedly as a lover.

And now that she had agreed to marry him, she told him quite clearly that she would not wait for him indefinitely. In fact, she took the reins into her own hand and drove him. He must work, she said. He must concentrate his attention on remunerative work. He must advertise himself. He must overcome his scruples and cease from shunning the society of his influential friends. "Surely," she wrote, "it cannot be the way to promote

your interest. Why you should be no longer anxious for fame is what I cannot comprehend. It is paying me a very ill compliment." But, the letter continued—for if Maria knew how to nag, she also knew how not to nag—"we shall return to town next Tuesday. I trust the following day to have the pleasure of meeting the *recluse* in St. James's Park about twelve o'clock. . . . You can then, if you please, make your defence, and promise to behave better for the future."

Yes, the lovers still could keep only secret trysts. Mr. Bicknell's fear of Dr. Rhudde remained unabated; he dared not admit the artist to his house. Constable begged, pleaded, and implored. But all in vain. And for a long time even Maria failed to wheedle her father into a more reasonable frame of mind. But at last, in February 1815, she was able to write to her lover: "My dearest John,—I have received from papa the sweet permission to see you again under this roof—to use his own words—"as an occasional visitor."

And, needless to say, Constable's definition of an occasional visitor was a very generous one. "Sir," Mr. Bicknell had occasion to remark one day—he had entered the drawing-room hastily—"if you were the most approved of lovers, you could not take a greater liberty with my daughter."

"And, sir," replied the incorrigible artist, still sitting on the sofa, "do you not know that I *am* the most approved of lovers?"

But, in spite of all, Mr. Bicknell's former fears were not unfounded. In fact, the inevitable occurred. Dr. Rhudde heard of what was happening. And the rector of East Bergholt, parson or no parson, possessed a very healthy temper. "The doctor," Maria wrote to Constable, "has just sent *such* a letter that I tremble with having only heard a part of it read. Poor, dear papa, to have such a letter written to him! He has a great share of feeling, and it has sadly hurt him. . . . Perhaps the storm may blow over; God only knows. . . . Pray do not come over to town just yet."

But Constable was at once human and unkind enough secretly to rejoice at these tidings. If Dr. Rhudde meant what he said, and had ceased to regard Maria as his granddaughter, surely there was no need to consult the old man's wishes further. Accordingly he wrote: "Our business is now more than ever with ourselves. I am entirely free from debt, and I trust, could I be made happy, to receive a good deal more than I do now by my profession. After this, my dear Maria, I have nothing more to say than the sooner we are married, the better. . . . I wish your father to know what I have written if you think with me."

But Mr. Bicknell still urged the lovers to be patient. "Papa says, if we remain as we are," Maria wrote, "he has no expectation that the doctor will alter his will. Let us wait any time rather than you should experience the misery of being much in debt, added to having a very delicate wife."

But then the unexpected happened. Golding Constable died, and his death brought at once joy and sorrow to the son. Sorrow—for he was devoted to his father; joy—because suddenly he found himself the possessor of £4,000. Four thousand pounds! This removed all fear of present poverty. He must get married immediately, and he wrote to his friend Archdeacon Fisher asking for advice. The reply is characteristic of the man. It bears the date of August 27, 1816.

"My dear Constable,—I am not a great letter writer, and when I take pen in hand, I generally come to the point at once. I therefore, write to tell you that I intend to be in London on Tuesday evening the 24th, and on Wednesday shall hold myself ready and happy to marry you. There, you see, I have used no roundabout phrases, but said the thing at once in good plain English. So, do you follow my example, and get to your lady, and instead of blundering out long sentences about 'the Hymeneal altar, etc.,' say that on Wednesday, September 21, you are ready to marry her. If she replies like a sensible woman, as I suspect she is: 'Well, John, here is my hand, I am ready,' all well and good. If she says, 'Yes; but another day will be more convenient,' let her name it, and I am at her service."

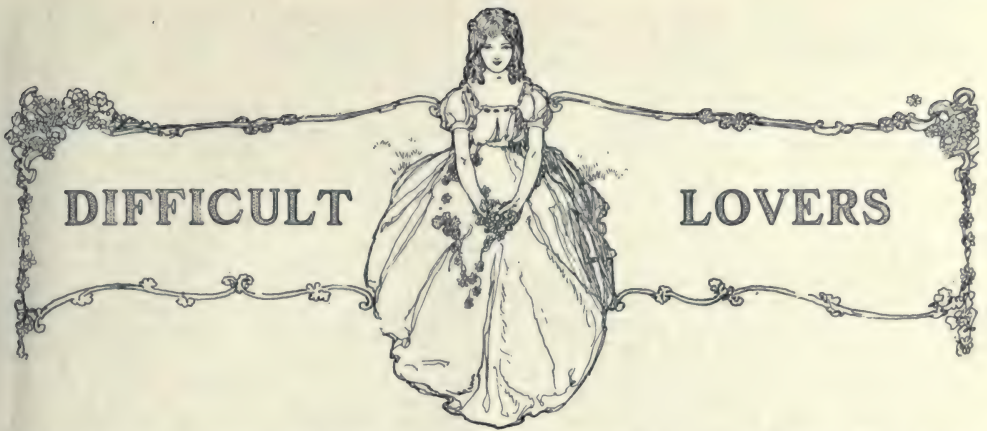
And Constable, acting on this advice, went to his lady. And his lady, being a true woman, proceeded then to exercise to the full her womanly prerogative. First she said one thing, then another. Even so late as the 15th of September, she remained undecided. "I hope we are not going to do a very foolish thing," she wrote. ". . . It is not too late to follow papa's advice and *wait*." But then she added: "Notwithstanding all I have been writing, whatever you deem best, I do."

And she did. For on "an enchanting morning," October 2, 1816, the Reverend John Fisher united her to John Constable in marriage, and—for true stories, as well as fairy tales, can end like this—they lived happily ever afterwards. Mr. Bicknell soon forgave Maria for disregarding his advice, and when he died, even the relentless Dr. Rhudde left her a very useful legacy.

Ill-health was the young couple's one great enemy. But then, long before her marriage, Maria had warned Constable that he would find her delicate. The truth is, she was consumptive, and it was of this pitiless disease that she died in November, 1828.

To Constable her death came as an overwhelming sorrow. Nothing could console his grief. And when, three months later, he was elected an Academician, he found the honour robbed of all its charm, for, he said, "It has been delayed until I am solitary, and cannot impart it."

But still he had his children. They were very dear to him, especially little Maria. "I watch all her dear ways," he wrote, "with mingled smiles and tears. . . . this dear image of her mother. . . . What a blessing and comfort to my old age! . . . I have, indeed, much to be thankful for."



The Sulky Lover—Tearful Girls Most Difficult—The Teasing Lover—The Engaged Man who is in no Hurry to Marry—The “Butterfly” who Cannot Give Up Flirting

IN the first flush of their happiness an engaged couple are apt to think each other perfect, and to deny stoutly that any cloud could ever come between them, or that they did not understand each other perfectly.

But some lovers are very difficult indeed ; and as time goes on, and they become more natural with each other, human faults begin to show themselves.

It is a very good thing that this is so ; and the girl or man who looks the matter straight in the face is really glad to have the opportunity of knowing thoroughly the character of the person he or she hopes to take “ for better or for worse.”

The Sulky Lover

There are such things as sulky lovers, and a man of this type is one of the most difficult in the world to deal with.

When she is first engaged, and not used to his ways, the girl is apt to think he has toothache, but she soon finds out that it is much worse than that ; something has annoyed him, and he is sulky, and likely to remain so for perhaps a week.

And it is really hard work to make it up with a man of this kind, because, somehow, just when his lady-love has by much thinking brought herself to believe that perhaps *she* really was in the wrong, and has made up her mind to apologise, she will often find it is no use, because he has not brought himself to the same happy state of mind.

He wants to know what ever she is “ making all this fuss about,” or pretends he does not hear what she is saying ; and the “ tiff ” begins all over again.

Now, the wise girl does not burst into tears, or make matters worse by losing her own temper. She just leaves him alone, and goes her own cheerful, happy way, because she realises that sulkiness is a kind of measles, and must run its course.

But the girl who is not prepared to treat a sulky lover like this had better break off her engagement at once, because, sad to say, the sulky person seldom is really cured ; and there can be no real happiness in

prospect for the married life if she, as wife, cannot make up her mind to allow her husband to be sulky now and again in peace.

The man who is engaged to a girl who wants every scrap of his time and attention, and is jealous to boot, has hardly a happy time ; but if he realises this fact, and is prepared to marry a very exigent woman, he has more chance of happiness than the man who blindly shuts his eyes to faults.

Tearful girls are perhaps the most difficult for a man to deal with.

I know one man who was constantly finding his fiancée weeping bitterly because she thought that he either did not love her enough in the present, or would love her less or not at all in the future.

Kissing is the only cure for this kind of thing ; but the man who marries a girl of this type must be prepared for the fact that his married life will in all probability be a series of little “ squalls ” all through. Yet, given a knowledge and understanding of her ways, he will be able to live at peace and in happiness with a wife of this description.

The Tease

The lover who is an inveterate tease is a very difficult person to deal with ; and many a sensitive girl has had her life made miserable by a lover who could not resist the temptation to tease her, in season and out of season.

Of course, he never means to be “ unkind,” and fond and frequent are the “ makings up,” but a girl who is highly strung should pause and consider if she has sufficient fortitude to stand a husband of this description.

To the girl who looks at things in a sensible light, and is ready to take the trouble to cure her lover of his ungraceful habit, the tease will most probably make a very good husband indeed, as in most cases men of this description are generally very good at heart, and only require a little lesson or two to show them how really unkind are their thoughtless ways when carried to excess.

The girl who is able to steel herself to appear not to mind his chaff, and learns to pass things off as a joke, though she may be

longing to cry with vexation, will have the ultimate reward of finding that the teasing habit will die a natural death for want of fuel.

The Laggard in Love

There are many men who think being engaged is so nice that they are in no hurry to marry; they are content to drift and drift, wasting the best years of their own and their fiancée's life, putting the idea of marriage, with its responsibilities, further and further into the future.

No girl likes this kind of treatment; and a fiancée who has any sense of the fitness of things will rather break an unsatisfactory engagement of this kind than be tied to a man who, when her youth has gone, will very probably break it gently (or not, as the case may be) to her that after all he thinks that "they are not suited to each other."

She is well rid of such a man, of course; but this makes it none the less hard for her to realise that for his sake she has discarded other suitors, only to find herself jilted by a man who will most probably become engaged to the next pretty and young girl he meets, while she is left "on the shelf."

Of course, there are occasions when a lengthy engagement is imperative for money or family reasons, but these are on an entirely different plane from those which are lengthened simply because the man often will not take the trouble to make a home for the girl he is supposed to love.

I say "supposed," because "true love" does not do this kind of thing. No man who really loves a girl and is able to marry her will allow her to spend years of waiting, till her beauty and her nerves are frayed.

Some girls don't seem to realise that once they are engaged to a man their powers of flirting should be curtailed; and a great deal of misery is often caused between lovers by the quite harmless flirtations that the lady carries on, in her spare moments, so to speak.

THE GIRL WHO WAITS FOR A "GRANDE PASSION"

The Idealist who Fails to Realise her Vision—Is it Necessary to Fall in Love in Order to Marry?
The Nature Capable of a Great Passion is Rare—In Love with the Ideal, not the Real—The Reasons which Justify Marriage

ONCE became acquainted with a very charming woman, and could not help wondering, as women will about another of their own sex, how it was she had remained unmarried, seeing that she had all the requisite qualifications for making a good wife and mother, besides possessing a very delightful personality.

As our friendship deepened, she enlightened me, telling me that she had remained unwed because she had never fallen in love as she deemed she could fall in love. She had waited all her life for a "grande passion" to come and sweep her off her feet and make her oblivious of everything save the man who had probed the innermost recesses of her soul.

Poor lady, she is probably waiting still!

She has been used to a great deal of attention probably, and it is naturally rather difficult for her to give it all up, love she never so dearly.

Very few men realise that it is quite possible for a girl to be pleasant to her men acquaintances, and yet not love them.

And the wise girl does not try her lover's patience too far. She expects him to give all his time and attention to her, very naturally, and so she gives up her butterfly amusements if they annoy him. Though, of course, the jealous lover who scowls at every man who speaks to his beloved should be gently reasoned with, and not allowed to make a laughing-stock of both himself and his fiancée. But within reason the girl who wants to be happy in her marriage will not give her lover the smallest cause for jealousy.

If a girl cannot give up flirting, and thus makes things difficult between herself and her fiancé, she had better realise at once that if things are tiresome at that stage, life for them as married people will be too difficult altogether for them to have any happiness.

"Bear and Forbear"

But engaged people should remember that everyone, even those who dwell in the outer land where lovers are not, is "difficult" at times, and it is only to be expected that sometimes the flower path should have a thorn or two.

An old lady of my acquaintance once gave some very sound advice to a girl who was about to be married. "My dear," she said, "if you want to be happy when you are married you must always keep two bears in the house: bear and forbear." And this is very excellent counsel.

If you feel you want to quarrel, pause and remember that however nice the making up, there remains always the sting of hard words.

Other men had loved her, but she had carefully analysed their feelings towards her and found them wanting. She had always been able to criticise them, to see their little faults and failings, and she had not had the insight to weigh these against their sterling good qualities, which doubtless would have far outweighed them in the balance.

The result was that she had missed the best part of her womanhood, and I think there are a great many other women in the same case. Not, of course, the sensible, practical girl who knows a good, straight man when she meets one, and thinks herself lucky to marry him; but the dreamy idealist, the fond, foolish kind of woman, of whom there are so many to be met with still, Heaven bless them!

The question that arose in my mind was : Is it necessary for a woman to what is called "fall in love" with a man before it is right for her to marry him? And I think the answer is emphatically "No!"

First and foremost, it is not given to every woman to be capable of "falling in love" in the fullest sense of the term. To do this one must absolutely lose oneself in another, and this is not possible with either every woman or every man.

Some women are so imbued with the idea of this ideal love, of which poets have rhymed and novelists written for centuries, that they consider no other sentiment worthy of attention.

The Ideal Love

I would not have any girl marry without love, for, as a rule, that can only end in disaster; but pure affection founded on mutual esteem and regard makes as good a foundation for matrimony as any other, and generally a better.

Women sometimes argue that the love they feel for a man who is desirous of marrying "is not the right sort," but they don't realise that it may be the greatest of which they are capable. It takes a great, deep nature to love deeply; and, looking round on your own circle of friends, have they all got "great, deep natures" capable of feeling a devotion similar to that of Dante for Beatrice? I think not. We are most of us rather shallow streams, trying to make ourselves and others believe that we are deep, silent rivers.

Theoretical love differs from practical, and we have to live practical, not theoretical, lives.

The great passion depicted by poets is not the birthright of all sentient souls; but, even were they capable of feeling it, there would probably be only one person who could wake it into life. And how infinitely small are the chances of those two persons meeting on this side of eternity!

Consider, also, another point. There is a very great doubt about the stability of the love which starts with a passion of fervour, which knows no happiness out of sight of the beloved object, and works itself up into a frenzy of despair if obstacles occur which prevent the consummation of its hopes and desires. Passionate love is not always the love which lasts best. It is not always proof against the little rubs and friction of everyday life, and very often when it has disappeared, has burnt itself out by the very fierceness of its fires, there is nothing that remains; even its very ashes are consumed. And there is no foundation on which a more lasting structure can be built.

When a woman falls in love with a man, she is not capable of judging him in a sensible manner, neither can she reason about his and her chances of happiness together in a reasonable manner. She minimises his faults and exaggerates his virtues till she transmutes him into something utterly unlike

himself; she paints him as she would like him to be, but not in the least as he is. And when the true understanding of him comes, as in process of time it must, she realises that she has immolated herself upon the altar of a god of clay.

The man she loved was not the man she married, because the former was non-existent; she had created him out of the love she bore him. There is nothing more hopeless than a burnt-out passion, and nothing more desperate than the case of a woman yoked for life to a man whom she may not be able even to respect.

Women are so proud of their potential capacity for loving that if you were to tell one of them that she was not capable of a deep-souled, lifelong devotion she would feel, not only that you had grossly insulted her, but that you had entirely misread her character and failed to probe the depth of her nature.

I do not mean to infer that *all* women, or even the majority of them, are shallow—the history of the world would soon prove the contrary—but I do think it is a pity for every woman to expect to be able to feel some soul-stirring emotion, and, because she fails to experience it, to let slip from her the crown of womanhood.

I once heard a man say that the majority of women were like cats, that if they were married to a man who fed and housed them well and treated them kindly, they would be sure to grow extremely fond of him and be quite happily content. I think there is a certain amount of truth in the remark, but I *have* heard of cats who strayed away from even the kindest and most comfortable of homes. I suppose those are the foolish ones, who do not know when they are well off.

A Word of Advice

Yet I do think it is a sure fact that a marriage grounded on mutual esteem and regard is just as likely to turn out well and happily as one which is entered into with a passion of fervent love. Many girls marry for reasons which are utterly unworthy—for a home, for money, for the sake of being married, all selfish and inadequate motives, and a marriage so entered upon can have no reasonable expectation of being happy. I do not think it necessary to wait for a soul-stirring passion which may never come, but I know it is essential to have true mutual esteem and regard, out of which love can grow almost before it is realised.

The broad lines on which advice to girls should be based is, marry, if you can, the man you love, if he is straight and true; if you cannot do that, the next best thing is to marry the man who loves you, provided you can go to him with an open heart, ready to learn the lesson he is willing to teach.

Above all things, be honest and true to yourself and the man you have chosen, and you will find you are not very far from the golden gate which leads to the land of happiness.



Continued from page 4353, Part 36

By LYDIA O'SHEA

Lemon Blossoms—"Fidelity in love."

Lent Lily—"Sweet disposition," also "regard."
Another name for the daffodil, which flowers during Lent.

Lichen—"Solitude," "dejection."

Lilac (Purple)—"First emotions of love."
Originally brought from Persia.

Lilac (Field)—"Humility."

Lilac (White)—"Youthful innocence."

Lily (Day)—"Coquetry."

Lily (Imperial)—"Majesty."

The lily's height bespoke command,

A fair, imperial flower;

She seemed designed for Flora's hand,

The sceptre of her power.

Lily (White)—"Purity and sweetness."

The white lily (often called Madonna Lily) was consecrated to the Virgin Mary, because it was the emblem of her two chief characteristics.

The lady lily, looking gently down.

It also blooms at the Feast of the Visitation (July 2nd), and flowers freely till July 15.

From Visitation to St Swithin's showers,

The lily white reigns queen of the flowers.

There is a beautiful old legend which asserts that when the Apostles, on the third day after her burial, visited the grave of the Saviour's Mother, they found it open and filled with a growth of roses and white lilies, which flowers were henceforth made her special emblems. The Venerable Bede refers to the "Great White Lily" as a fit emblem of the Virgin, the pure white petals being symbolical of her spotless body, and the golden anthers within the type of her soul shining with Divine effulgence. For this reason lilies were always grown profusely in all convents and monastery gardens, which they made veritable bowers of sweetness.

Lily (Yellow)—"Falsehood," "gaiety."

Lily of the Valley—"Return of happiness."

That shy plant the lily of the vale,

That loves the ground, and from the sun withhold

Her pensive beauty, from the breeze her sweets

Linden—"Conjugal love." The legend runs that when Jupiter and Mercury once descended to the earth to visit the plains of Phrygia, they sought hospitality in vain, till they found it in the rude hut of Philemon and Baucis, the poorest of the inhabitants. In return for the genuine kindness of heart of these two poor cottagers, Jupiter promised to grant them any request they might ask. They begged to be allowed to die together, as they were greatly devoted to one another. Jupiter then transformed their hut into one of his magnificent temples, and appointed them as its custodians. At their simultaneous death, Baucis was converted into a linden-tree, and Philemon into

an oak. Being planted outside the portals of the temple, their branches intertwined at the top, thus continuing the mutual affection which they had borne each other in life.

Lobelia—"Malevolence." The plant derives its name from the botanist Lobel.

London Pride—"Frivolity." This pretty species of saxifrage is often called "None-so-pretty," and "Nancy Pretty" (evidently a corruption of the former), as well as the quaint name "Hen and chickens." The delicacy and daintiness of the tiny spotted petals of the flower have occasioned its comparison to a daintily attired maid of a frivolous disposition.

Lotus—"Eloquence."

Lote-tree—"Concord." The Egyptians pictured their god sitting upon a lote-tree above the watery mud of the Nile. The leaves and fruit of the lote-tree, being round, were considered the symbol of the circling mind; its rising high above the soil, the supremacy of Divine intellect over matter; and the deity seated thereon his superiority over mortal intellect. Mahomet taught that a lote-tree stood in the seventh heaven, on the right hand of the throne of God. The Egyptians dedicated the lotus to the sun, the god of eloquence, because the flower rose above the water and opened its petals at sunrise, and closed them and sank again at sunset. In the "Odyssey" XI, Homer relates the tradition of the lotus-eaters, or lotophagi, a people who ate of the lotus-tree, and henceforth forgot everything about their home, kindred, and friends, desiring hereafter only to live in idleness in Lotusland. Tennyson's poem "The Lotus-Eaters" refers to the same tradition.

Lotus-flower—"Estranged love."

Lotus-leaf—"Recantation."

Love-in-a-Mist—"Perplexity." This is the prettiest of little blue flowers, set in a calyx of long feathery fronds, which half shroud it in a green mist.

Love-lies-bleeding—"Hopeless, not heartless." One of the most beautiful of the species of amaranth (everlasting) flowers. It is supposed to be the type of undying love, which, however much it suffers, never changes or grows cold. Milton chooses it for the diadem of the angels:

With solemn adoration down they cast
Their crowns, inwove with amaranth and gold—
Immortal amaranth, a flower which once
In Paradise, fast by the tree of life,
Began to bloom.

Lucern—"Life." Lucern will grow in one spot for years, but once it leaves it, it is for ever, hence its adoption as an emblem of life.

Lupin—"Voraciousness." From the Latin "lupus," a wolf. The Dutch call this plant "wolfsboon" (wolf's bean).



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tutting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

GERMAN APPLIQUÉ WORK

By A. M. NADIN

An Ever Popular and Adaptable Form of Fancy-work—Materials and Method of Working—How an Artistic Splasher can be Made—A Charming Design for a Basket—An Original Newspaper Rack

APPLIQUÉ, ever a popular form of fancy-work among those whose aim it is to secure excellent effects with the smallest possible amount of time and trouble, is never likely to be dethroned from its high position in the world of needlecraft by newer and

more intricate styles demanding much close application.

German appliqué offers a pleasing variation from old-time methods, and, while affording scope for considerable artistic skill and ingenuity, is easily and quickly accomplished.



A splasher in art blue linen worked in German appliqué, using the outline designs on page 4436. This work opens up delightful possibilities to the artistic worker

Also, it is an excellent way of using up old scraps of coloured felt, cloth, or soft leather, and is equally adaptable for large or small objects.

according to the requirements of the workers, it is absolutely essential that the appliques themselves should be cut from material that is not liable to fray out, such as cloth, felt, kid,



Designs for German appliqué. All the designs shown here for the bulrushes, gold fish, water lilies, and moon, can be cut out separately and arranged to form beautiful needlework pictures such as are shown in the illustrations

Materials and Patterns

Though the material destined to receive the applied designs (which are usually of a floral character) may vary considerably,

or suède. Velvet may also be employed if all the edges of the design are first outlined in poker-work before being cut out with sharp scissors, so as to form a perfectly clean

edge. The reason for this is that German appliqué, unlike other forms of this particular work, is not stitched down with silks, buttonholed round the outer edge, or held down by braid, but is simply secured to the foundation material by a few stitches only, often invisible, or in some instances serving as the stamens of flowers, the stems and veinings of leaves, or appearing in the form of a few French knots relieving the plain surface of the design.

By this manner an extremely natural and light appearance is easily achieved, the petals of flowers standing well away from the background with remarkably realistic effect.

An Appropriate Design for a Splasher

The splasher illustrated is of grey-blue linen, and is made with a deep hem at the top, through which is slipped a flat strip of wood. The appliqués are in cloth of six different shades—*viz.*, pale champagne colour for the lilies, buds, and moon; light gold for the fish, with orange-red for the fins and tails; two shades of green (one of a decidedly greyish tone) for the leaves, reeds, and stems; and dark brown for the bulrushes.

Sketches of all the various parts of this aquatic design are here given, and these parts can be traced and arranged in any way to suit the personal taste of the worker. It will readily be seen that the reeds and stalks of the bulrushes must be considerably elongated in order to make them tall enough for a splasher of any size. When working the original, the horizon line, of silver braid, was first laid on and sewn in place. This was necessary because the design covers it in many places. The other lines of silver braid, representing water, were done at the last, as in several instances the ends were secured under the leaves, instead of being taken through to the back.

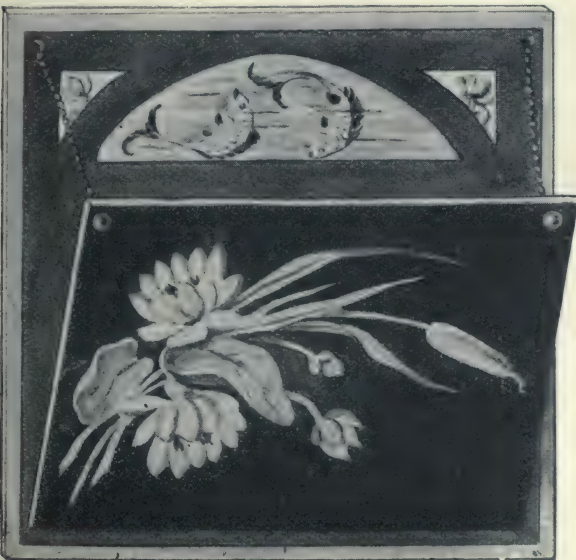


Another application of the designs for German appliqué is suggested as a decoration for a wastepaper basket

Paper patterns were carefully traced from the design, and the different parts of the leaves, the bulrush heads, petals of lilies, etc., cut out by them in the various coloured cloths. Each flower and bud was fashioned separately on small rounds of stiff muslin, every petal being secured by a few stitches at the base. The numerous pieces forming the design were then arranged upon the linen foundation and lightly pasted in place, one part occasionally overlapping another. A few stitches of orange silk formed the heart of the lilies; veinings of the leaves and of the reeds were also carried out in silk, stem-stitch being employed. The fish were also built up upon foundations of muslin, and the markings and lines of water added after they had been pasted in position.

A Wastepaper Holder

The diagrams of the last-mentioned design may be utilised in other ways. For instance, with very little variation an all-round decoration for a useful wastepaper holder can be contrived. Carried out in subdued shades on a background of pale green this looks uncommonly well. A plain, round wicker basket can be obtained and covered, or, failing this, any drum-shaped cardboard foundation will answer, if neatly lined and relieved by a border top and bottom of velvet or fancy trimming in a contrasting shade.



A newspaper rack decorated in German appliqué is both original and effective, and is a further example of an arrangement of the outline designs

An Original Newspaper Rack

Quite another idea is suggested for the arrangement of the same forms in the illustration of a newspaper rack. The careless spray of water-lilies and bulrushes occupying the lower portion is cut out of light coloured cloth and appliquéed on to a dark foundation of peacock blue. The back part of the rack has a semicircular panel,

also two triangular corner pieces of pale sea-green, laid on the background and edged with braid. The fish are exactly similar to those described above, and the lilies, leaves, and rushes are all carried out in the same manner. The designing of different combinations of the various forms will be found a most interesting task.

To be continued.

HAIRPIN WORK

By A. B. BARNARD, L.L.A.

Origin of Hairpin Work—Materials Required—The Lace Effects that may be Produced—Threads and Silks—Some Effective Stitches

SOMEONE of an inventive turn of mind once had a happy thought. It was to make use of an ordinary hairpin in evolving lace-like effects with a crochet-hook.

At first fine cotton was used on a straight hairpin, but the possibilities of this appliance were limited until makers of needlework accessories manufactured special hairpins, or forks, of varying sizes and materials. Then one stitch after another was tried upon these with most pleasing results.

Resemblance to Lace

Fine hairpin work, it was discovered, resembled lace; indeed, it once bore the name of "Maltese lace," and by combining it with ordinary crochet, very attractive articles could be made. Nowadays hairpin crochet, or fork work, has gained a lasting place in the affection of fancy workers.

Among the requisites are two or three sizes of hairpin-forks. These are made of bone, steel, or wood, with two prongs, the span of which varies from three-quarters of an inch to three and a half inches. Two useful sizes are the three-quarter inch and the one and a half inch, the former for making small loops, the latter for loops of the size illustrated here. The hairpin-forks cost from 1d. to 4d. each, according to the size and material of which they are made.

For very fine work an ordinary straight wire hairpin from a packet sold at 1d. or 2d. still finds favour; and imitation tortoise-shell pins are also used. The size depends on the width of loop required, and can be determined by remembering the length of the loop is about half the span of the fork when the ordinary stitch is made.

Materials Required

Steel and nickel-plated forks are deservedly popular, because they do not bend unduly, and neither snap nor get worn. For cotton and macramé twine work they are most suitable. One kind has an adjustable prong, which, according as it is screwed up near the other prong or far from it, makes narrow or wide work.

For woollen shawls, and, indeed, for fleecy threads generally, a bone or wooden fork is best. One is procurable with a narrow prong and a very wide prong, which, of course,

produces a narrow loop on one side of the work, and a wide one on the other.

As to the thread, ordinary crochet cotton, silko, gold or silver thread, macramé twine, crochet twist, and wools of different colours are used. In combining ordinary crochet with hairpin work, the thread for the former may be coarser than that for the latter. Naturally, steel crochet-hooks are used for cotton and twine, wood or bone for wool.

Advantages of Hairpin Work

The particular merit of the hairpin-fork in crocheting is that it can produce simultaneously, or almost simultaneously, a double row of long loops such as a crochet-hook alone could not make with regularity. Moreover, the loops of one strip are easily joined to the loops of another by a method of inter-twining, and they may be crocheted together in numbers of ways; while the crochet stitches down the centre of a strip can also be varied, as the illustrations in this article show.

At first a beginner may find the fork somewhat awkward to handle, but after a little practice it is usually turned about with ease.

It is best to experiment with a wide hairpin-fork and a coarse thread such as macramé twine.

A Simple Stitch

The simplest stitch attained on the hairpin-fork is worked by tying a loose loop about three-quarters of an inch in length, and leaving an end of about two inches. Now take the hairpin-fork in the left hand, prongs pointing upwards, and place the loop over the prong to the right, letting the long end of the twine lie over and be retained by the fingers of the left hand. Turn the fork half round, so that the twine encircles the left-hand prong, and in doing so change it to the right hand prong.

Take a steel crochet-hook of medium size, and pass it through the loop in the central knot, drawing the twine through it. At this point the use of the loose end of twine is apparent. By holding it firmly between the left forefinger and thumb, the central knot is kept in place. Put the hook through the left loop frontways, draw the twine

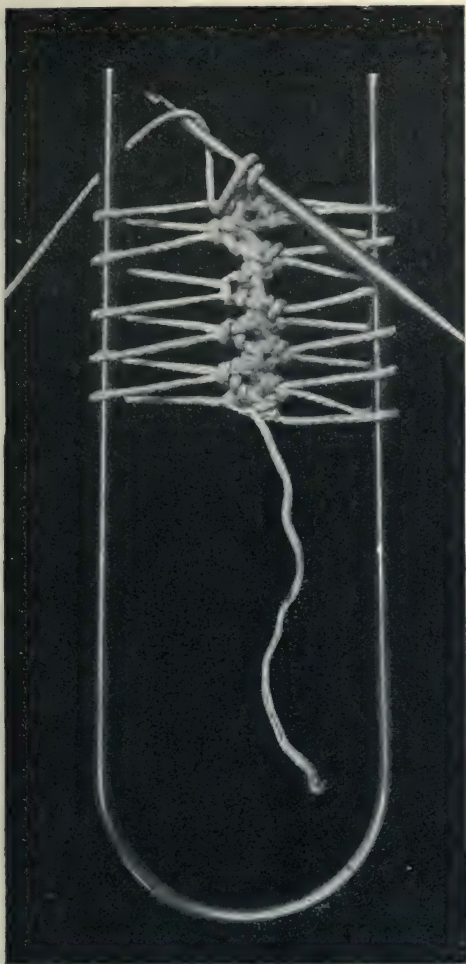


Fig. 1. "Ordinary" hairpin stitch, the simplest to work

through, and again draw the twine through the two loops thus formed on the hook, as shown in Fig. 1. This makes a double crochet. Turn the fork from right to left, and so that the handle of the hook is lifted over it, the twine encircling the left prong, which now becomes the right prong. Draw the twine through the stitch on the hook to secure the loop in place. Repeat the double crochet into the left loop as before.

It is, of course, necessary to work near the top of the prongs, and to push the work down the fork until it is full; the fork is then withdrawn, and the prongs are re-inserted in the last two or three loops. As the fork fills, care should be taken to avoid pressing the prongs together, as if this is done, the size of the loops will become smaller than those at the base of the fork. The twine is fastened off as in crochet, when the desired length of gimp, as it is called, has been made.

"Treble" Stitch Centre

Treble stitch produces a more substantial centre to the work (Fig. 2). The first two loops are placed on the fork, as described

above, and a treble is made through the left-hand loop as follows: Pass thread over hook by turning the twine round it, put the hook through the left-hand loop on the fork, and bring the twine through. Bring thread again over hook, as shown in the photograph, and draw the twine through two of the three loops on the hook; again put the twine over the hook, and draw it through the two remaining loops on the hook.

Another pattern is the "double" hairpin stitch, which varies from the "ordinary" stitch by working two double crochet stitches into the left-hand loop, as depicted in Fig. 3, working one stitch immediately after the other.

A favourite variation of the "double" stitch is produced by working the two double crochet stitches below the left loop, instead of through it. The effect of doing so is to cause the loops, when removed from the hairpin-fork, to slant upwards.

"Tree" Design

The "tree," or "six-stitch," design, shown in Fig. 4, is very effective and

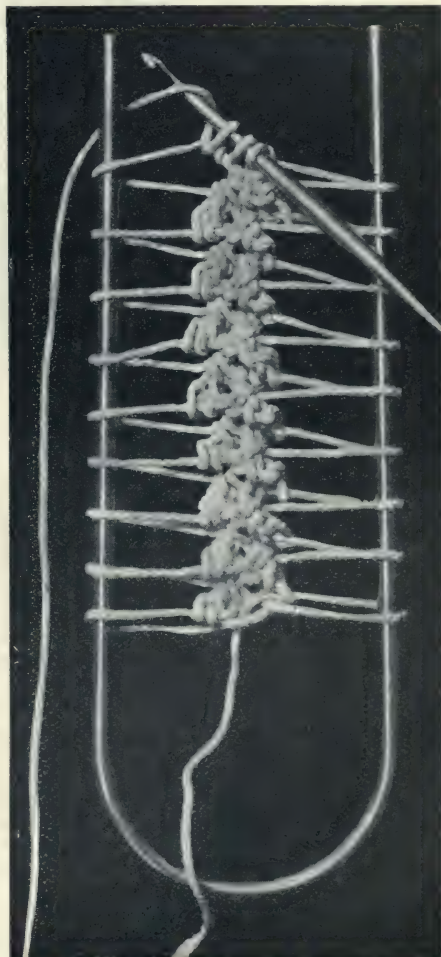


Fig. 2. "Treble" hairpin stitch, giving a substantial centre to the work

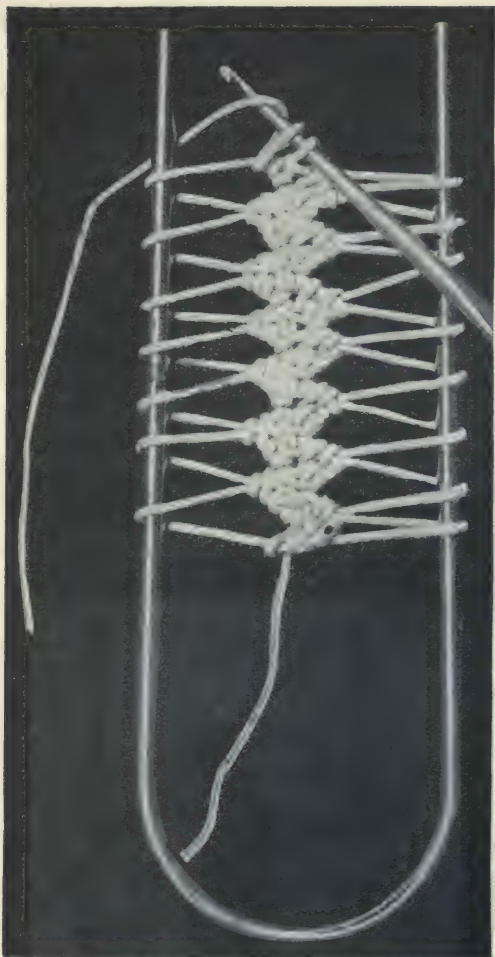


Fig. 3. "Double" hairpin stitch, in which two double crochet are worked in the left-hand loop

substantial, and by no means so complicated as it appears. Done in crochet cotton it makes a pretty and strong insertion for children's underlinen. Begin as with the "ordinary" hairpin stitch. Having secured the two loops, one on either prong, put the hook through the left loop, and draw the thread through, pass thread over hook, and again put the hook through the same loop, and draw the thread through. Pass thread over hook, and draw thread through the loop for the third time. Take up the thread on the hook, and draw it through the six stitches on the hook. The work at this point is shown in the photograph.

Turn the fork, and secure the loop on the other prong in the usual way.

A Useful Variation

The "bar" stitch (Fig. 5) is a useful and simple variety of the "ordinary" hairpin stitch. Chains are worked between the double stitches, so as to form bars through which ribbon or black velvet may be threaded.

The bar consists of three chain stitches, which are worked *before* the single or double crochet into the left loop. Having made the double crochet, turn the fork to obtain the right loop in the ordinary way, and work a stitch through the loop on the hook. Crochet three chain, make a double into the left loop, and again turn the fork.

Any number of chain stitches may be made to accommodate the width of the ribbon or velvet intended to be used, but the fork should correspond in width, otherwise the loops would be comparatively small.

The bars may be brought closer together by crocheting a single stitch straight through the left loop and through the loop on the hook, instead of making a double crochet.

Somewhat like the "bar" stitch, but with the chains forming the bars sloping up to the left, and giving an open-work effect, is a stitch made in the following manner. After fixing the two first loops on the fork, make a treble in the left loop, crochet four chain, and work another treble in the left loop; turn the fork, and secure with a stitch as before; *work a

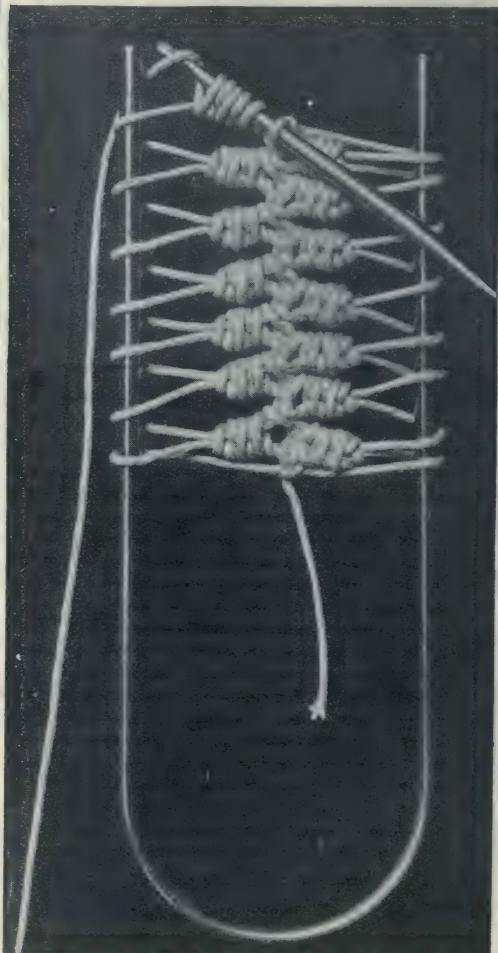


Fig. 4. "Tree," or "six-stitch," is an effective design for insertion

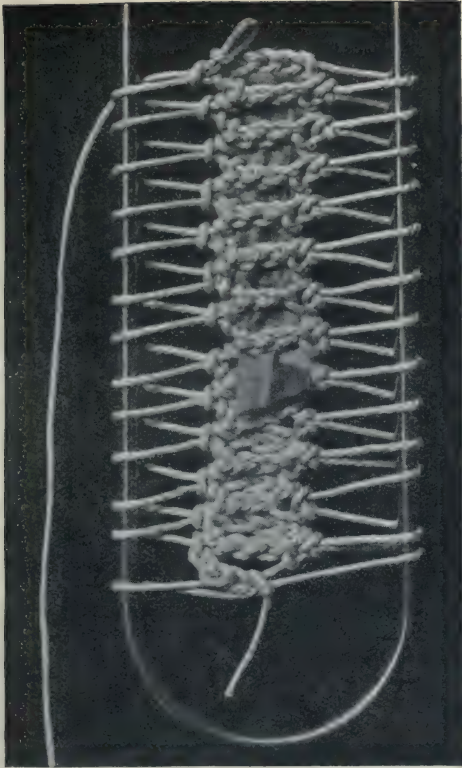


Fig. 5. "Bar" stitch. A simple variation of the ordinary hairpin stitch

treble in the left loop, and continue with the four chain.

Ribbon

Worked in light thread, with scarlet ribbon threaded through the bars, it would be difficult to find a more pleasing contrast.

There is, however, another pretty openwork effect to be secured by crocheting a treble *below* the left loop, then crocheting three chain, again working a treble below the left loop, and, lastly, turning the fork and securing the right loop.

This stitch is shown in Fig. 6, where the work has been removed from the fork. Notice the tendency of the loops to point upwards, for the reason previously explained.

Having experimented with the stitches described, the worker will, in all probability, be able to form combinations on her own account.

Worked in macramé twine the same stitch is to be recommended for making a durable and strong marketing or shopping bag, the strips of hairpin work being joined together in one of the ways to be described in a future article. Both pale green and light brown are favourite colours for the twine used in making a bag of this description. A coloured braid or tape might with good effect be run though the openwork of this stitch, brought, say, up through the opening to the left, and carried down through the one on the right. However, the

worker may prefer to make a bag, and line it with some coloured material such as pink or scarlet sateen, and then the open-work should be left unthreaded to show the patches of colour.

A wide strip of hairpin gimp worked in white Oso silk and with one of the more elaborate stitches might well be utilised for trimming a child's dress of some dark material such as black velveteen, and it would, of course, look charming on white silk or muslin.

The hairpin stitches here shown have been worked in macramé twine to show up the details as clearly as possible, though, at the same time, something of the lacy appearance of work done with fine crochet cotton has, of necessity, been sacrificed. It may be advisable to point out that the shorter the loops, the greater the care needed in handling the work as it is withdrawn from the fork. It should be kept wound until it is about to be used, otherwise such short loops are apt to get out of place.

To be continued.

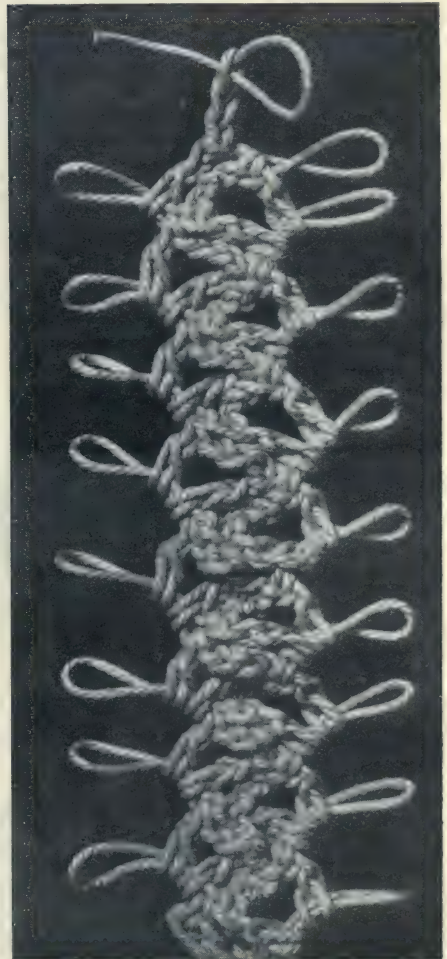


Fig. 6. An openwork effect obtained by crocheting a treble below the left loop



Effective Dress Trimmings that Can be Made at Home—Cuffs Made from Satin Ribbon and Insertion—Materials Required—Instructions for Working

A NEW and handsome dress trimming can be made from the narrow ribbon used so extensively for ribbon embroidery, in conjunction with a mercerised thread, such as "Gem Brighteye" or fine "Oso silkie," to correspond with the colour of the ribbon as well as the garment with which it is to be worn. It is particularly suitable for serge, so that a dress made of this material, and trimmed in this manner, would be both smart and effective in appearance.

It takes the form of an insertion, and is first worked on a metal pin, such as is used for hairpin work (see page 4438), and as these can be obtained in various sizes no difficulty should be experienced in producing any width of trimming required. The first illustration shows a very useful and suitable width of insertion for letting in above the hem of a skirt, also over the shoulders and on the sleeves of a Magyar blouse.

The second illustration is a suggestion for

a cuff, formed of three strips of satin ribbon, for either a three-quarter or full length sleeve. The top and bottom strips measure an inch wide, the centre strip an inch and a quarter; but these measurements can be regulated to individual taste. If strips of the same material as the sleeves are preferred instead of ribbon, the effect would be equally satisfactory.

Insertion for Cuff. Take a pin seven-eighths of an inch wide, a crochet hook size 1½, and some "giant" ribbon.

Holding the prongs of the pin upward, keep an inch or two of the end of ribbon under the left thumb on the left prong. Pass the ribbon under and over this prong, then under and over the right prong. Make a stitch in the centre of the pin by putting the hook under the ribbon and drawing the working strand on to the hook, and then working a stitch. Work a d. cr. stitch, taking in the end of the ribbon under the left thumb. This will form two loops, one



Wide insertion for trimming a serge dress. It is quickly made, and the result is both novel and pretty

on each prong. * 1 ch., turn pin, taking the ribbon round the prong; draw the ribbon through the loop. Repeat from * until the pin is full. Take the work off the pin, slip the pin through the two last loops, and proceed as before.

When turning the ribbon round the pin, care should be taken to see that it does not twist, also that the stitches are kept in the exact centre of the work, as they are somewhat liable to become one-sided.

On completion of the necessary length, work an edging on both sides in the mercerised thread as follows :

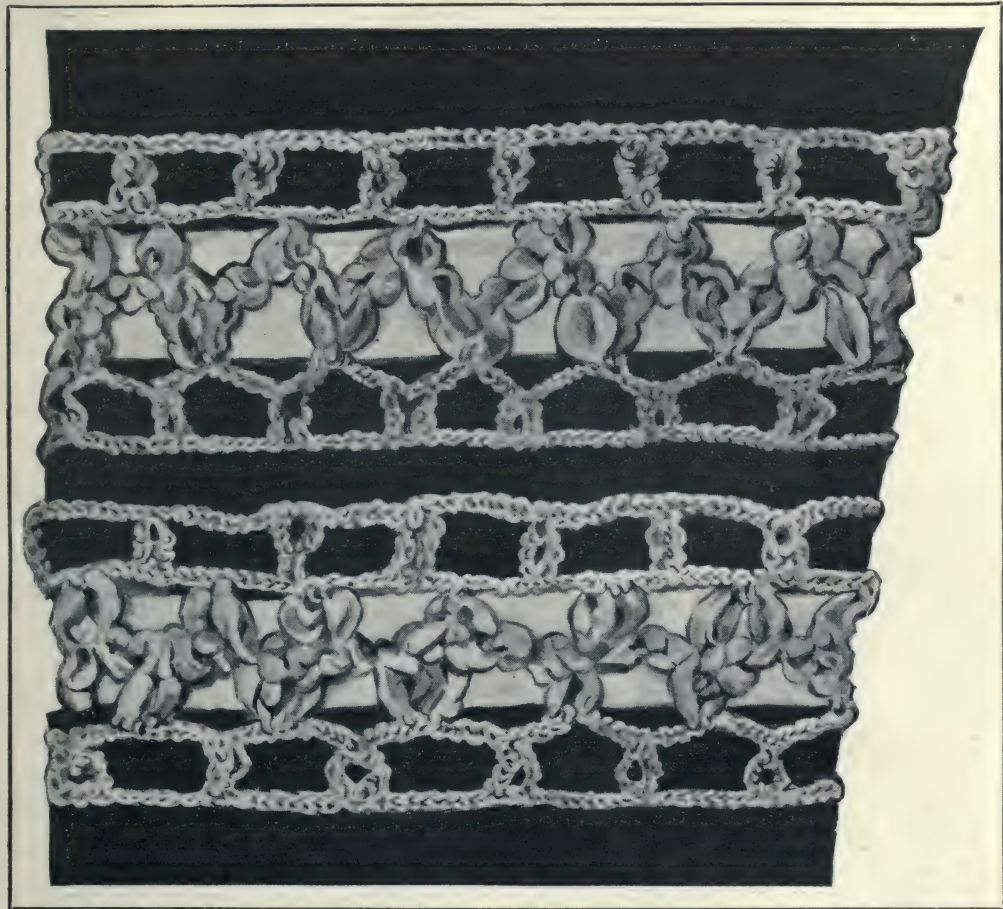
shade. This will leave a pretty open-work centre of the narrow ribbon.

Wide Insertion in Ribbon Trimming

The wide insertion is worked on a pin one and five-eighths of an inch wide, with a crochet hook size $1\frac{1}{2}$, and "giant" ribbon.

Commence by twisting the ribbon in and out of the pin as described for the insertion for cuff. 1 d. cr. into left-hand loop; turn, taking the ribbon round the pin; * 1 d. cr. into d. cr. of previous row, 1 d. cr. into left hand loop. Turn, and repeat from *.

When the pin is full take the work off, slip the prongs through the last two loops,



Cuff in satin ribbon, with hairpin-work insertion carried out in narrow ribbon. An effective decoration for sleeves

Secure the thread into the first loop. * 12 ch., 1 d. cr. into the ninth ch. from hook. Put the hook under the chain, and work 1 d. cr., thus strengthening the loop. 3 ch., 1 d. cr. into the next ribbon loop, and continue from *, bearing in mind to take up the loops in their correct order.

Finish off the edges of the insertion by working 2 d. cr. into the first chain loop, * 5 ch., 2 d. cr. into the next chain loop. Repeat from *.

Carefully run the insertion on the strips of ribbon at the inner line of chain and again by the outer, using silk of the exact

and continue working as before. After a sufficient quantity has been done, work an edging on both sides in mercerised thread of 2 tr. into each loop, with 6 ch. between. Sew to the dress by the lines of chain.

This kind of trimming is very suitable for children's frocks. A white or cream serge, cashmere, or other woollen material finished with a trimming of cream ribbon work would be extremely dainty and effective. Or, if a touch of colour were desired, the ribbon work might be carried out in pale blue, or the mercerised thread used might be in that shade.



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPEDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

Home Dressmaking

How to Cut Patterns
Methods of Self-measure-
ment
Colour Contrasts

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Gloves

Choice
Cleaning, etc.
Jewellery, etc.

"HOAR FROST" TRIMMINGS

By MAUD VENABLES

New Effects for Evening Gowns—An Easily Worked Trimming—Silver Gauze Flowers, and How to Make Them—An Ideal Millinery Flower—A "Hoar Frost" Gown

CHARMING and novel effects can be obtained in "hoar frost" embroidery, a work that will appeal very strongly to all lovers of the dainty and delicate.

The materials required are simple and inexpensive. Silver gauze ribbon in half and quarter inch widths, at $3\frac{1}{2}$ d. and $1\frac{1}{2}$ d. per yard; and net, ninon, satin, or wire as a foundation on which to work.

This charming raised work can be mounted upon any material, no matter how light, as it is all made up separately, and sewn on to the foundation.

The spray shown in the illustration is made of one yard of the wider ribbon and one of the narrower width, the foundation being a fine muslin.

Twist the ribbon tightly for the length you need for the main stem, and attach it at one end to the foundation. Sew down neatly the whole length, working in this case from the back. The leaves and roses are made separately.

For a leaf, take one and a half inches of ribbon, cut it off, fold it across the width, so that it is now three-quarters of an inch long, and with white cotton sew or whip the two edges together from the raw edge up to the double tip. Run your needle back again, and draw it up slightly. Open it out without breaking off the cotton, and shape it into a leaf with the fingers. The gathers make pretty little veins. Draw the raw edges together, and twist it into a little stalk, cut the cotton, and the leaf is formed.

Make as many of these leaves as needed, with some slight variety as to size, using smaller ones at the top of the spray and larger ones below.

For the roses take a piece of ribbon about three inches long, and in the case of the wide ribbon double it lengthwise, and whip the whole length of it, taking the edges together. Draw it up, and form it into a rose, stitching it securely through. It is best to group the roses, and place the leaves alternately on either side of the stem. The branching stem, leaves, and flowers are worked in the same way as the main stem, but in the narrower ribbon.

The leaves are sewn down with neat stitches up the centre of each and a stitch at the tip of each. The roses are attached in the same way.

It is well to put a rose at the junction or fork of two stems, as it serves to hide a difficult join.

This work would look beautiful along the outer edge of a muslin, net, or chiffon fichu. A winding stem could be drawn with a pencil as a guide, and the flowers and leaves arranged as taste dictates.

For the ends of a ninon or net scarf a handsome spray would be most effective, and a crystal bugle fringe to carry out the "hoar frost" appearance and to represent icicles would be most in keeping.

For a fancy dress intended to represent "Winter" or "Frost" this application of "frost" embroidery could be elaborated in



A white silk gown adorned with "hoar frost" embroidery would be a charming style for a débutante. The gauze shoulder scarf finished with a crystal bead fringe carries out the frost effect



An evening dress with "hoar frost" embroidery flowers, and a lightly arranged spray in front

conjunction with crystal beads and bugles. A few beads lightly attached to the silver flowers by a spot of gum would give the sparkling effect of frost, or a sprinkling of the glittering powder sold for the purpose would be another means for the same end.

A new suggestion for the adornment of a wedding dress is always welcome to a bride-to-be. Clever fingers could quickly fashion a trimming in this embroidery that would be novel and appropriate.

A few sprays arranged on the corsage and on the sleeves, with a panel similarly adorned let into the skirt, would work out with charming effect.

If the bride herself preferred to adhere to the bridal flower, the orange blossom, her maidens might well be allowed a few sprays of "hoar frost" embroidery on their frocks or in their hats.

Nor need these glinting flowers be necessarily posed on white. Pale blue, pink, and eau-de-Nil are shades that would enhance their delicate effect. A bodice spray would look charming on an evening dress in any of these shades. Such a spray could be mounted on wire, with a number of branches, to be arranged as required.

Another practical and charming variety of this work can be made up on a piece of fine hat wire, and used as a spray for the hair or hat. Instead of twisting the ribbon and attaching it to a material, twist it

tightly round a piece of white-covered hat wire of the length needed, and bend it into the shape you require for the spray or wreath.

Each leaf and flower is made complete as before, and sewn by their little stalks on to the ribbon round the hat wire.

The silver gauze ribbon can be obtained at most good drapers', and a most fascinating variety in the work may be obtained by the use of the different widths in which this ribbon is sold.

For a hat, a motif made on the wire, twisted into a circle, a diamond shape, or an oval, would be practical suggestions.

The application of this charming work has been considered chiefly in this article as an adornment for dress. There are, however, almost endless ways in which it might be adapted as a decoration for fancy articles for gifts or trifles for bazaars.

A set of sachets for gloves, handkerchiefs and veils, covered in white or a pale shade of satin, would be exquisite embroidered with a hoar frost floral spray, and finished off with silk or silver cord.



A floral spray in "hoar frost" embroidery. Dainty and light, such a spray can be worn in the hair or as a corsage ornament

MILLINERY FRUIT

How to Make Apples, Plums, Oranges, Grapes, and Cherries for Hat Decoration—Use of Velvet and Satin—Imitating Nature with a Needle—Colour—Suggestions

It is extremely useful to be able to give the right touch to a hat or toque worn with a fine blue serge. Cut out of the velvet a round about $2\frac{1}{2}$ inches in diameter, run it close to the outer edge (but not too close so that the velvet will fray) with double blue sewing silk.

Now get some dark green millinery wire covered, cut off a four-inch length, turn down one end in the form of a button-hook. Round this hook wind an inch-wide strip of cotton wadding, about eight inches in length, winding it so that the knob at the top is rounded, and well shaped in the semblance of a plum.

Then place this knob in the centre of the round of velvet, draw up the run thread, and fasten off round the wire, so that only the wadding is covered, and the length of wire stands out like a stalk. Continue to make these plums until you have as many as you desire for your hat trimming. Now get your foliage and arrange it as nearly like the leaves of a plum as possible, fasten in the fruit here and there, following the lines of nature as well as you can, and a very uncommon and pretty hat garniture is ready to give a note of distinction to your spring costume.

Does not every woman know that delightful cheap oddments are never to be procured of a special colour that will suit a coat and skirt or our new spring costume? The very thing may be found frequently, and if only it were another shade what a real treasure it would be!

The French modiste, with her hand-made groups of fruit, has shown the way, not only towards a very chic and exclusive trimming, but also a means of matching our hats or toques with a precision that modern completeness in dress demands.

A hat of ranging tone can be used if a single dominant note in its trimming be just what is right for the tone of the dress. Thus, one of the faultless blue serge tailor suits which always recur during the early spring with the regularity of a uniform on many well-dressed women would be charming with one of the new dark blue satin straws wreathed with green foliage and brown stems, with here and there a carefully made blue plum of velvet, which seems to show exactly the bloom of the real fruit.

The idea that velvet flowers or fruit must necessarily mean rather a serious outlay need not deter the quick-fingered woman, for the making of the plums is quite a simple affair, and one that is really rather amusing to the artistic mind. Search your piece-boxes for a scrap of velvet of a blue which suggests the plum or damson skin, and at the same time is just right for a hat to be



A deep purple velvet gives the effect of plums in millinery



Pale green silk covered apples and foliage form a favourite millinery fruit



A realistic bunch of grapes in deep purple velvet; or light shot effects are also very attractive to represent this fruit

How to Make a Silk or Satin Apple

In making an apple, pear, orange, or any fruit that has a central core and bud centre showing at the top, an important addition has to be made in order to obtain the desirable semblance to nature.

The texture of an apple skin is nearer to that of glacé silk or satin than of velvet, so the silk should be chosen. Proceed as described above, cutting the round of silk, drawing up and stuffing with wadding secured on a hook of wire, which forms the stalk.

When this is done, and the drawing-up thread is fastened off, thread a coarse darning needle with thick black silk of the embroidery variety, pierce the fruit from the back, bringing the needle through from the base of the stalk to the centre of the fruit at the top. Now make a large French knot, and return the needle, almost at the same place, to the back of the fruit; and fasten off by means of tying the silk to the commencing knot.

The thread thus inserted should be so tightly pulled that the top of the fruit dimples down into a slight depression, just as a natural apple does. These apples are ready to be fastened on to the foliage, which may be quite cheaply purchased at any draper's, or can be made with ribbon leaves, if desired.

To Make Oranges

This depression, by means of stitching through the fruit, when made, is also used when making oranges.

No one should attempt to make an orange for millinery purposes of the natural size, as such fruit would look rather comic; one of the size of a plum or small apple will be found quite large enough, and a very pleasant variety may be given to this fruit by making some of the deep, rich orange colour characteristic of the fully ripened fruit, some of a paler yellow, and one of a green that is only a shade lighter than the leaves of the orange-tree.

It is well known that the same branch of an orange-tree will bear ripe and unripe fruit, and not only this, but half-formed oranges and blossom as well, so that the courageous wearer may quite reasonably wear orange fruit mixed with the lovely waxen blossoms, though the flowers are generally thought to be the exclusive property of the bride on her wedding-day.

Grapes, purple red, translucent green, and of a ripe brown tone are very effective as millinery decoration, and tone with any of the brown-green or green straws which are so much used.

Grapes are especially useful to wear with any of the stuffs which show the fashionable shot effects, for they carry out several shades of the cloth in showing their own natural colours.



Small oranges may be used in millinery grouped with foliage and the buds and blossoms of the plant, the vivid colour of the fruit being enhanced by the contrast

In Making the Grapes

In making the grapes, rounds of velvet, not more than $1\frac{1}{2}$ inches, must be cut, and wadding of four inch thickness will be found sufficient to make the right stuffing on the hooked wire. The fruit should be made in at least three different sizes, as a bunch of grapes is seldom found with the fruit of uniform size all over the bunch.

In our group illustrated the leaves are also of velvet and have been painted with a few splashes of ruddy autumnal tint. Tiny spirals of thin wire have also been added; these greatly enhance the realistic effect, and are made easily by winding a thin brown or green covered wire round a pencil or stiletto a dozen times lightly, and then pulling off and fastening amongst the leaves.

Though fruit making has been described above on realistic lines, it is often made in adhering to the shape, but in colours that Nature never intended. We do not always want cherries of black, rose, or deep red colour on our hats, yet the cherry group is a fashionable asset in the new millinery.

Some good cherries were made for wear with a brown heather mixture of brown velvet. The stalks, instead of being of wire, were limp, and of thick brown silk piping which was simply sewn on to the velvet-covered wadding which formed the fruit. Another variety in this group was still further from nature's design, yet no less useful and effective. Black velvet was used for the fruit, and a handsome twisted gold cord made the stalks. About two dozen of these cherries were needed for a handsome bunch; the fruit was made rather larger than nature.

In the same way apples can be made natural in shape, but in whatever colour is desired for the dress. An effective hat was of rose red straw, and its garniture of grey velvet apples, varied with grey satin and also grey silk ones; the varying points of light on the different stuffs, which were well matched in colour, made an agreeable result.

Apricots in yellow velvet, and in silk as well, are a decided success on the pale grey linen hat of a brunette; while grapes of blue and rose give a note of distinction to a toque of dark blue satin straw.

Some Forbidden Fruit

Though the adornment of millinery may be of flowers and fruit, yet the most daring should never attempt any sort of vegetable. Why this unwritten law should be as

inexorable as those of the Medes and Persians we do not know, but the fact remains that a dainty little bunch of carrots, though quite pretty as apricots, would be absurd, and the carmine radish, as attractive when young as many a rosebud, is taboo. Cabbage roses we may wear in plenty, but not a handsome grey-green cabbage. Why? Not because they are edible, for grapes and plums are edibility and we may wear them. A cauliflower is as pretty as a market bunch of primroses, and gives very much the same effect; but a cauliflower cannot be worn as hat decoration.

In the realm of feather mounts and trimmings the rule against homely and edible birds being used as decorative plumage is being relaxed. As well as the birds of Para-



Brown velvet can be used with good results to fashion cherries, thick brown silk piping forming the stalks

dise, ostrich plumes, and osprey feathers, we now see pigeons' breasts used in mounts, the homely and beautiful ducks' wings, and even the fluffy creaminess of the common barn-door fowl. Pheasant, partridge, and peacock plumage have always been favourites, so that it is not utility for food purposes that is a bar to the use of such gauds as hat decoration.

It is often possible for the house worker to add silk or velvet fruit to help out the flower garniture which is not large or handsome enough for her requirements. Thus a single spray of wild roses may be augmented with half a dozen little bunches of the handsome scarlet hips of the wild rose seed pod. These should be of the oval stuffed form described for grapes, but the stitching at the top would be necessary with the wild rose fruit. If the apple-blossom is inadequate, add silken apples of varying sizes.

PRACTICAL LESSONS IN HOME DRESS-MAKING

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

THE ALTERATION OF A SLEEVE AND BODICE

The Necessary Measures to Take—How to Shorten a Sleeve—To Make a Sleeve Pattern Narrower—Alteration of a Bodice Pattern

To Shorten a Sleeve Pattern from the Top—at the Back Only

TAKE the correct measurements of the arm to ascertain whether the pattern is too long from the top to the elbow, or from the elbow to the wrist, or both. To

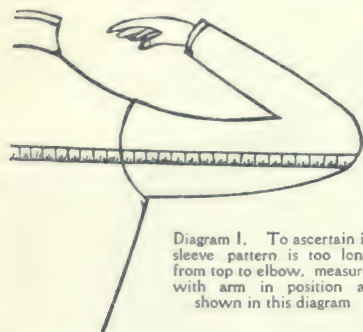


Diagram 1. To ascertain if sleeve pattern is too long from top to elbow, measure with arm in position as shown in this diagram

take these measurements, raise the arm to the position shown in Diagram 1, and measure from the centre of the back to the elbow, then on to the wrist. Deduct the half width of back, and write down both these measurements. Next take the inside length of arm, as instructed in the previous lesson (page 4326, vol. 6). Place the larger piece of the sleeve pattern on the table, and make a mark at the elbow joint. From it measure to the top, and, if the pattern is too long there, make a mark at the correct arm measurement, and draw a line round the pattern,

To Shorten a Sleeve Pattern at the Top, at the Bottom, and at the Under-arm

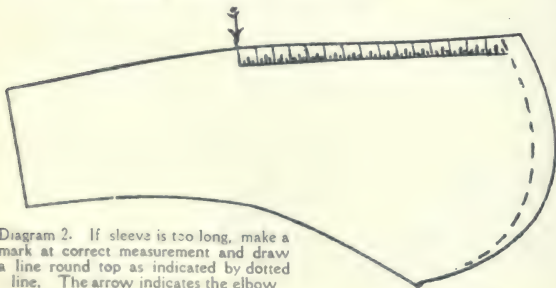


Diagram 2. If sleeve is too long, make a mark at correct measurement and draw a line round top as indicated by dotted line. The arrow indicates the elbow

as shown by the dotted line in Diagram 2.

Measure and mark the correct arm measurement from the elbow to the top of the pattern, and from the elbow to the wrist, and in the same way mark the correct inside length of arm measure, as shown by the dotted lines round the top and at the wrist in Diagram 3.

The under-arm piece must be measured and marked in the same way (see Diagram 4).

To Make a Sleeve Pattern Narrower

The reduction in width must be measured and marked on the back of the sleeve. The front must not be altered, but the under-arm

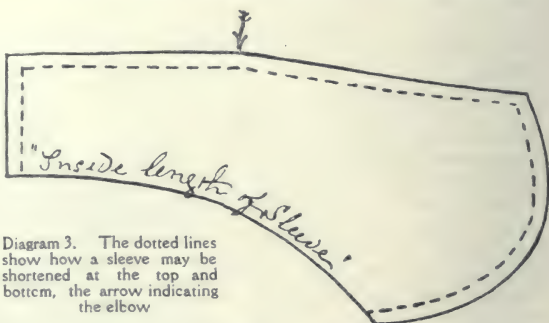


Diagram 3. The dotted lines show how a sleeve may be shortened at the top and bottom, the arrow indicating the elbow

piece can also be altered at the back, if desired (see Diagrams 3 and 4). If the pattern is to be reduced in width at the top only, it must be done from the elbow upwards (see Diagram 5, which also shows the pattern made wider at the top). In this case the under-arm will need no alteration.

When the corrected lines have been drawn on the pattern (to reduce the size of it), place it on a piece of paper, and wheel through the corrected lines and along the outline of the pattern with a tracing wheel. Remove the pattern, and cut out the new one. In this way the original is not destroyed.

If the sleeve pattern is too small, place it on a larger piece of paper and outline the pattern on it. Then measure and mark the extra length or width, or both, as required, and draw fresh lines by these marks, following the shape of the pattern. Remember that the front must not be altered of either piece.

To Alter a Bodice Pattern

If the pattern is too long in the back, place the half back, side body, and side



Diagram 4. The under-arm piece measured and marked in the same way

piece together, as shown in Diagram 6. From the waist measure up the centre-back, and make a mark at the required length

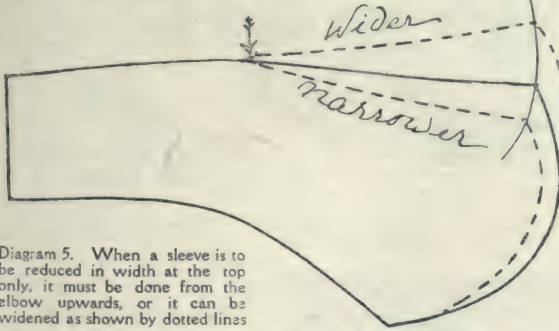


Diagram 5. When a sleeve is to be reduced in width at the top only, it must be done from the elbow upwards, or it can be widened as shown by dotted lines

of back (No. 3 of the bodice measures given in the previous lesson, page 3949, vol. 6).

From the waist measure up the side piece, and make a mark at half the corrected length of back, and draw a line on the pattern (see dotted line on Diagram 6).

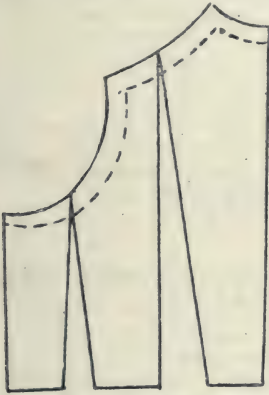


Diagram 6. The dotted lines show the manner in which a bodice pattern can be made smaller

When the corrected lines have been drawn on the pattern (to reduce the size of it), place it on a piece of paper, and wheel *through* the corrected lines and along the outline of the pattern with a tracing wheel. Remove the pattern, and cut out the new one.

If the back is too short, place the pieces of the pattern on a larger piece of paper, measure and mark the *extra* length required at the back and at the under-arm, and draw a line by these marks, following the shape of the pattern (see Diagram 7). Outline the remainder of the pattern, and cut out the pieces of the new one.



Diagram 7. If the back is too short it can be lengthened as indicated by the dotted lines

N.B.—The three pieces of the half back can either be cut out separately, as in Diagram 6, or placed with the edges of the pieces meeting and cut out in one (see Diagram 7).

If the pattern is too long in front, place the two pieces together, and from the waist measure and mark the correct length of

front (No. 6 of the bodice measures) and draw a line round the neck and down the shoulder, as shown by the dotted line in Diagram 8. From the waist measure up the under-arm, and place a mark at the

required length (to correspond with the back), and draw a curve round armhole (see dotted line in Diagram 8).



Diagram 8. When a pattern is too long in front, shorten as shown by dotted lines in this diagram

Place the front on a piece of paper, and wheel *through* the corrected lines and along the remainder of the outline, and cut out the new pattern.

If the front is too small, place the two pieces together (Diagram 9) on a larger piece of paper, measure and mark the extra length or width, or both, required, and draw fresh lines by these marks, following the shape of the pattern (see Diagram 9). Outline the remainder of the pattern, and cut out the new one.

The pieces can be cut out separately, as in Diagram 8, or in *one* piece (Diagram 9).

N.B.—In cutting out the material and lining turnings must be allowed for everywhere.



Diagram 9. When the front is too small, place the two pieces together and mark the extra width and length required as indicated on the diagram



WOMAN'S HOME

This is one of the most important sections of **EVERY WOMAN'S ENCYCLOPÆDIA**. It is written by leading authorities, and deals, among other things, with :

The House

*Choosing a House Heating, Plumbing, etc.
Building a House The Rent-purchase System
Improving a House How to Plan a House
Wallpapers Tests for Dampness
Lighting Tests for Sanitation, etc.*

Housekeeping

*Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.*

Servants

*Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.*

Furniture

*Glass Dining-room
China Hall
Silver Kitchen
Home-made Furniture Bedroom
Drawing-room Nursery, etc.*

Laundry

*Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.*

THE ART OF HOME MAKING

By HAMILTON T. SMITH

On Choosing Furniture—The Kinds of Finish Suitable for Different Woods—The Importance of a Harmonious Scheme of Decoration—General Hints on Walls and Floors

THE artistic success of a scheme of furnishing does not depend upon the amount of money spent on it. A comparatively small sum laid out with judgment will give better results than the most lavish expenditure made haphazard and without taste.

When economy is necessary, well-made furniture on simple lines should be chosen in preference to that which is elaborate and showy. Buy furniture of the best workmanship you can afford. Drawers that jam, castors that work loose, doors that refuse to close—these things make life a burden. A generation ago, some form of ornamentation, such as carving or inlay, was considered all-important, and in the case of inexpensive goods this was insisted on to the exclusion of good material and sound construction, while beauty of proportion, which is in itself sufficient to make the simplest object charming, was overlooked.

Comfort an Essential Note

A house is primarily a place to be lived in, and it is necessary that, above all things, it should be comfortable, so an air of comfort should be the dominant note. Furniture, hangings, carpets, and the rest are to form, as it were, a background to one's daily life, and they should not obtrude themselves too violently into the picture; for this reason highly decorated furniture, however beautiful

in itself, is difficult to deal with satisfactorily except in very spacious rooms.

Most of the charm of old English woodwork is due to its simple and dignified lines and to the mellowness of colouring brought about by age. These qualities make it easy to combine pieces widely differing in character into a pleasant and harmonious whole. But there is no reason why new furniture, if carefully chosen and arranged, should not give equally successful results.

Changing Ideals

Moreover, modern work has this great advantage, that, being designed to meet the special needs of our own day, it is generally more convenient for use than that made for our forefathers, whose lives were passed under different conditions. For example, the sideboard handed down to us by tradition has cupboards close to the ground, and the top, or "table part," about three feet three inches high—a relic of the old custom of carving meat on the sideboard. That custom has fallen into disuse, but we still submit meekly to the discomfort of going on our knees to use the cupboards. The modern sideboard illustrated shows a departure from this, the chief point studied being a convenient arrangement of the cupboards and drawers.

However a piece of furniture is decorated,

be sure that the decoration does not interfere with its proper use. A chair-back with anything such as carving projecting from it is most uncomfortable to lean against; a carved table-top is difficult to stand small things upon, and also it is apt to form a trap for dust, etc.; very spindly legs may look graceful, but the important thing is that they should not be too thin for the weight they have to bear.

Do not have your furniture "ornamented" with mirrors; a looking-glass is useful, but it is not in itself decorative. As a rule, it is better to have a mirror framed and hung on the wall rather than to have it forming part of a sideboard or other piece of furniture. If you have one over the mantelpiece, see that the bottom of it is some few inches above the shelf, so that it shall not reflect the back of the clock, or of anything else not intended to be seen from behind.

The Importance of Proper Surface Finish

Most people think that, whatever be the wood the furniture is made of, it *must* be French polished. This is a mistake, and in buying furniture care should be taken that the finish is suitable to the kind of wood employed. Oak should never be French polished, but waxed, or oiled with linseed oil, firstly, because the bright polish exaggerates the coarseness of the grain, and secondly, because it forms an impervious coating which prevents the mellowing action of the air from taking effect, and producing that fine, deep colour—the distinctive feature of old oak which no artificial staining can counterfeit.

If you have a fancy for an oak suite which is already polished, you can generally arrange to order a similar suite from the workshop to be waxed, or it can be sent home in the natural state and waxed at home with ordinary beeswax and turpentine. Most of the so-called "waxed" oak furniture is given a thin coat of French polish first, and waxed afterwards; this gives a brighter finish at the start with less elbow-grease, but it is not so satisfactory. The natural oak is of a pale golden colour which has a sunny effect in some surroundings, but if a darker tone is desirable it is better to have the furniture fumed before it is sent home.

Walnut, particularly English and Italian walnut, should be waxed. Mahogany can be either waxed or French polished with equal success. Satin-wood and other delicate woods are always French polished.

It should be borne in mind that, while French polish has the brightest gloss, it is easily damaged, either by a scratch or by anything hot being placed on it, and it can only be restored by an expert polisher. Beeswax and turpentine or linseed oil, on the other hand, are easily applied by anyone, and an occasional application should be followed by a good brushing with a stiff brush.



A modern sideboard showing a convenient arrangement of cupboards and drawers. Since it is no longer customary to carve at a sideboard, this model is preferable to the old form with a "table-part"

Hamilton T. Smith

No choice of furniture will be really satisfactory unless the treatment of the walls, floors, hangings, etc., be carried out so that they all will be in harmony.

Harmony in Decoration

Wallpapers, if used, should be quiet in design and colouring, so that the walls are a mere background. Striking patterns and bright colours, by drawing attention to the walls, tend to bring them forward, and so make the room seem smaller than it is. Remember, too, that the pattern continually repeats itself, and that a motive which is interesting when seen in a single piece may become very wearisome by repetition.

Wallpapers which are too pictorial distract attention from the pictures.

There are several ways of spacing the wall according to the effect it is desired to produce. Thus there may be a dado and above that the "field" (as the main part of the wall is called), carried straight up to the ceiling; or the "field" may be carried from the skirting to a picture-rail with a frieze above. As a rule, it is not satisfactory to have both a dado and a frieze. If the former method be chosen, the paper up to the dado height may have a pattern, and the wall above be either distempered or hung with a plain paper of a light tint. Or the dado may be of simple wood panelling painted white, and the remainder of the wall

one or two pieces of beautiful pottery—things not necessarily expensive or antique—or by having a gay pattern on the draperies.

The Floor and Ceiling

A well-laid floor is perfectly flat, and this flatness should be accentuated rather than disguised. A carpet, of which the pattern is shaded so that it appears to stand out in relief, gives the idea of obstacles to be stepped over and is most irritating. Except in the case of stair-carpets the pattern should not lead the eye in any particular direction, nor should any of the details in it appear upside down from whatever point it is looked at.

When choosing a carpet do not lose sight of the way in which the furniture will be



A serviceable and artistic armchair for a dining-room
Hamilton T. Smith



A chair which fulfils every requirement of
utility and good taste

be papered. This method has a particularly happy effect with mahogany furniture.

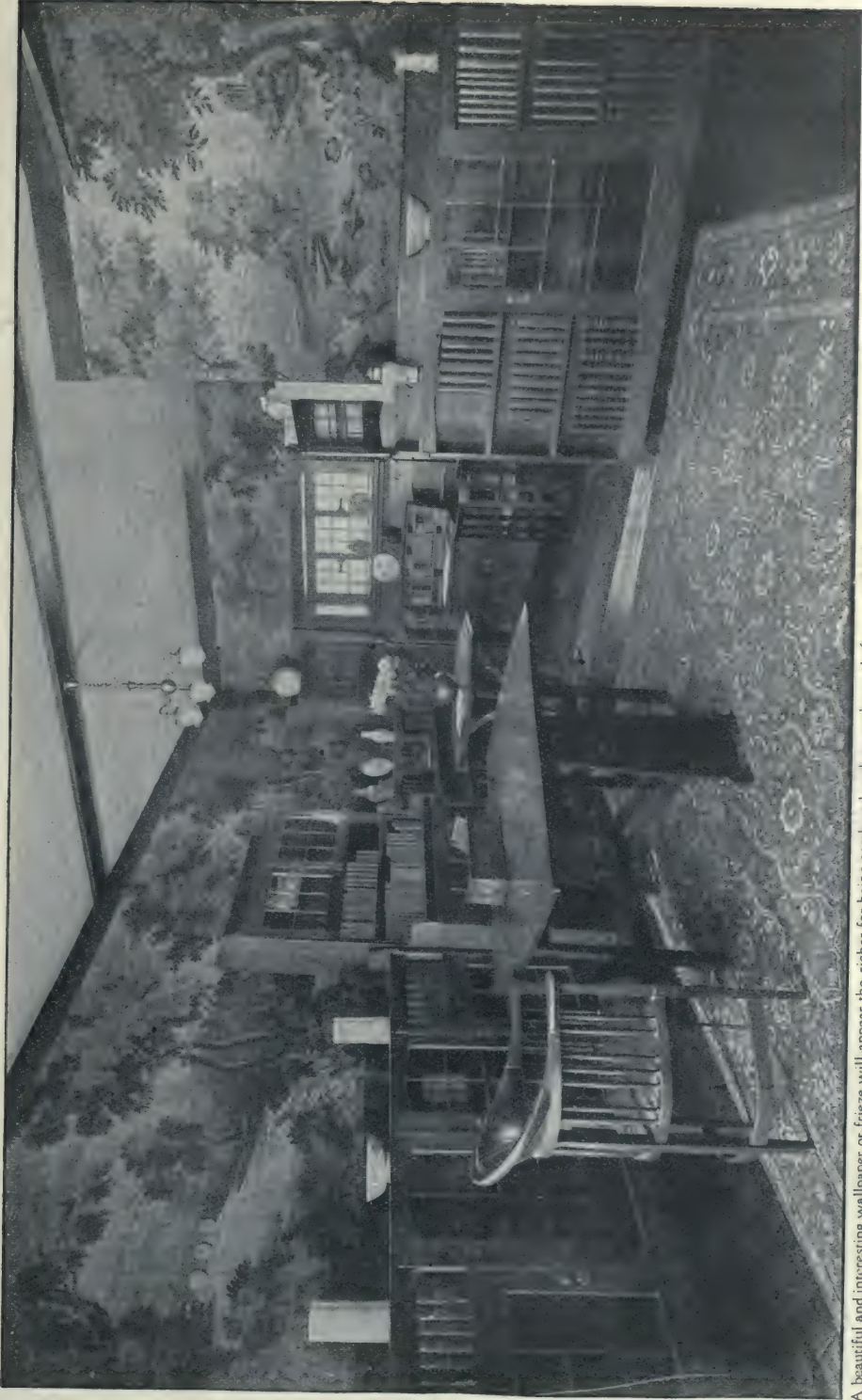
If a picture-rail be used, the frieze may be whitened, a very good way when the paper below it has a pattern. An ornamental frieze looks well above a plain wall, but the design must be restrained in character or the wall will look top-heavy.

One of the most important rules in decoration is to arrange so that the "ornament" predominates in one place instead of being scattered about everywhere. A beautiful and interesting frieze will appear the richer for being combined with severe furniture. Fine, carved, or inlaid furniture shows up better against a subdued wall decoration. If the whole room be plain and simple, an exceedingly rich effect can be obtained by

arranged on it; for example, a plain carpet with a single panel of decoration in the centre is very effective in a drawing-room, where, as a rule, the greater part of the floor is visible, but in a dining-room this decoration would be hidden under the table.

A parquet floor can be made the most of by using rugs instead of a carpet. An ordinary deal floor, if well laid, may be stained and waxed to form a substitute for parquet; but uneven floor-boards, with open joints between them, look very bad when so exposed. If rugs are to be used on such a floor, cover the boards first with a plain carpet or felt of neutral colour, plain linoleum, or Chinese matting.

The colours of the floor-covering must not clash with those of the walls, hangings, etc.



A beautiful and interesting wallpaper or frieze will appear the richer for being combined with severely simple furniture. A few pieces of good pottery will complete the effect; pictures in such a room as that illustrated would be out of place.

For carpets, greys, blues, and greens of subdued tones are safe in most surroundings; reds are sometimes very effective, but they must not be at all vivid. The designs and colouring of the old Persian examples are the best for rugs.

The ceiling should be whitened, and it is best to keep it plain unless one can afford to employ an artist to decorate it with appropriate plaster modelling, in which case the ceiling will be an important feature in the general scheme. Embossed ceiling-papers imitate plaster-work, but have none of its charm, and most rooms can be decorated quite completely without them.

Paintwork, Draperies, etc.

Paintwork should be kept perfectly plain, and on no account be "grained" to imitate natural woods, for shams of all kinds ought rigidly to be avoided. A cast-iron mantelpiece that looks a cast-iron mantelpiece may be effective and pleasant, but one that pretends to be made of oak is an abomination.

Where it is desired to keep the paintwork in tone with old furniture, a plain, deep brown paint is useful. Other colours, as a rule, are most satisfactory in paler tints, carefully blended with the prevailing colours of the room, but when there is any doubt the easiest way out of the difficulty is to use white paint.

Unvarnished paintwork is very difficult to keep clean, but, on the other hand, a brightly enamelled surface is not so pleasant as a duller one; for most purposes the best finish is a "flat," or dull, varnish.

Curtains should fall in straight folds; these give a restful and dignified effect, and the pattern, if there is one, is shown to advantage. They must harmonise in colour with the upholsteries and carpet, and also with the walls against which they are to hang.

In deciding upon a colour scheme, take into consideration the aspect of the room. If it be on the north side of the house, a good arrangement is to have the walls yellow or cream-coloured to reflect as much light as possible; the paintwork and furniture may be dark by way of contrast.

Red curtains will give a warm and cheerful tone, and the carpet may also be of red, but somewhat less pronounced.

For sunny rooms a cooler range of colours is preferable; greens, grey-greens, and some shades of blue have a refreshing effect, particularly in hot weather.

The different purposes of the rooms should each have their influence on the schemes of decoration.

The dining-room should be pleasant and obviously comfortable. The depressing dining-rooms of mid-Victorian times, with their gloomy wallpapers, stiff and heavy draperies, and cumbrous furniture, are object-lessons as to what to avoid.

In the drawing-room the aim should be for daintiness and refinement; pale colours, delicate draperies, and carefully shaded lights help to produce this effect. No room ought to contain more furniture than is actually required for use, and there should be no chairs on which a full-grown man will feel afraid to sit down. Drawing-rooms have too often been regarded as places in which to put anything "pretty" that has no obvious use elsewhere. Superfluous ornaments have a tendency to accumulate, but their presence is fatal to an already harmonious arrangement, and it is worth while to mortify the desire to crowd them in at all costs.

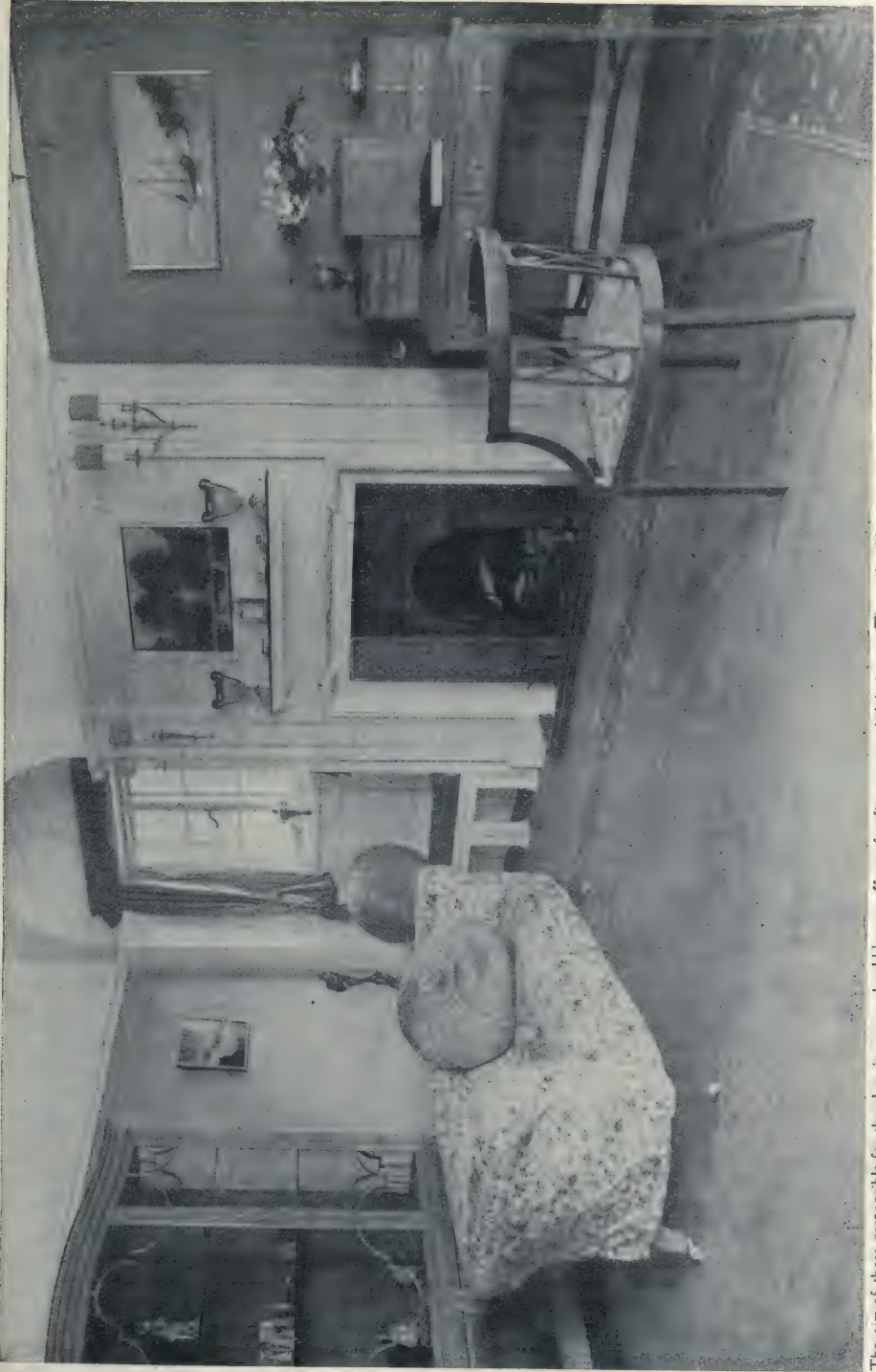
Bedroom Furniture

Everything in a bedroom should conduce to a feeling of restfulness. Let the walls be distempered or hung with a plain paper. In times of wakefulness, and, still more, of sickness, wallpaper patterns have an irritating habit of forming themselves into faces and other grotesques undreamt of by the designer.

The furniture should be simple and well proportioned. The four-post bedstead, which has recently been revived, gives great scope for decorative effect, and when constructed with an iron frame, and spring mattress there are no objections to this style of bed. Hangings and bedspreads of light chintz help to give a cheerful and homely air.



A solid table is essential to comfort and use. This feature of stability can be combined with harmonious proportions and a charming quality of wood, such as oak, walnut, or mahogany, as explained at the beginning of this article



The aim of those responsible for the drawing-room should be an effect of refinement and daintiness. There should not be, however, unnecessary or flimsy furniture, nor should the room be overcrowded with nicknacks
H. Drattwood Maitfe, architect

THE CHOICE AND CARE OF HOUSEHOLD LINEN

Continued from page 4211, Part 35

Various Methods of Marking Linen—Ink versus Cotton Marking—Weekly Allowances for a Household—Disinfecting of Linen During Illness

Marking of Linen

ALL household linen should be distinctly marked with the initials or name of the head of the household, the number of the set to which it belongs, and the date at which it was purchased, thus :

"S. Brown,

I.

16.9.11."

The mark is generally placed at the top left-hand corner of the article, or where it will show most plainly when folded after ironing.

There are various methods of marking, and the mode chosen will depend very much upon individual taste, and also upon the time at disposal for doing it.

The rough-and-ready means of marking with ink is by no means ornamental, and our grandmothers would have scorned such a procedure, but in our day it has often to be resorted to for want of time to do better. Often the linendraper from whom the goods are bought will mark the things neatly in ink, without any extra charge.

Marking with Ink

It is generally best to have the linen washed before marking it with ink, especially if it has a good deal of dressing in it; otherwise the ink does not take a sufficient hold of the material, but is apt to disappear with the first washing. A good make of ink should be bought, and a quill or specially prepared pen used that will not corrode, as the use of an ordinary steel pen is frequently the cause of the ink burning a hole in the fabric. The material should be stretched tightly over a piece of smooth wood, or a small frame made for the purpose, and then held tightly.

Well shake the ink before commencing, and take very little on the point of the pen. The letters should be made small and legible, and should all rest upon one particular thread of the material. They should be formed as far as possible with down strokes, care being taken to avoid blots, which would destroy the article irremediably. After marking, the linen ought to be left exposed to the air until the ink is quite black. With some makes of marking-ink the heat of an iron or a fire is recommended, but if the articles can be placed in the sun or even left in a warm atmosphere, it is to be preferred. Ironing over a dry material frequently leads to scorching. The linen should not be washed for at least twenty-four hours after marking.

To Mark with Cotton

Marking with cotton is to be preferred, as there is something very disfiguring about ink, and although quite suitable for kitchen

towels, and permissible on sheets and pillow-cases, ink-marking is unsightly on pretty table-linen.

Special cotton for marking should be bought either in skeins or reels. Its thickness will depend upon the kind of material to be worked upon. Either blue or red ingrain cotton may be used for the marking of bed-linen, but table-linen is better marked in white.

There are several different stitches which can be used for marking, some simple, and others more complicated and ornamental.

The simplest kind of marking is by means of cross stitch, forming small crosses in the shape of the letters on the right side of the material and an irregular stitch on the wrong.

The easiest method of forming the letters is to tack a piece of Java canvas, or single-thread canvas, over the material, and to sew the letters on that. The threads of the canvas can easily be drawn out when the marking is finished. A sampler should be followed for the formation of the letters. On no account must knots be made. An inch of the cotton should be left on the wrong side, to begin with, and this can be darned in when the work is finished. The cotton must be finished off by running the needle under the last two or three stitches. Each letter should be complete in itself, and be finished off before another is commenced; on no account must the cotton be passed from one letter to the other. The stitches must all be crossed the one way.

There is a more elaborate form of cross-stitch marking, which consists in producing a cross on the wrong side as well as on the right. Very fine cotton must be used, or the letters will have a very lumpy appearance, but as this stitch is a more or less complicated one, it is not often used.

Another simple form of marking is to chainstitch a pencilled outline. The letters may either be traced or drawn on the material; if the latter, care must be taken to form good curves and to have all the letters one size, and resting upon one thread of the material.

Many other fancy stitches may be used for embroidering the letters, more or less elaborate, and to suit individual taste. Another method is to buy the raised paper letters, which can be had in different designs, to sew them in position, and then embroider over. - If there is any difficulty about tracing or drawing the letters, this is a very good plan to adopt.

Weekly Allowance of Linen

It is impossible to lay down any hard and fast rule for this, because although it is always

pleasant to have a plentiful supply of clean linen, and an effort should certainly be made to provide it, still the income must be taken into consideration, and the amount of washing modified where necessary.

In the case of table-linen the supply will depend somewhat upon the arrangement of the meals, and also upon individual circumstances. If a different cloth is used for each meal, perhaps one of each kind will be sufficient for a week, but where the same cloth is used generally for all meals, two a week is the minimum. The tablecloth has so much to do with the success of the meal, and is so much noticed, that it should never be allowed to become too dirty or crushed.

Serviettes should be changed twice a week at least.

While on the subject of clean table-linen, it should be noted that tablecloths will keep much longer clean and look better if great care is taken in the folding and laying away.

Bed-linen should be changed as frequently as possible, in order that the health of the household may be maintained. Some people can manage to give a change of sheets each week, which is, of course, the best plan, but where this cannot be done there should be a complete change every fortnight, or, if more convenient, one fresh sheet each week, the top sheet always taking the place of the under one which is removed. Pillow-cases also should be changed weekly or fortnightly.

Towels should be allowed in the proportion of two or three a week, at least, for each person, but this, too, is very much a matter of individual requirements.

When there is an infectious disease in the house it is very important that all linen used by the sick person be disinfected at once, and before it comes in contact with the linen of healthy people.

Disinfecting of Linen

The object of disinfecting is to destroy or render harmless the germs and spores of disease; and this must be done if possible without destroying the fabric.

There are different methods of disinfecting, such as exposure to steam for a lengthened period, repeated boiling (boiling once will destroy some germs, but not all the spores), boiling in soap and water and then exposure to sunshine for several days, and the use of various chemical solutions.

For home purposes, perhaps one of the simplest and most efficient means of disinfecting is to soak the linen in a solution of carbolic acid. One part of prepared carbolic and twenty parts of water will be sufficiently strong. The solution does not require to be in sufficient quantity to cover whatever is being disinfected; if the fluid is soaked up it is all that is necessary. At the end of an hour even the most persistent germs and spores ought to be destroyed, and the linen may be rinsed and washed in the usual way.

Care must be taken in using carbolic, as it is a very strong corrosive, and, if it touches the hands in a pure state, will burn very badly. It is a good plan to rub the hands with glycerine before wringing the articles out of the solution.

To be continued.



THE FIRST HOME



The Atmosphere of a True Home—Many Houses, but Few Homes—Delights of Furnishing the First Home—A Room of Tender Memories—The Blind Eyes and Deaf Ears

IF you were, to ask anybody, "What is home?" he or she would probably answer, "The place where you live." And if you were in any degree a thinking person, you would understand that you might just as well have left the question unasked.

It is a query that has many times been answered by poets, writers, and men of all ages, and the interpretations of the word have been as different as the men who gave them. It has been styled "the Heaven for Beginners," "the Nursery of the Infinite," and so on, and nowhere has it been located between four walls, or confined by bricks and mortar.

The truth is that home is an atmosphere, created in either palace or cottage by the presence of love.

During the course of a lifetime one may possess many homes; they may one and all partake of the same environment of affection, but among them will be one which

will stand out with pre-eminence. It is not the home of one's childhood—though that also has an atmosphere entirely its own, and a niche in one's memory which nothing can displace—but it is that first home to which a young husband brings his bride.

This, perhaps, appeals in a greater degree to a woman than to a man, but to both the first home is a thing apart. Everything connected with it contains some pure, never-to-be-forgotten joy.

The Real Home

It may be a tiny cottage or a modern flat, or a mansion far too big for the requirements of two people, but, be it what it may, it is something essentially home.

Most people will admit that there is nothing more tiring than house-hunting, but never has this complaint been heard from two people who were seeking for a house in which to start their first home together.

They will cheerfully go from agent to agent, from street to street, counting fatigue as nothing.

Each house they see they will, in imagination, people with their own two selves; they will very likely apportion the rooms before they think of inquiring the rent, and decide on the wallpapers before they dream of making investigations about the drains. However, when the house is eventually found, and the preliminary arrangements have been made, they will discover that there has never been so delightful a spot before.

Other houses may be larger, their grounds more spacious, but their own particular one will possess something unique, some charm that is lacking in all the rest.

Furnishing the Nest

When the house is finally decided upon, there comes the excitement of its inner decoration. There are momentous questions to be decided here. It is not as if one could have the rooms repapered every week if they happened not to please, so every decision is really fraught with great consequences, and sometimes the little bride-elect will turn with a look of hopeless perplexity in her serious eyes, and seek advice and guidance from the equally serious young man at her side. His answer is nearly always the same, and so helpful: "Choose what you like, sweetheart. I am sure it will be delightful!"

Then there is the furniture to be chosen, and the hundred and one little details which go towards making the home complete.

Does anyone ever forget the hours passed amongst tables and chairs and saucepans? Dear, delicious, bygone hours spent in purchasing so many things that were quite unnecessary, in forgetting so many things that were essential.

Did any woman ever count the different lists she made out of the requirements of that little home? And with them all, is there any one woman who purchased beforehand all that was necessary?

One may furnish a house a second time, buy everything new from garret to cellar, but it cannot be done in the same spirit twice. The freshness will be gone, and possibly weariness may have taken its place.

When the honeymoon—throughout which both husband and wife will have been secretly looking forward to the homecoming—is over, their real, everyday life together begins in earnest.

Oh, the arranging and the rearranging, the settling and unsettling, the many trials of the different effects caused by moving a chair or a sofa, half an inch, an inch, a foot, or right away to the other side of the room.

It's all so foolish, so sweet, so unforgettable!

Other and far more important things have faded away into the dim recesses of memory, but that first evening of the homecoming stands out clear and distinct, as though it were yesterday.

Have you ever noticed that on entering some rooms you are struck with a sense of chill? One looks round, and wonders how or whence it comes, but there is no apparent reason. The furniture may be costly and well-chosen, the whole appurtenances excellent in every way, but the chill is undeniably there, for the indefinable something which is wanting is the spirit of home.

An elderly lady—a widow, very rich and somewhat of an invalid—lived in a beautiful house of which the furniture was exquisite and costly. Thick carpets of moss-like softness covered the floors, and on the walls were hung pictures of rare value, the whole atmosphere of the place breathing sumptuous elegance.

On entering her own room, however, the visitor could not help being struck with the extraordinary difference between this apartment and the rest of the house.

Luxury seemed to have given way to comfort, and costliness to simplicity; the very chairs seemed to be inviting one to rest, and the spirit of the room to whisper a welcome, and in a big armchair by the fire was seated the old lady, who was absolutely one with her surroundings.

She was the mother of daughters and sons who had modernised her home, and bit by bit as her cherished pieces had been discarded she had gathered them together inside the walls of her bedroom.

They were so much more to her than mere bits of furniture. They were dear relics of a dear, dead past; they were the pictures which kept alive the memories which were hers alone; the reminiscences of an early married life which no one should take from her.

She could close her eyes and see her lover-husband as he had sat opposite to her in that selfsame chair on that night so many, many years ago, when they were both wearied by their efforts as amateur furniture movers, and even now a smile would creep into her eyes as she thought of the foolish little tales that high-backed sofa over there could tell.

Only when she has gone to join her husband will that first home of theirs be really broken up.

Unseeing Eyes

There are many people who look upon their household furniture as so many inanimate objects—things to be just bought and used, and thrown away when grown old and shabby. These people miss something out of their lives; they can have no "memory book" with golden leaves, no gallery of pictures which only they can see; they do not hear the voices speaking to them out of the past; they cannot re-enact the scenes through which they have lived in days gone by.

To them a table is just a table, a chair nothing more than a chair; but those who have ears to hear, and eyes to see, and a heart with which to understand, know better.



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPEDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

THE SANCTITY OF MARRIAGE

By the DOWAGER COUNTESS OF CHICHESTER (Central President, Mothers' Union)

In an age of mental and spiritual unrest, when even the most hallowed and ancient of institutions are submitted to criticism, it is well to read the words of those whose experience and unselfish efforts on behalf of humanity entitle them to respectful hearing. On the subject of the sanctity of marriage few can speak with greater authority than Lady Chichester, whose position as a president of the world-wide Mothers' Union gives peculiar weight to this article which she has contributed to EVERY WOMAN'S ENCYCLOPEDIA



FAMILY life is being assailed on many sides. Open as well as insidious attacks are being made upon it, while the height of luxury and the depth of poverty alike tend to its disintegration. Add to this the legislative measures and the benevolent adventures which constantly encroach on it, and the erroneous ideas of education which tend to subvert it, and they and many more reasons will press home to the thoughtful reader the fact that it is high time to bring every resource to bear upon our one duty and privilege as women, to guard the integrity of "the family," and uphold the Divine institution of "holy marriage."

It is the argument of one of our leading men of science (Sir J. Crichton Browne) that "there are certain points in its progress at which the human soul seems to have reached its highest elevation, equivalent to that perfection towards which, in all departments of its activity, it has been striving and straining. It is inconceivable that we shall ever advance

upon our present creed as to the obligation of absolute veracity and honesty between man and man, and so I believe it to be inconceivable that we shall ever arrive at anything higher, purer, nobler, more contributing to human welfare than that indissoluble monogamic marriage to which we have climbed through many struggling stages, and which should be jealously guarded against disintegration and decay. Out of the curious marriage customs of lower races and of our ancestors has slowly emerged that form of matrimony which we now possess, which has been proved to be far the best guarantee of human integrity, and which has created that high standard of morality which is the crowning glory of the modern civilised woman."

It was by falling from this standard, by marriage becoming unfashionable, and by a declining morality, that the gifted Greek race decayed.

So, too, was it with Rome. As long as her cult of ancestor veneration and of patriotism, not unlike that of Japan at the

present day, was maintained, the sanctity of home and the power of the family withstood the enormous drain of men necessitated by the conquests of that vast empire. But when that cohering power failed, and the birth-rate diminished, in a few generations Rome fell.

Again, the overwhelming evils need not be recalled that during the French Revolution attended the disruption of monogamous marriage and family life, until the Code Napoleon imposed a partial check.

So much for the scientific point of view of this question. What about the religious side?

As Mr. Lilly has finely said: "There are few things in history more astounding than the fact that a few words spoken in Syria 2,000 years ago by One 'despised and rejected of men' should have brought about the vast change which has done so much to purify and ennoble modern civilisation."

Marriage is not simply a relation of contract, established to secure the orderly transmission of special rights in due order, "it is the sacred fulfilment of life," nothing less than the union of man and woman in

their developed diversity, which gives us the image of a perfect human being and raises our thoughts to a higher existence than that upon divided personalities.

Let us reflect that sacred marriage has secured to woman the recognition of her spiritual equality with man; has delivered her from servitude and seclusion; has filled the home, that Divine institution in the continuity of the human race, with the glad presence of children, ever to sweeten and renew its life.

Therein is set forth the pattern, or, as it has been called, "the sacrament of authority"—fatherhood; and of reverence—sonship. There also brotherhood, the Divine pattern of equality.

Thus, built upon the sure foundation of the indissoluble and sacred marriage tie, the life of the family in the home widens out, in its continuity and its breadth, in the life of the nation.

It is for the wives and mothers of England to defend "holy marriage," which has been described as "woman's Magna Charta," the lifelong union of two equal personalities, equal but different, consecrated by religion.

MARRIAGE CUSTOMS IN MANY LANDS

A CHINESE MARRIAGE

By "MADGE" (MRS. HUMPHRY)

The Professional Matchmaker—Presents of a Live Pig, or Goose and Gander—The Bridal Procession—Picturesque Cérémonial

MARRIAGE in China is of two kinds, one in which the pair do not even see each other until the evening of the wedding-day, the other in which the couple are acquainted with each other beforehand.

The arrangements are always made by a go-between, employed to negotiate. There is in China a curious sentiment of shyness throughout the whole proceedings, nor does this cease with marriage, for it is considered a terrible breach of etiquette for anyone to inquire of a Chinaman after the health of his wife, or even to allude to her in the most distant way.

The suitor, therefore, is aided by his best-man. If the girl's father is satisfied with the match, he makes known his acquiescence, and the suitor sends her a present. This is conveyed by the best-man, who makes certain necessary inquiries of the girl's relatives, and communicates them to his friend. Her age, for instance, her character, her health, and perhaps some delicate inquiries are made as to any personal defects, such as a hump, a squint, lameness, impediment of speech, appearance.

Betrothal Formalities

Astrologers are consulted, and if their opinion is favourable to the marriage, the best-man carries a formal proposal on behalf of his friend. The next step is for the bridegroom's father to write a formal letter of agreement to the bride's father.

With this document are sent presents of sweetmeats, or, perhaps, a live pig, or sometimes a goose and gander, this testifying to the good faith of the sender.

These preliminaries settled, the bridegroom prepares two large cards, on which are written the particulars of the agreement. One of these he keeps for himself, and on the outside of it is pasted a paper dragon. The other is sent to the bride, and, instead of a dragon, is adorned with a phoenix. Each card is ornamented with two pieces of red silk, which signify (so runs the legend) that Fate has bound them together indissolubly.

The Wedding

The bridegroom then begins to send presents to the bride, and the date of the wedding is fixed—not by the bride, but by the astrologers. There is no wedding ceremony. The only thing approaching to this is formal worship of the ancestors of both families. And prostrations in honour of heaven and earth and the bridegroom's parents complete the rite which consecrates the marriage. Even this does not occur until the evening, after the bride has been borne in procession, accompanied by musicians, to her new home, the husband having gone to the house of his bride, or sent his best-man to escort her. In the former case he is received by his father-in-law, who conducts him to the central hall,

the chief apartment of almost every Chinese house, and offers him a goblet of wine, from which the visitor pours out a libation to the emblematic geese, in token of his nuptial fidelity, accompanying the action with a deep reverence to the family altar. The bride makes a deep obeisance towards the place where she thinks her future husband is standing. She is covered with a thick red veil, an all-enveloping garment, and the sedan chair in which she is conveyed from house to house is also red.

The Bridal Procession

The procession then takes place, and the bridegroom, on her arrival at his house, taps on the door of the sedan chair, whereupon the professor of matrimony, who prompts the bride at every turn (the professor is a woman) opens the door, hands her out, and she is lifted across the threshold over a pan of burning charcoal, or a red-hot brazier, the servants at the same moment offering her rice and prunes.

In the reception-room the bridegroom awaits her on a dais, at the foot of which she humbly prostrates herself. He then descends to where she stands, raises her, removes her veil, and sees her face, perhaps for the first time in his life. Without exchanging a word they seat themselves side by side, and each tries to sit on a part of the dress of the other, the one who succeeds being considered as the ruler of the future ménage.

Ancestor Worship

They then proceed to the hall and before the family altar worship his ancestors. He says that in obedience to his parents' commands he has taken her (naming her) to wife, and beseeches them to bestow their

choicest gifts on himself and his partner. Prostrations in honour of heaven and earth and in honour of the bridegroom's parents complete the rite. They then retire to their apartment for dinner, etiquette ordaining that the wife shall eat nothing. Through the open door the bride is subjected



A Manchu bride and groom of the wealthy classes in wedding costume
Underwood & Underwood

to the scrutiny of the guests. The attendants now hand to each, in turn, a cup of wine, that each may exchange pledges, and the ceremonies are concluded.





THE PROMISE TO OBEY

By THE REV. E. J. HARDY

Author of "How to be Happy Though Married," etc., etc.

Queen Victoria's Promise to "Obey"—Disobeying a Husband for His Good—The Strongest Argument for Omitting the Word "Obey" from the Marriage Service—The Best "Man" Rules—Conditional Promise—The View of the Empress of Germany

WHEN arranging the marriage service of Queen Victoria, the Archbishop of Canterbury asked her Majesty whether it would be desirable to omit the word "obey," and she answered: "I wish to be married as a woman, not as a queen."

Contrast this with the objections raised by a few suffragist brides because "obey" could not legally be left out of the service. Did they wish to be married as queens and not as women?

The Blessedness of Obedience

Some brides boast that they evade the word "obey" and substitute "go gay," "say nay," or some other of similar sound. After her wedding a lady of this kind remarked to the Rev. F. D. Maurice, who had performed the ceremony: "Now, Mr. Maurice, I call you to witness that I have no intention of obeying." Maurice answered with his sad, sweet smile: "Ah, madam, you little know the blessedness of obedience."

"The blessedness of obedience" is known to few in this day of the decay of discipline. Individuals of both sexes shrink from control, and cannot understand that to be lord of oneself may be a "heritage of woe." In my humble opinion obedience is the pleasantest of virtues. From what trouble and anxiety it frees, and what a luxury it is to have someone other than yourself to blame! Can anything be better for us than to be wound up like a clock and made to go right? It would be much truer to say, "as happy as a clock" than "as happy as a king." Rich people without business or professional ties often suffer from unrest because they can live as they like, and where they like. We are much more contented when we have to obey orders, and are forced by circumstances into a settled way of life.

Deliberate Disobedience

Of course, no one worthy of attention believes that it is a wife's duty to obey when her husband wishes her to act contrary to the dictates of her conscience. The ideal wife claims the liberty of being herself, and of keeping her own tastes and avocations, but she does not refuse loyalty to the man who

supports and protects her. She looks upon him as the senior partner of the matrimonial firm, and as such entitled to consideration and respect.

Once at a negro wedding when the clergyman read the words "love, honour, and obey," the bridegroom interrupted him, and said: "Read that again, sah! Read it once more, so's de lady kin ketch de full solemnity of de meaning. I've been married befo'." This negro took "obey" literally, but is it not true of vows as of commands, that they are sometimes kept best in the spirit? A wife on occasions obeys by disobeying her husband, for his good. Like Nelson, she puts a glass to a blind eye.

The fact that some uneducated bridegrooms, like the negro just mentioned, think that a bride vows to obey literally and under all circumstances is, to my mind, the strongest argument for putting "obey" out of the Marriage Service. It may have a tendency to make a husband fancy that he may and ought to be too masterly to his wife.

The Wife's Real Position

One of this kind of men was married by a rector of Thornhill, near Dewsbury. On that occasion the rector could not get the bride to say "obey." So he repeated the word with a strong stress on each syllable, saying: "You must say 'obey.'" Whereupon the bridegroom interposed and said: "Never mind; go on, parson, I'll make her obey by and by."

At a wedding in a Congregational church the bridegroom after the service begged the minister to give a hint to the bride that it is the husband's part to rule. "Brother," said the minister, "it is the best man that rules, and that isn't you."

As a rule, "the husband is the head of the wife," but sometimes the wife is the better man of the two, so to speak. She has more tact, common-sense, and strength of character than the husband has. In this case she should guide him along the right road without his feeling the bit. No wonder many wives consider their husbands creatures that have to be looked after as grown-up little boys, interesting, piquant, indispensable, but shiftless, headstrong, and at bottom

absurd. And what can be pleasanter for a husband than to be well managed, and at the same time allowed to fancy that he is managing himself?

It may be concluded, therefore, that if, in large matters of conduct, wives should obey husbands, the latter should do, and leave undone, what their wives tell them in reference to the small things of life. In this way a man avoids making a fool of himself, and gains a reputation for good sense. It is often the case when you see a great man, like a ship, sailing proudly along the current of renown, that there is a little tug, his wife, whom you cannot see, but who is directing his movements and supplying the necessary motive-power.

Some married people are continually engaged in a struggle to see who is stronger and who should rule. How much better it would be only to strive who could love and serve the other most! To no people so much as to a husband and wife are these words of Marcus Aurelius applicable: "We are made" for co-operation; like feet, like hands, like eyelids, like the rows of the upper and lower teeth. To act against one another, then, is contrary to nature."

The American Bride

Near a certain church there was a spring of water of which it was said that the bridegroom or bride who first drank of it, after being married in the church, would rule the other. On one occasion the bridegroom was hastening to the spring, but the bride remarked that he need not do so as she had brought some of the water in a bottle! Neither of them could have been much in love, could they?

It has been suggested that if the vow to "obey" must be in the Marriage Service it is the bridegroom who should take it, because when a wife drives the domestic coach it goes more smoothly even for the husband. In Chicago at many weddings the brides do not vow to obey, but the men are obeying still.

Asked if she would "obey," an American bride replied conditionally: "I will if he will do what he has promised financially." There should be give and take in this matter. If a wife obeys when proper requests are properly made she deserves to share her husband's worldly goods; if not, why should he endow her with them? There are women nowadays who want all the privileges of men without giving up any of the privileges of women.

Of one thing, however, we may be pretty sure, and that is that conscientious brides who object to say "obey" will often be more obedient to duty, and even to their husbands, than those who have no scruples and will vow anything.

What matters it, O man, that they
The marriage promise "to obey"

Should leave unspoken?

A million women who have said

They would, soon after they were wed

Their vows have broken.

If "obey" is to be left out of the service to please the woman the man may wish the words "forsaking all others keep only unto her" also to be omitted. It is dangerous to play with a two-edged tool.

The vow to obey, however, is really superfluous, for it is virtually included in the vow to love and honour. Certainly a wife who loves and honours a good husband will try to comply with his reasonable requests. Like Portia, in reference to Bassanio, she is "happiest of all" when "her gentle spirit commits itself" to her husband "to be directed as from her lord, her governor, her king."

And she has her reward, for, as the Italian proverb says: "It is the obedient wife who commands."

The View of the German Empress

The good and wise wife likes to obey a husband who is strong and worthy of her reverence. She thinks that if he is not master he is contemptible. Christina, Queen of Sweden, held this view, and did not marry because she would not have a master.

The Empress of Germany is one of those women who rule by obeying. She must generally do what the Emperor wishes her, or else he would not call her, as he does, a "pearl of great price"; but she insists on having her own way when she thinks it is the best way in reference to her children. Speaking of her husband, she once said sweetly: "He is the Emperor of Germany, but I am Empress of the nursery."

Would an up-to-date bride rather be eaten by a tiger or "obey"? Sir Charles and Lady Napier were riding one evening, unattended, on the summit of a range of hills in India.

The sun had just set, the pathway was narrow, bordered on one side by jungle and on the other by a steep precipice. Turning to his wife suddenly, Sir Charles desired her to ride on at full speed to the nearest village and send some people back to him, and not to ask him why he sent her.

Lady Napier and the Tiger

Forthwith she rode forward boldly and sent people from a village a few miles away. When they arrived Sir Charles explained the reason of his strange, peremptory command.

He had seen, as he and his wife slowly walked their horses, the head of a large tiger, and he feared that if they both rode on, the beast would pursue them, and that if his wife knew of the dreadful peril at hand she would be too frightened to escape. This was why he sent her on and remained himself, though he only had a pair of pistols, confronting the tiger, until, with a growl, the beast turned back into the jungle. There is often method in the seeming madness of a man—a man like Napier. The wise wife knows this, and trusts implicitly.

THE FIRST SORROW

By EDITH NEPEAN

Love and Happiness—The Crowning Joy of Life—When the Great Trial Comes—Sorrow that Binds Two Hearts More Firmly

LIFE can be a stream of perfect happiness and love where two beings are in unity the one with the other. A woman finds herself the queen of her own kingdom—a devoted husband is her constant companion—her little home a veritable bower of peace.

One day, fairest of all days, she clasps her own child to her heart: The mystery of life is here—that glorious mystery and beauty of motherhood. It has been a dream for months, a dream which has now become a reality, and from some hidden spring flows such wonderful love, of which even she herself had no previous knowledge.

The Mystery of Life

As the child lies in her adoring arms her ambitions fade away like a gossamer cloud, only to return on great billows of sapphire and gold like the summer sky at the hour of sunset—her ambitions for self have become ambitions for the sleeping child nestling so peacefully against her bosom.

To the man the child means new life. From the first day of his birth he begins to map out a career for this son of his. Do you see her happily stitching away in the glow of the firelight? The door is always ajar after six o'clock in the evening nowadays. How delightfully suggestive is that door ajar. The man comes into the house on tiptoe. "Is he asleep?" he asks in an exaggerated whisper, and the happy little wife nods, and for one brief instant the man takes her in his arms—for he is still the lover. Upstairs he goes, so quietly, so gently—for with his responsibilities has come a tenderness almost as gentle as the tenderness of a woman, and yet it does not detract from his manliness; it adds to his manhood.

When the Trials Come

A few days later he is hard at work; the telegraph boy comes in, and the man rips open the thin, ominous-coloured envelope. Quite suddenly an icy hand seems to clutch his heart. The words seem to burn themselves into his brain: "Come home at once—the boy ill." A taxicab to the station—no train for fifteen minutes—fifteen minutes are an eternity! He is seven miles from home. He flings himself recklessly into another taxicab, and away he rushes, homeward, to his wife and to the boy. The boy on whom all his ambitions are centred. He enters hurriedly—the house is horribly quiet. A doctor meets him in the narrow hall.

"I am sorry—we did all that we could." The man puts his hand to his head, he feels that he has become a stone. He walks mechanically into the room. The room that had been his heaven is now his hell! A woman is clasping something in her arms—her eyes are wild, her face is ashen. "Jack

oh, Jack, my baby! My darling!" His agony for one brief instant is forgotten at the sight of this heart-broken woman, who so few hours ago was one of the happiest beings on God's earth.

The next few days are a hideous nightmare. There is one particular day which brings unspeakable memories of torture—the return to the house, now so empty with an unearthly emptiness. The man forgets himself in his anxiety for this silent woman, who is the wife of his bosom and who suddenly seems to have become a stranger. One tiny woolly shoe he presses passionately to his lips; for one brief instant he is tempted to put it in his pocket near to his heart. *No*—he puts it reverently aside, and this simple action denotes the wisest course to pursue. The belongings, the associations, with regard to the dear departed should *not* be turned into a shrine of perpetual sorrow.

When this first tragic note comes into the lives of men and women with all its overwhelming agony, there is no more selfish form of grief than that which makes a very luxury of sorrow. There are natures who unfortunately seem to delight in their grief—it is absorbing. They cherish their morbid emotion with jealous greed, and look upon those who would offer words of real comfort and advice as heartless monsters. Yet perhaps these very people feel the loss more acutely than the one who so persistently makes perpetual visits to that shrine—a shrine which in reality should be too sacred for daily visitation.

Its Lesson

The man as he pressed the little woolly shoe to his lips felt that his hopes and ambitions were buried in that little flower-laden spot under the glowing tree of green. Yet as he looked up and saw the woman the words "care for the living" seemed to spring to life in letters of gold. From that moment he tried to obliterate self. That canker at his heart was just as keen when he took the woman to his heart and said, "We must be brave, little woman, for his sake"—and she for the first time read the unspeakable grief in the eyes of the man.

But a woman who has tasted of this exceeding bitter fruit of sorrow may say: "But I do not want happiness—happiness has passed away, and I have no desire for its return." But what about her duty to her husband—to her fellow-creatures? Has she no responsibilities with regard to them? Overwhelming as it may be, "the first sorrow" must become a pearl in the chain of love—a purifier—and angel—even though it be an "angel of pain." The heart must be opened—not closed, and the balm will then come bringing comfort and peace.



THE LADY OF QUALITY

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions

Court Balls

*The Art of Entertaining
Dinner Parties, etc.*

*Card Parties
Dances*

At Homes

*Garden Parties,
etc., etc.*

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

THE BRITISH AMBASSADRESS IN ROME

By CECIL MAR

A Favoured Post—"A Geographical Expression"—England's Valued Friendship—The Embassy—Its Garden Parties—Our Representatives—The Season in Rome—Court Life and Etiquette—A Queen of Hearts—Blacks and Whites

OUR beautiful Embassy in Rome, in the Via Venti Settembre, is regarded with especial favour by the Roman Court and by Roman society, for England was among the first to stand by Italy, and recognise her emancipation from two thousand years of misgovernment and from three centuries of foreign occupation.

After her victorious struggle for freedom in 1848 and 1860, England refused to adopt Metternich's dictum: "There is no such country as Italy, it is a geographical expression." It may, perhaps, be difficult to regard "Unity" as more than a mere statistical fact in a land where scores of races have hated each other for so long, living as neighbours, yet alien in speech, and struggling as rivals. These are not the elements required to make a nation homogeneous, yet with every year that passes the unity of Italy is becoming more and more certain, and her conditions more prosperous. Rome, which was once the capital of the world, retains the dignity of its glorious past, and rises victorious over the influence of modernism. It is, perhaps, the most interesting post for a diplomat. Its dual Court, the mundane and the clerical elements, call for all a diplomat's astuteness.

The post of Ambassador to Rome carries with it a salary of £2,500 a year, with an extra £200 for Chancery expenses.

The British Embassy

The Embassy, above which the Union Jack floats on all official occasions, is a beautiful palace, standing in a lovely old garden, a privilege enjoyed by no other

Embassy in Rome. Charming garden parties are given here in the spring, to which all diplomacy and society flock, and nature vies with art in offering her most beautiful treasures with which to delight the senses.

On the ground floor of the Embassy is a spacious entrance hall, upon which abut the Ambassador's study and the billiard-room. The grand staircase leads to a spacious ball-room on the first floor, with a gallery in front, and the prince's supper-room and retiring-room adjoining it. Here, also, are the drawing and dining rooms, the Chancery and secretary's office, the waiting-room and messengers' room, all of which are furnished and kept up at the expense of the British Government.

Diplomatic Precedence

When the Ambassador arrives in Rome, he is met at the station by the Embassy staff, and escorted to his residence. His arrival is duly notified to the King, who appoints a day and hour for a private audience, and the presentation of credentials. The autograph letter of our monarch, which gives full representative rank to his envoy, is handed by him to the King, and from henceforth he is regarded as his monarch's *alter ego* in speech and action.

The Ambaadress is received in private audience by the Queen and all ladies of the Royal family, and a reception is given at the Embassy, at which all Roman society appears to welcome the newcomers. At Court functions they take their place at the end of the row of ambassadors and their wives, until a newcomer advances them in

place. Seniority is purely a question of length of stay in office, and implies no preference.

Ambassador and Ambassadress

Our present (1912) representative, Sir James Rennell Rodd, is a man of great versatility. Besides being a most able diplomatist, he is a man of literary and artistic capacity. He has published various works, among others, "Customs and Lore of Modern Greece," "The Princess of Achaia," and the "Chronicles of Morea," "Poems in Many Lands," "The Unknown Madonna," and "The Violet Crown" (the last three in verse). In former years he was secretary of Embassy in Rome, and has filled the post of Ambassador there for the past three years. He was appointed a Royal Commissioner for the International Exhibition in Brussels in 1910, and the British section of the Roman Exhibition in the grounds of the Villa Borghese was under his immediate protection. He caused a staff of trained firemen to be stationed on the English site, to prevent the recurrence of the Brussels disaster.

Lady Rennell Rodd, *née* Miss Lilies Guthrie, does the honours of the Embassy with consummate tact, and is a great favourite with Queen Elena, and with the great ladies of Roman society.

The scarlet and gold of the Royal liveries is often seen outside the Embassy portals. Lady Rennell Rodd is young and charming, was married in 1894, and has three sons and two daughters.

Society in Rome

The season in Rome, like that of most European capitals, is in the winter, between Christmas and Lent.

Society in Rome is mainly divided into two great sets, the "Blacks" and the "Whites," which cluster respectively round the Vatican and the Quirinal. The "Blacks" include all members of embassies and legations which were separately accredited to his Holiness the Pope, members of the old Roman nobility who are still faithful to the Papal Court, and the large clerical element, which, of course, surrounds the "Vicar of God."

The "Whites" include the Court set, which is in the *entourage* of the Royal family, and which is composed of the higher government officials, sections of the Italian nobility, diplomatists, and wealthy foreigners, with whom Rome is inundated during the season.

Each party adheres strictly to its especial privileges and traditions. The clerical party is particularly gracious to the British representatives, as it remembers with gratitude that Queen Victoria extended her sympathy to Pio Nono in his hour of trouble, in 1870. She then offered him her island of Malta as a permanent home, and, although he did not avail himself of her kindness, he never forgot it, and instituted an especial

prayer to be offered up daily in the Vatican for the welfare of England.

White and gold are the Papal colours, and they are treated with great deference. When the Holy Father re-entered Rome after the revolution of 1850 he was seated in a huge gilt historic coach, with glass sides, which, like all gala carriages, was swung on long straps. It was drawn by four coal-black horses caparisoned in white and gold.

Spiritual and pontifical powers were resuscitated under Pope Leo XIII.

The Vatican, with its peaceful, changeless halls, seems to have originated in a house which stood in the time of Constantine, and was rebuilt by Pope Innocent in 1200. When one reaches it by the Via San Giovanni, past the ruins of the Coliseum, one is impressed by its picturesque dignity. The pomp of its Court savours of venerable tradition, which seems to ignore the shadowy passing of time. In the Vatican labyrinth are rooms for those picturesque and powerful dignitaries of the Church, the cardinals. The latter are important figures in mundane, as in clerical, functions, and their soutanes are often decorated as profusely as the coat of a general.

Clerical Etiquette

Special etiquette prevails regarding cardinals. When one appears at a social gathering, all guests rise on his arrival, and remain standing until he is seated. If he be a monk of a monastic order, low gowns are not worn by the ladies present, and if he should appear at a ball, dancing does not take place until after his departure. He is an imposing-looking figure, in his scarlet robes, cap, and gloves, with the golden pectoral cross, studded with amethysts, on his breast. Servants, carrying lighted torches, precede him when mounting the staircase, and reconduct him to his carriage in the same manner on departure. The great Cardinal Antonelli was said to be the most hated man in Rome. He was the Prime Minister of Pio Nono, and was the last secular cardinal. When he was made Prince of the Church the office of cardinal entailed no vow of celibacy.

The cardinal's major-domo is another characteristic figure in Roman life. He always appears in full evening dress; he walks behind the cardinal at a procession, carrying a green bag, in which to receive the long crimson cloak when it is unhooked from the wearer's shoulders.

The Royal Residence

The Quirinal, which is the residence of the Court in Rome, is a palace of no great architectural merit or beauty. It stands on the summit of a lofty hill, on the site of part of the baths of Constantine. It was begun in 1574, under Pope Gregory XIII., and finished, under subsequent Popes, by Fontana and Moderna. Sculptured saints frown over the Quirinal door, and over the



A characteristic Easter scene in Rome, the flower market in the Piazza di Spagna, at the foot of the steps leading to the church of Santa Trinita dei Monti

From the drawing by J. Matania

main gateway are the historic tiara and keys. The Royal private apartments are reached by an unimposing-looking winding staircase, which was formerly infested with rats.

Two or three Court balls are given during the season, and fortnightly receptions are held during Lent. When Courts are held, invitations are for ten o'clock, but etiquette demands that guests arrive at nine. They proceed up the grand main staircase to the reception rooms, and assemble in the brilliantly lit ballroom. Ladies wear full evening dress, but no trains or veils are worn at the Italian Court, and black is not allowed.

Court Life

In the stately ballroom, the chief *dame d'honneur* sorts out the married from the single guests, and relegates each to different apartments. At ten o'clock, the King and Queen enter the ballroom, arm-in-arm, and pass up and down the rooms, chatting affably with the guests. The ambassadresses claim a large share of her attention. Roman society is very exclusive and haughty. It will have nothing to do with the *mezzo ceto*, or middle class, and emphasises simplicity in dress, as opposed to the gorgeous frocks and flaunting fashion of the numerous rich Americans and members of the *haute finance* which hover in their vicinity during the season. They are, however, seldom admitted really within the charmed circle, the members of which are tenacious of the traditions of birth, and consider that a wise respect for the past ensures the preservation of privileges which mere money can never buy.

The Climate of Rome

Much has been said and written against the climate of Rome, with its treacherous sudden transitions from heat to cold and the malaria lurking in the plains of the forsaken Campagna. But the extensive planting of eucalyptus trees has done much to diminish this, and a sojourn in Rome need be fraught with no danger to health.

It may be affirmed that nothing can exceed the beauty of the *coup d'oeil* of the Eternal City on the Seven Hills, when one views the richness of colour and architecture, silhouetted against an azure sky, the noble Via Nazionale, the churches, palaces, and monuments, the youth and beauty chatting on the Corso, and, higher up, the wonderful Scala Santa at the Lateran Gate.

A Difficult Period

When Victor Emmanuel II. became King of United Italy, in 1861, Sir James Hudson was British Minister in Rome, which was then a Legation, and not an Embassy. He was succeeded in 1863 by Sir Henry Elliot, and in 1867 by Sir Augustus Paget, who was raised to the rank of ambassador there in 1876, when Rome was included among the Great Powers. The Italian Parliament opened in November, 1871.

It has been said that Victor Emmanuel II.

was always ready to sacrifice truth to appearances, but, in any case, his was not a bed of roses. French garrisons were in Rome in 1860 to protect the Romans, the Austrians did not leave until 1866, heavy taxes were levied in order to raise the fleet, and all the drawbacks of a difficult transition stage had to be met. The names of the heroes of the *Risorgimento*, that Sardinian triumvirate, Mazzini the inspirer, Cavour the diplomatist and planner, and Garibaldi the "Cromwell of Caprera," rang in people's hearts. Volunteers of various nationalities formed the *Legion d'Antibes*, and protected Rome during the years of the gradual French evacuation. In 1878, Sir Augustus Paget presented new ambassadorial credentials to King Humbert I., to whom the Duke of Abercorn was sent about the same time to invest him with the Order of the Garter.

The "Pearl of Savoy"

Three years previous to his accession, King Humbert had married his beautiful and charming cousin, Princess Margherita of Savoy. She was only sixteen at the time, and was called the Queen of Hearts, owing to her amiability and charm. It is mainly due to her sweetness of disposition, strong character, intelligence, and courage that the hearts of the people were won for her morose father-in-law and her indolent, pleasure-loving husband. She was only nineteen when she became Queen, and was then mother of a boy, the Prince of Naples, now King Emmanuel.

Her popularity has never waned, and she is enthroned in the heart of all true Italians. She was a warm friend of the Marchioness of Dufferin and Ava, who was Ambassadress in Rome, and also of the beautiful and gifted Lady Currie, who, as "Violet Fane," was known and admired in the literary world.

A Lady of Grace

Since Victor Emmanuel III. and his beautiful wife ascended the Italian throne, in 1900, Lady Bertie and Lady Egerton have been successively British Ambassadresses at the Quirinal. The latter was a Russian by birth, *nee* Princess Lobanow-Rostowski.

Lady Rennell Rodd is beloved by all the British colony in Rome, to the members of which she extends the influence of protective kindness. She has literary and artistic tastes, and is a true friend to all "pilgrims of the dispatch-box," proving to them by her genial warm-heartedness that "home" need not depend upon geography, nor distance from one's native land spell "exile."

The romantic story of Queen Margherita's love-match and happy wedded life is well known to readers of EVERY WOMAN'S ENCYCLOPÆDIA. An interesting account of her life as queen-consort, and of her heroic endurance of the terrible and unforeseen tragedy which deprived her of her beloved husband, will be found on page 2700 of Vol. 4.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of **EVERY WOMAN'S ENCYCLOPEDIA**, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.*

THE MUSIC SHOP

A Business in Which Many Women Might Succeed—The Tuner a Necessary Assistant—Qualities Which Make for Success—How to Charm Customers—The Best Way of Learning the Business—Advertising—Piano Hiring and Selling—How to Start

It is somewhat surprising that few women have lighted on the idea of keeping a music shop as a solution to the oft-reiterated cry: "What shall I do for a living?" A music shop is just the kind of business an ex-music-teacher who has saved a capital of a few hundreds and possesses a good business head might open with every prospect of success.

Of course, she would have to engage two or more tuners, as required, because tuning is far too heavy work for a woman, entailing, as it does, the removal and replacement of parts of the piano-case; but, apart from that, there is nothing to hinder a capable woman interested in music from succeeding well in the venture.

Personality

She should make a practice of being much in the shop, not only playing accompaniments to songs and pianoforte solos for customers, but also playing when they are not there, to attract possible clients. This means that she ought to be an expert at sight-reading. Quite as important is a gracious, pleasing personality. The woman should be well-informed in musical matters, and ready to chat about a new song, the latest child prodigy, or the forthcoming performance of an oratorio or an opera. No trouble should be spared in trying to satisfy a customer.

A girl who manages a very successful business, or, rather, the music-selling part

of it, once played long and unweariedly to a customer, and then sold one song. But that was not the end of the matter, for not long after she sold that very customer something better still—a piano.

"There are people outside," she would say to herself, "how are they to know what all this music is? I will play it, then." And her playing charmed in customers, as surely as the Pied Piper's piping charmed the children into the mountain.

How to Start

But to come back to the beginning. How shall a girl proceed who knows nothing of the business, but who loves music and reads well at sight?

She cannot do better than take a post as assistant in a good shop, beginning possibly with a weekly wage of 7s. 6d., increasing to 15s. and £1, with time and experience. She should also be willing to give music lessons in the back of the shop, and add to her weekly salary a small commission on the pupils' fees. If, eventually, she is entrusted with all the retail work, she will be paid still more, according to the class of shop in which she works. After two or three years of such experience, she should be quite capable of making a start on her own account.

An assistant's hours are usually long—from 9 a.m. to 9 p.m., 9 to 2 on Wednesdays, and 9 to 10 on Saturdays. Friday and Saturday evenings are usually busy ones.

On arrival in the morning, it falls to the assistant's lot to dust the shop and put things tidy. Sheet music has to be kept spotlessly fresh, or it becomes unsaleable.

On glancing into a music-shop window, sheet music is there displayed, but it is mostly dummy music bought for the purpose of display. An assistant with taste will prefer to arrange bright-coloured sheet music with an eye to harmony, or entirely white sheet music which makes a dainty show. What with sheet music, music books, a pianoforte or harmonium, smaller musical instruments, such as violins, flutes, and mandolines, music-stands, advertisement notices, and placards, there is opportunity for a good display.

Inside the shop there will be as many large instruments as capital and spare room permit, and round the walls cardboard cases for music, lettered plainly to show the contents. The shop, or music salon as it may be called, needs to be prettily and artistically decorated, and kept scrupulously clean and free from dust. An even temperature must be maintained, for musical instruments are delicate things. Damp and excessive heat are both bad for them.

There are many details of work to be mastered by the beginner. There is the booking of tunings for the tuner, who usually has to be paid 2s. out of 3s. 6d. received for tuning a tricord cottage piano, and the booking of orders for music from the publishers. The shop-manager within a reasonable distance of London can "collect" or purchase this herself, but if she lives in the provinces, she must trust to the post.

Buying and Selling

It is well to be very prompt in "collecting," as it is technically called. It is the proud boast of one successful music-seller in the suburbs of London that music ordered up to nine in the evening, can be in the hands of the customer by eleven next morning. How she manages this is her secret, but it has won for the business a reputation of promptitude which has gone far to establish a sound connection.

Travellers come round from publishers once in about three months, and it is often cheapest to buy from them, though, to do so successfully, needs much discretion and foresight, as well as knowledge of the music-purchasing taste of the neighbourhood.

Most firms allow dealers three months' credit, but give no percentage off sales should that period be extended.

A distinction is made between the sale of "novelties" and "stock" music. "Stock" is music kept because there is a demand for it; and "novelty," unknown music which may take the fancy of a customer. The profit in the latter may be 50 per cent. The highest class of music pays well.

A special arrangement is usually made with teachers who get music for their pupils. They can purchase a 1s. 4d. piece for 1s. 2d., a 1s. piece for 10d., and a 6d.

piece for 4½d., and, for the time and trouble involved, receive the full price from the pupil's parents or school.

A notice is sometimes put up that music lessons or music practice are available in the music-room on payment of 6d. an hour. A few gramophones may be in evidence, because these instruments are saleable, and business may be done with the records.

One thing the seller of music should avoid is the loan of sheet music. Not only is the music frequently soiled or torn when returned, and henceforth unsaleable, but most music-sellers have stories to tell of borrowers who borrowed the music merely to copy it. The usual arrangement is to lend four pieces, say, of 1s. 4d. music, at 2d. the four, or perhaps 2d. the one. Then, if one is kept, the 2d. is deducted from the price. However, for the reasons given above, such an arrangement is only possible with very reliable customers.

Judicious Advertising

Another matter which should receive careful attention is advertising, especially as regards tuning, both in the local paper and on attractively prepared cards. "Advertise once in six weeks," is the rule some prefer to follow. Everyone who has a piano must have it tuned, even though no music is bought, and many people make contracts for tuning. It is well to leave a card with new residents. No piano improves by moving, and the tuner may soon be in request for one just brought into the neighbourhood.

This leads naturally to the mention of another important matter. In all businesses, attention to bookkeeping is essential to success, but it is specially important in a music shop, where purchases, sales, and expenses are varied. Balancing books should, like stocktaking, be as regular as clockwork. Both are tiresome, but very necessary. The average profits should not fall below 30 per cent in this business.

Not a few music-shopkeepers, besides teaching music, play the organ in church or chapel on Sundays, and this not only adds to income but extends custom; though that is looking at the matter from a utilitarian point of view.

Useful Side-lines

Some shops make a feature of the sale of concert tickets for local concerts, and, in the case of suburban shops, for those in the adjoining city. The profit on this is not large, but every ticket sold brings the shop into notice, and is worth while for that reason.

Another small opportunity for making money occurs in the hiring-out of pianos. The usual charge is 10s. 6d. a month, and the same charge for one night. One guinea is asked for an upright grand or good-class piano. It may at first hearing appear strange that the same fee should be charged for one night as for a month, but the fact is that the hire for a night is usually for

concert purposes, and the piano is taken to a hall and submitted to rougher handling and treatment generally on the one evening than it receives during a month's use in a private house, where it is needed for practice by a musician or a learner.

The carriage of the piano costs the music shop 2s. 6d. each way, and the rest, 5s. 6d., is profit. It is very necessary to obtain payment beforehand, not only because the carriage has to be paid at once, but to ensure payment in the case of a customer giving a private address. Payment may be assured in the case of a public hall, but most piano-forte dealers have tragic stories to tell of the fate of instruments lent to unknown hirers, and the rule is never to let one leave the premises without a reference, and without the fee in advance, lest it be spirited away in the night.

It is a common practice to sell pianos on the instalment system, and the profit so gained exceeds that on sale by cash down.

For instance, an instrument which would be sold at £33 or £34 for cash, would sell on the instalment system at 21s. a month during three years, which would total to £37 16s. at the end of three years.

The woman who contemplates starting a business of this kind should first select a suitable neighbourhood, preferably in the growing, residential suburbs of a city or large town, and then take a house, in a shopping centre, which provides for roads of private houses in more than one direction.

The capital she has in hand must cover rent, shop-fittings, stock, payment of assistants and tuners, and housekeeping. Catalogues of musical instruments are easily obtainable from dealers.

Finally, the business is one particularly suitable for an educated woman who is musical and possessed of business capacity. Moreover, the perusal of any trade directory will reveal the important fact that there are few women at present engaged in it.



Continued from page 4230, Part 35

Premises in a County Town—Furnishing and Fitting—Advice on Conducting the Business—Profits and Prospects

IN a small county town it may be possible to find something similar to premises in a suburban district. If that is not procurable, then a ground-floor shop or a large private house may be rented. In looking out for a place one must be guided to a certain extent by the prospects offered by the locality. It would be an unwise proceeding to open in a working-class district, for instance, where the prospect of clients appearing would be meagre indeed. On the other hand, it does not follow that because there are no ladies' hairdressing establishments in a district that one could not succeed there. One must not lose sight of the fact that an establishment for ladies' hairdressing only, run by ladies for ladies, would be practically a new venture at present and would prove more or less of a novelty. It would appeal not only to those who have been accustomed to seek the services of the ordinary hairdresser, but would induce a number of ladies to patronise it who had not hitherto attended a saloon of any description.

Fitting Up the Rooms

Having decided upon premises, it is now a question of how much can be spent upon fitting them up preparatory to opening. It is essential to have a reception-room,

as the operation of dressing a lady's hair must necessarily be of a somewhat private character.

The reception-room ought to be simply and artistically furnished. It should contain a table in the centre, a settee, a few occasional and easy chairs, carpet, rugs, and a few good pictures and engravings. One necessary item of expenditure is the provision of a plentiful supply of illustrated papers and magazines. If the convenience permitted, a supply of afternoon tea would help to make the business an institution in the neighbourhood. While the furnishings of the above room may be left to the discretion of the proprietor and the purchases may be made at any ordinary furniture shop, the fittings of the saloon should be supplied by the wholesale houses who cater specially for the trade.

The amount expended on furnishing the reception-room and the private room may be put down at about £25 or £30. The saloons, however, should have the best fittings and most up-to-date appliances. These include lavatory basins, with hot and cold water supply for shampooing, several dressing-tables, with mirrors, hair dryers, curling fixtures, and other appliances. A good display of mirrors should be provided. Round the walls a range of show-cases for

stock should be fitted. These should be filled with brushes, combs, hair lotions, artificial hair combinations, perfumes, and such articles as will command a ready sale. Two or three wax figures are also necessary. The saloon fittings and stock can be put in at a cost of from £80 to £100.

Conducting the Business

For a ladies' hairdressing business to succeed, not only must all the ordinary means of attracting clients be employed, such as advertising, etc., but also there must be the most absolute cleanliness. To indicate the importance attached to this by the trade, we may state that a sanitation code has been adopted generally. The regulations of the Incorporated Guild and Corporation of London are very stringent, and the following extracts may well apply to a ladies' business:

1. All shelves, fittings, and tables on which instruments are placed to be of glass, marble, slate or other similar material.

2. Clean towels, etc., to be used for each customer.

3. No general powder puffs to be used, and powdered pulverisers or cotton wool to be substituted. No sponges to be used.

4. All scissors, combs, and other tools after use to be placed in a disinfecting solution.

5. Perfectly clean hair brushes only must be used.

6. Cut hair falling on the floor to be immediately swept up and removed and floors to be cleansed daily.

7. The most scrupulous cleanliness to be observed in all that pertains to the business.

Recommendations

- A. Regular customers should be strongly recommended to supply their own brushes, which should be exclusively reserved for the owner's use.

- B. All cut hair and paper to be burned.

- C. No customers apparently suffering from hair or skin affections to be attended to, save at their own houses or in a private room.

- D. Charges should if necessary be remodelled to enable hairdressers to comply with the letter and the spirit of the above without loss.

- E. The operator to wear a clean white garment without pockets, sleeves fitting quite close to the wrists and to wash her hands before attending to each customer.

- F. Metal combs to be used.

- G. Machine or rotary brushes should be discarded.

The above regulations and recommendations were compiled by Dr. Collinridge, Medical Officer of Health to the City of London. The trade has not seen its way to adopt them in their entirety, but a code containing similar features has been compiled for use.

The proprietor of a ladies' hairdressing business would no doubt find it to her advantage to carry out the sanitary con-

ditions imposed. A reputation for cleanliness is not to be despised. Personal cleanliness in the operator and the perfect observance of this spirit in everything pertaining to the establishment will ensure the continued confidence and support of its clients.

Although it is incumbent upon the ladies' hairdresser to keep in touch with the latest continental and home fashions in coiffures and to be ready to give the client the latest style, the real professor of the art of hairdressing will not slavishly follow stereotyped models or copy others. To achieve success and acquire a lasting reputation, one must have creative ability. One should study the face and the head of the client, and evolve a scheme which will bring out her best features to the greatest advantage. In short, out of a very plain face and indifferent head of hair the hairdresser should try to make her client emerge from her hands as beautiful as possible. As soon as she has acquired the secret of doing this, her future success is assured.

Shampooing, Singeing, and Face and Head Massage

A ladies' hairdresser must undertake shampooing and singeing. This department is one that will attract many clients, as, though it is the custom of many ladies to have their hair dressed for special occasions only, they may become regular weekly attendants for a shampoo and an occasional singeing.

Another very profitable section is one devoted to face and head massage. Within recent years vibratory massage has been made popular and its beneficial effects have been largely recognised. It is now acknowledged as a legitimate part of a ladies' hairdressing business and should be practised.

It will necessitate special training, but the money will be well laid out.

Profits and Prospects

Beginning with a proficient knowledge of the profession and with the necessary capital, together with the possession of a saloon in a good district, there are splendid opportunities for women to succeed in the business. The charges for the various operations conducted will depend upon the class of clients, the locality, and the outlay. On hairdressing, shampooing, and face massage alone there should be no difficulty in making from £150 to £250 a year profit. Side lines, such as brushes, combs, perfumes, lotions, and artificial hair aids, such as tails, switches, curls, fringes, transformations, are usually sold at about 25 per cent. profit, thus adding to the returns.

The prospects in this business of advancing to greater things are sufficiently hopeful. Cautious at the beginning, a woman will soon find room for development, and in a few years ought to be able to increase the size of her establishment and reap a rich harvest as the result of her skill and enterprise.



MANICURE AND FACE MASSAGE



Continued from page 3755, Part 31

How to Work up a Business in Town or Country—How to Prepare Creams, Lotions, Bath Salts, etc.—Prices to Charge—The Cost of Starting a Business—Some Valuable Recipes—Attractive Side Lines—The Visiting Manicurist

ONCE a girl has finished her training, the next essential is for her to set to work in the wisest and quickest way to build up a business. The method to be pursued will differ slightly for town and country.

If a manicurist means to start in London or any big provincial centre, her wisest course is to go round to every good hairdresser in a locality she thinks likely and workable and ask if he already has a manicurist, or if he would like to add that attraction to his business on commission or sharing terms.

Almost every high-class hairdresser advertises manicure, and often face massage; but this is rarely part of his *own* business. It is done in almost every case by a girl who is working quite apart from the hairdressing business, and who gives a moderate commission on each client to the hairdresser.

Profitable Co-operation

Behind or above a hairdressing saloon there is generally a small room suitable for manicure. This only needs fitting with one or two comfortable chairs, a low chair for the manicurist, and a round, low table for the manicuring "outfit." The fitting up of such a room is quite inexpensive, and any girl anxious to start working in such a manner would be justified in risking a few pounds, and offering to "fit up" the place for herself, if the hairdresser made any difficulties in the matter. It should be easy for a clever, persevering girl to persuade the owner of a business to give her a *trial*, which will not cost him anything, and will probably bring him in quite a large sum in commissions.

A notice should be put in the window, and several displayed prominently near the shampoo-basins and looking-glasses. Then if a customer, seeing that manicure is done at a reasonable charge, likes to have her finger-nails attended to while her hair is being waved, it is simple for the manicurist to bring her chair and outfit and work in conjunction with the "waver." This is often done in the case of busy women, who thus kill two birds with one stone.

On the other hand, a passer-by who sees "Manicure," and enters the shop for that purpose, may well find that she would like her hair dressed afterwards in tasteful, clean surroundings. That is how one profession helps the other, and both work splendidly together.

If a girl prefers to start entirely on her own account, she will do better to seek

another girl who will join her as partner. Then they can either jointly produce the small capital needed, and halve the profits, or one can provide the capital, and the other—with, perhaps, a large circle of friends—can undertake to provide the greater part of the *clientèle*.

It is not difficult to find one big room, or two small ones, on a first or second floor above a shop. The better the shopping centre the better the manicurist's chance of success. It is wiser to have a room, even if high up, in a good thoroughfare where people are constantly passing and re-passing, and *actually entering* the shops below, than to pay a smaller rental and go out of the big streets into localities that are not shopping centres. Having made a connection, a manicurist may move to a quieter part, and feel that her clients will follow her; but until then she had better remain in as prominent a position as possible.

A signboard must be fixed on the ground floor, as well as a brass plate, with a bell attached, stating the *floor* on which the manicurist may be found.

Initial Outlay

One pound a week in London, or less in the provinces, should suffice for rental in the case of a girl who is starting in a modest way. There remains the cost of furnishing—roughly speaking, £10 or less—the "outfit," and the purchase of jars and boxes for creams, etc. About £25 capital ought to start a girl who is energetic, and leave her eight or ten weeks in which to see her way clearly and give herself a chance of finding out if her business is likely to pay. If she is clever, at the end of that time she should be doing well.

Many girls prefer to "feel their feet" by working at a hairdresser's first, in order to save a little money and discover how they get on with their customers, and whether they seem likely to succeed. But those who are independent, and perhaps prefer to risk a little, find it better to strike out for themselves at once—with a partner—and if during the first two months or so their profit is not large, it comes ultimately to the same thing as working for a hairdresser, and saving or banking the money in order to start alone later on. Both methods provide experience, and neither should represent a loss.

The greatest attractions a manicurist can offer her customers are pure, home-made

creams, lotions, bath salts, etc. Now, as stated in a previous article (see page 3755, Vol. 6), a girl's trainer will usually show her the *basis* of creams, etc., without divulging any special secrets of her own discovery.

Many creams, powders, and lotions for the face are *based* on the same ingredients, which, differently blended, coloured, and scented, pass for different things. But in reality, they are much the same. A girl should know that cold cream consists of lard, white wax, and essence of some scent; that bath salts are made of soda and scent; that bismuth, zinc, powder, and cucumber enter into most liquid powders; that plain rice powder, mixed with orris root, carmine, and dry scent, composes most face powders and bath powders.

This knowledge she has only to subject to a process of trial and demonstration on herself to find if her products are good or bad. By adding or lessening certain quantities she may, through experimenting, discover a very valuable and beneficial cream. In any case, provided her ingredients are *pure*, she cannot go far wrong.

A big, firm table is needed for mixing ingredients, also some ordinary bowls, a good pestle and mortar, some philtres, a small stove for heating purposes, some glass "funnels," and plenty of bottles and jars.

Powders and scent essences may be bought wholesale, also the requisite boxes, bottles, and labels. A cupboard, dry and airy, should be at hand, if possible, for storing powders, etc., when not in use, and for keeping a reserve stock of made up goods. It is wise not to make too great a quantity of any facial preparations at once, such things are best fresh, especially anything containing pure vegetable, such as cucumber.

How to Make Bath Salts

Bath salts are particularly attractive to most women, and offer a large profit. To make them, take a pound or so of ordinary kitchen soda, smash it up, put it in a high, deep basin, and pound it until it looks like a mass of tiny crystals, then pour about a quarter of a pint of scent—lavender water, eau-de-Cologne, or violet—over it. Shake it, and leave it to stand.

The scent will gradually soak through the crystals, and accumulate at the bottom of the bowl. Drain the scent carefully away—it can be used again if necessary—and shake the crystals to see they are thoroughly dry, and make sure they are sufficiently but not too highly scented.

Bottle them, cork them tightly, and attach a pretty label. Tie them up with ribbon of the same colour as the scent, and charge 1s. 6d. for quite a large-sized bottle. That price offers a big profit, and should attract customers by reason of its moderation.

Cold cream is also easy to make. Take two or three pounds of good lard, according to the quantity to be made, and thoroughly clarify it by soaking it in boiling water.

Repeat this process four or five times—the

oftener the better—until it is thoroughly soft and free from any impurities. Add a piece of white wax, the size of a walnut, heat, and then beat hard with a fork until it is quite smooth and like thick cream, but not too liquid.

Add some essence of a good scent, and leave it to stand overnight in a cool place. Beat it again in the morning, and then put it in jars.

Very attractive little bath puffs can be made by means of a piece of oval-shaped white flannel, backed with silk or satin, made into a bag thus, and filled with powder. A ribbon strap is fixed across the back, which slips over the knuckles, and the powder drops through the flannel.

The same idea, in a diminutive size for the purse or handkerchief, may be carried out for face powder and dry rouge. Such dainty things as these sell quickly, and add to the attractiveness of a manicurist's stock.

All the pastes, polishes, and cleaning preparations used in manicure may be prepared by the manicurist, and prove a great saving of money. If a customer is pleased with the colour and polish of her nails, she is doubly anxious to purchase the identical paste for herself.

The Country Girl

In the country a girl, who has to work at home or in her friends' houses, can make an excellent living by manicure and face massage, if she cares to do that in addition. Many people cannot go to the nearest town for manicure. But a girl who can ride a bicycle may pack her outfit into a small *attaché* case, and should be able to visit four or five clients a day, at a charge of 2s. each. If an enterprising girl notified her friends that she was doing manicure, and would *come to them*, she would be overwhelmed with work.

In addition to starting as a manicurist, in conjunction with an already established hairdressing business, manicure may be combined with other professions. For instance, many ladies who have good positions as secretaries in big City offices find that they can considerably augment their incomes by doing all their secretarial work from *one* office, which they rent, and also providing manicure, and even face massage.

Again, very many men find manicure intensely soothing. It takes them right away from business, without any journeying or fag on their part. Eighteenpence is not too much to ask in such a case; and in one large building, or a smaller one to which many clients will come once a reputation is established, a clever manicurist will find that she is able to do a big trade *in the City* among clients who visit her once or twice a week. Such work fits in excellently with secretarial work of all kinds, and can also be worked with a private circulating library or a tea-shop. In fact, there is very little public work done by ladies with which manicure cannot be combined, to the great benefit of *both* businesses, as a rule



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

THE DANGERS OF BOREDOM

Too Little to Do the Cause of Boredom—Nature's Punishment—The Dangers of the Condition
—The Right to Work—Dissatisfaction With Oneself—How to Escape Being Bored

IT is the people who have insufficient occupation for head or hands who suffer most from being bored.

Lack of work has been responsible with many people for a vast deal of unhappiness and general dissatisfaction. The busier, more hard-working, and active we are, the more are we likely to escape the evils of boredom.

The world's workers may be over-tired, fagged out, it is true, but they escape that miserable sense of depression, oppression, and personal discontent which the schoolboy designates "the hump." It is infinitely better to be tired than bored, because fatigue is what doctors call physiological, and boredom is abnormal.

Most people have suffered at some period or other from being bored. Those whose work is all-satisfying, or whose temperaments are of the fortunate, happy type, are the only ones who escape. But boredom is the Hades of the lazy, the punishment which Nature metes out to us for denying her law of work, her teaching that by labour and endeavour alone can man attain the highest; and man in this sense must necessarily include woman. There is something infinitely pathetic in the sufferings which we can only "sense" of the women whose lives are empty of work, interests, and unselfish occupation. No woman, however materially prosperous she may be, if she possess a mind or a soul, can be happy without some interest outside herself.

The Results of Boredom

It is not the busy, hard working, fully occupied housewife, with her basket of stockings to mend at the end of a strenuous day, who is in danger of being bored. It is not the business woman who has to work in order that she may eat, nor the strenuous worker in philanthropic affairs, who know the meaning of boredom. There are people who are ill through having nothing to do; women who are miserable, unhappy, out of tune

with the best in life, bored with themselves and everybody else for lack of the right sort of work. There are, of course, many people who work fairly hard and would tell you that they are bored. But their malady is a very minor one compared with the disease as it is found amongst idle rich and idle poor alike.

Now, boredom is a much more serious matter than people realise. In people of nervous temperament it may lead to melancholia and chronic nervous derangement. It undermines the physical health, and everybody knows that the gentleman whose name is not mentioned in polite society finds mischief for the idle hands and idle minds to do. The busy people are more likely to be happy and "good" as well.

Work is Necessary to Happiness

The dangers of boredom are physical, mental, and moral, so that we ought to avoid boredom as our ancestors avoided the plague; and anyone who suffers from the disease in a chronic form should pull herself up at once. There is no doubt that if we all lived rightly, wisely, and hygienically, we would be happy and content whatever our sphere of life might be. Wrong living and wrong thinking are the real causes of 90 per cent. of unhappiness in this life. Boredom is a sign of wrong living. It is a psychical symptom of ill-health of mind and spirit, and, like worry, it poisons the whole outlook on life.

It is said that boredom is increasing. The modern woman demands a good deal. She is temperamentally averse to dullness and drudgery, and apparently incapable of devoting herself to household affairs with the satisfaction of her grandmother. This desire for a wider outlook may or may not be a good thing.

The woman who has domestic duties has no right to neglect them, to take up work or interests that unfit her for the home sphere and make her discontented with her own particular

niche in the world. But there are many women who have the time for both. Life in the past tended to make women squander their time. They had to fill up their days, and spend six or eight hours in accomplishing what could have been done in two. We all know that the busiest people are those who can be called upon to take up yet another duty, and many women are bored because they do not realise that they are suffering from insufficient work and occupation.

So if you are bored, ask yourself first of all if you do six, seven, or eight hours' real, honest work in the twenty-four. An Act of Parliament to make every man and woman in the kingdom work for six hours every day is just as much needed as Bills to regulate the hours of the toilers. It would cut at the root of the boredom of the lazy, self-indulgent, idle people in the prosperous classes at least. The old teaching that girls who did not have to work for their living from necessity should spend the years between eighteen and the time they marry in practical idleness is giving way before a healthier state of things. The right to work is being conceded to women, and the benefits will be apparent in their children's children.

There is plenty of work in the world to be done by people who are not compelled to make their living, and every young woman who wishes to escape boredom should make up her mind to get a definite training in some sphere of work, whether housewifery, science, sick nursing, medicine, or philanthropy. Physical as well as mental laziness accounts for boredom in many cases. Two hours' housework would be the best possible thing for many women who may be mentally occupied, but whose health suffers from lack of physical exertion. The Harley Street specialist who tells his society patients to have a big family and do their own washing is putting in a crude way a fundamental truth. There is a good deal of primitive woman in even fashionable femininity, and hyper-civilisation hampers their development.

Is Life Worth Living?

But granted that you work hard with your hands and your head every day of the week, with only a fair allowance of holidays, and yet are bored, what is the reason? In all probability it is a question of your health. There is a two-edged truth in the reply a doctor gave when asked "Is life worth living?" when he said, "It all depends upon the liver." Bile-poisoned blood would make a saint or a genius bored in time. Erratic diet, dietetic mistakes, and anything which makes digestive derangement chronic and persistent, are common causes of boredom. Everybody who has suffered from dyspepsia, from Carlyle to the modern business man in his suburban home, has known that sense of depression which follows in its train.

So that the cure for boredom may be, not work, but chewing, and more time given to the consideration of health and diet. The anæmic woman who is "too tired" to take outdoor exercise, who has no appetite for food, and who eats at odd times during the day, is 50 per cent. more likely to be bored and unhappy than the girl who goes in for her proper amount of exercise out of doors in all weathers.

Then a large number of people are unhappy because they are unconsciously suffering from some eye defect. And there are many other physical ills that may account in the same way

for depression of spirits and lack of interest in life.

Although the perfectly healthy individual who has a fair share of work is less likely to suffer from boredom, there is no doubt that the higher types of people are dissatisfied with life because they are dissatisfied with themselves. This is a self-exacting generation, and we have reached that stage of development when selfishness does not pay, when happiness must be earned. The unthinking happiness of the animal is becoming less and less common amongst modern men and women, and boredom in some cases is but another name for the consciousness of falling short of an ideal. There is something pathetic in the people who have allowed themselves to become slack, who have "let go," who have lost grip of the essential things of life in the pursuit of some lower aim.

The Dull People of the World

The old-fashioned Latin proverb, "Be good and you will be happy," puts in simple fashion a veritable truth before us. The goodness of the "unco guid" does not appeal to many of us, but most people know whenever they have fallen short of their conception of right and of duty, and the unhappiness they call boredom may be the visible expression of this. There is no doubt that some form of unselfish work is the best preventive of boredom. Unselfish work is the ideal work. It keeps obscure people working happily for their children in apparently sordid surroundings. It is the lack of an unselfish ideal that gives birth to the discontent and dissatisfaction of the mighty.

So, if you are bored, find out the reason. Remember that once the habit of being bored with people and things is allowed to establish itself, you will eradicate it with difficulty. If you find the people you associate with bore you to death, ask yourself if the fault is not in yourself. Perhaps the dull person in the society you frequent is "you." The greatest people are able to find happiness in little things, to be entertained by the simplest company. Boredom is not a sign of superiority—rather the reverse. It is intellectual snobbery. It means selfishness and self-absorption.

The Companionship of Books

Everybody is interesting if you get the real person, and when people bore you it is well to remember that the reason may be that you are not able to touch the right chord, and bring out the best in them. Once we realise that boredom is a sign of degeneration, there is hope for us. The man who puts on side about being easily bored is a fool. The woman who gets bored with herself and her surroundings is somehow lacking, and the best thing for her may be a course of good reading, of association with superior minds and broad intellects. We can all get into the "best society" if we like to read the right books. If we can touch the minds of the greatest thinkers of this and other ages, a narrow social circle seems of very little consequence. The man or woman who reads in the right way is unlikely to be bored.

We must remember that a sense of boredom and depression may mean impaired health, and the wise woman will follow the hints given in this and other articles on the need of attention to any known cause or ailment. The wise plan is to aim at a high standard of health if we wish to be all-round capable and efficient.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 4370, Part 36

BETTER BREATHING FOR BOYS AND GIRLS

The Neglected Art of Deep Breathing—Its Value in the Early Stages of Tuberculosis and Adenoids—Necessity of Pure Fresh Air—Rules—Some Simple Exercises—How to Train Children in Deep Breathing

THERE is no doubt that breathing is a neglected art, and the fact is responsible for a very large percentage of colds and sore throats.

The child who has learned how to breathe has acquired a health measure which will be invaluable all through life. Half the cases of delicate lungs are due to defective breathing, and the mother who undertakes physical culture in the nursery should for the next week or two pay special attention to the encouragement of deep breathing.

Adenoids and Proper Breathing

Once children are taught to breathe, their vigour and vitality will improve in a most remarkable fashion. The girl who breathes as she ought to will escape round shoulders at the awkward age. The boy with adenoids will, in the early stages, at any rate, have the condition cured without operation by a systematic course of breathing exercises. Deep breathing is one of the best preventives of consumption, whilst a good digestion, a graceful carriage, and a happier and healthier mind are some of the most desirable results which proper breathing provide.

Before touching upon the question of *how* to breathe it must be most emphatically stated that the only thing children should be allowed to breathe is pure fresh air. We can provide it for them in the home, at any rate. We can see that their nurseries, schoolrooms, and bedrooms are flushed with fresh air by opening the windows wide perhaps twice a day. We can make it an unbreakable rule that the window is at least an inch or two open by night all the year round. Then let us teach them deep-breathing exercises in the fresh air as much as possible. During the winter months in wet weather they can perfectly well practise the exercises in a well-ventilated nursery. Whenever possible, at all seasons of the year, let their classes be held out of doors.

Now, it is very important in these exercises to notice details so that the lesson should be confined to three or four children at a time. It is easy to see in a class of small size when one child breathes by the mouth or makes a wrong movement with the arms or body, because he gets out of line; but it is much more difficult to guard against errors in breathing when a large number of children are practising together.

Some Rules

Before giving anything in the shape of exercises make the children learn and repeat the following rules:

- Breathe by the nose all the time.
- Keep the mouth shut.
- Breathe deeply.
- Breathe quietly.
- Keep the head up.

Once train the children to follow these rules, and you will go a long way in the preventing of nursery colds and catarrhs. Mouth breathing is so common that it is difficult to understand why mothers are so careless in this respect. If they could imagine the ill effects upon all the

respiratory passages and on the lungs they would take a good deal of trouble to induce every child in the nursery to keep the mouth shut.

The first lesson should consist in explaining the rules to the children. Tell them they must rigidly follow them and notice particularly any child who seems to find it difficult to breathe by the nose. If, after a few lessons and exercises, mouth-breathing is still persisted in, then the child should have the nose and throat examined for any obstruction. So many mothers waste time in coddling children with special foods and medicines, who will continue to be "delicate" until they have obstructions to their breathing removed.

Breathe Deeply

Daily practice for even five minutes at a time will help very much to establish the habit of deep breathing. A simple exercise, such as the following should be practised:

Make the children stand with hands on hips, shoulders braced and head well up. There must be nothing stiff about the position, and if they are more comfortable with the hands hanging by the side, they should be permitted to take up that attitude.

Now, at the word of command, they must take a deep breath and hold it until told to "let go." Slowly and deeply they inhale and slowly and quietly let the breath go.

The risk with children, as with adults, in exercising for deep breathing is that they get themselves into a condition of stiffness or tension. To obviate this, the following exercise is splendid.

Let the children sit on a bench, or each child on a chair. They should have the head bent forward and the arms hanging. Tell them to imagine that the hands and head are very heavy. Now give the order, "A deep breath," and teach them to raise the head and the shoulders slowly, and lift the arms until they are in their lap. When every child has the head well up, shoulders braced, and holding the breath, say, "Let go," and head, shoulders, and arms sink down again.

Note the effect of this exercise upon the spine. It is relaxed and braced alternately, and the spinal muscles are provided with exercise and movement. It is a valuable exercise to teach a child how to relax. You know how nervous children seem always on tension, with their hands gripped and the muscles of their necks strained, their jaws clenched whenever they are at all excited. These children need relaxation exercises, and this is one that they can practise.

Another Exercise

The Orientals, who practise repose from the beginning, escape the restlessness and anxiety which characterise so many people, even in childhood, in this country. One of the advantages of deep breathing is that it soothes the mind, and anyone tempted to get into a passion should take a few deep breaths. The sedative effect is very marked.

Another procedure the mother or nurse might follow is to make the children stand in a row, and let each in turn repeat the rules. Then

make them take deep breaths with hands on hips as already described. The next thing should be that they take a deep breath whilst raising the arms high above the head. After pausing while the teacher counts four slowly, they bend the body at the waist and lower the hands until they come towards the toes. At the same time the breath is going out. This exercise might be repeated six, eight, or ten times, depending upon the amount of practice the children have had. Then practise breathing first with one nostril and then with the other. The children, of course, must hold the hand against one nostril whilst breathing with the other.

Musical Accompaniments

Now the exercise on relaxation described above can be tried, and it will take a great deal of practice before the children relax in the right way. Some children are extremely stiff and some incapable, without a great deal of teaching, of relaxing their muscles to order.

The expression of the face is a good indication as to whether the child is exerting too much tension. The children ought to look as if they are enjoying it, and yet show no sign of strain and excitement. The reason why so many people feel tired after physical exertion is that they put too much nervous force into the action.

One reason why music is a good accompaniment for exercises is that it has a soothing and happy effect upon the mind. The clever teacher takes great care to see that the children enjoy their exercises.

One of the best ways of averting an argument or quarrel in the nursery is to suggest deep breathing at the psychological moment to take the children's minds off the cause of annoyance. A regular lesson should be held daily, but every now and then during the day one or two minutes should be spent in practice. Gradually the habit of deep breathing is acquired. Its health value can hardly be over-estimated.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 4373, Part 36

NURSING CONVALESCENTS

Danger of Slackness in Nursing During Convalescence—Progress Must be Gradual—Importance of Rest—Prevention of Chill—Diet as Important in Convalescence as in Acute Stage of Illness—Value of Fresh Air and Sunshine as Restoratives—Care of the Skin and Hair

It is surprising how many people never get really well after an illness. They have been carefully nursed through all the acute stages of their disease; they have had every attention in the matter of diet, medical care, and hygienic conditions; and yet they fail to take up life afterwards as hale and strong as they ought to be.

The whole secret lies in badly managed convalescence. It is the amateur nurse who is most

likely to make mistakes in this respect. As the patient seems well, she relaxes effort, allows things that ought to be forbidden in the way of food and amusements, and does not recognise the danger of hurrying this stage of the illness. It is during this period that the patient is very weak, liable to chill and to contract fresh diseases. How many people recovering from influenza take pneumonia! How many children sink into consumption after measles!

The chief points which the nurse in charge of a convalescent patient must pay attention to are:

The prevention of over-exertion or nervous fatigue.

Guarding the patient against chill.

Regulation of the diet.

The Beginning of Convalescence

After a serious illness, at the beginning of convalescence, when the temperature is normal and the pulse strong, the doctor will probably allow the patient to sit up in bed. This may be regarded as the first stage of convalescence, but even this should be gradual. The patient should never be elevated immediately into the upright position, but given one pillow to raise him a little, then another and another, so that the transition from lying down to sitting up is made gradually. Thus you avoid any strain upon the heart from sudden change of posture.

A bed-rest, well padded with pillows, can then be provided, with a heavy book or hassock against the feet outside the counterpane to prevent any chance of slipping down in bed. Another plan is to fold a sheet diagonally to form a broad band which can be fastened to the posts at the head of the bed, and this will prevent the patient slipping down.

When the invalid is allowed to get up, the nurse must be especially careful not to allow her to be in too great a hurry to resume her ordinary life. Let the patient sit up in bed for an hour or two at



A sheet folded in this way and fastened to the bedposts makes a support for a convalescent patient when first sitting up

a time before you dream of getting her on to a couch or chair to have her bed made. Remember that all the organs at this period are suffering from lack of tone, and that any sudden change or abrupt movement may bring on faintness or breathlessness. The doctor must say how long the patient is to sit up or to be out of bed at a time. But the nurse will have to see that the room is warm, and kept at a temperature of about 72 degrees F.

The Second Stage

The patient must on no account be allowed out of bed until the temperature has been normal for some days, when she may be helped on to a chair or couch at the side of the bed, and wrapped in blankets. A hot drink, such as beef-tea or milk, just after getting out of bed is an excellent stimulant, and is often required.

When the patient is up, take the opportunity of airing the bed thoroughly by putting the mattress and clothes on end, if possible, where they can be exposed to the sun; and when the patient returns to bed see that she lies down flat and keeps quiet for an hour or two. The second or third time of getting up she may be able to take a step or two, and gradually muscular power increases, and the patient is able to walk round the room quite easily.

The nurse must guard not only against physical over-exertion, but against mental strain. The convalescing patient is nearly always irritable and cranky, because the mind has not regained its tone or the nervous system its poise. So that visitors should only be allowed occasionally, one person at a time for a visit of perhaps five minutes. If the patient has been seriously ill the visitor should be warned to talk only of cheerful things, and to keep her bright and amused. Friends may be a blessing or the reverse in the sick-room, depending upon the personality and common-sense they possess, and it is for the nurse to guard the invalid from visitors likely to over-fatigue or depress her.

Baths, friction, and massage are useful factors in convalescence, as they increase the tone of the muscular system and the organs of the body, and have been dealt with in previous nursing articles.

The Prevention of Chill

Whilst the patient in health should be kept occupied to a certain extent, anything likely to over-fatigue the eyes must be avoided. A little reading and writing are excellent as recreation, and a very comfortable, improvised convalescent table can be arranged with a plank resting on two trestle supports (see page 3890, Vol. 6). These trestles are generally to be found in the laundry or kitchen departments of the house.

Convalescents are extremely sensitive to cold, and should wear some garment of light wool next to the skin both by night and day. They should always be given a wrap when they sit up in bed, and when allowed to get into a chair the legs and feet must be well protected from draughts by rugs. After patients have been seriously ill it is a great mistake to allow them to go out of their own room for some time after

they get up. A draughty passage and sitting-room, whilst it would not have any effect upon anyone in health, may cause a serious chill in convalescence.

After scarlet fever, for instance, a chill will produce some kidney complications which may be more serious than the original disease. When the patient reaches the stage of leaving the sick-room, every care must be taken to have the other room kept at an even temperature, and to have the patient wrapped well up in an eider-down or blanket if she has to walk any distance.

Diet in Convalescence

During convalescence the patient must be well nourished. Food has to be light and easily digested; and, as a rule, the doctor will prefer that small quantities should be given frequently, rather than three large meals in the day. After such an illness as typhoid fever the patient



When a convalescent is able to sit up in bed, a table on which she can write in comfort should be arranged

should not be allowed to have anything unless the doctor has expressly ordered it. The amateur nurse should take just as much trouble during convalescence to provide suitable, tempting meals as during the acute stage of the illness. If she gives unsuitable food or too much food in deference to the patient's appetite, the enfeebled digestion will soon show resentment, and the patient will feel tired, sick, depressed, and may even suffer from pain and discomfort.

The Disobedient Patient

The first thing the nurse must impress upon the patient is implicit obedience as regards the diet. More than one death has occurred in convalescence from typhoid as a result of the patient taking solid food contrary to medical orders. The appetite after acute disease is often very keen, but a relapse will most certainly occur if indiscretions in diet are allowed. As

the patient is recovering from illness the food becomes an almost engrossing subject of interest, and it should be kept keen by judicious but not over feeding. Milk should be liberally used in convalescence. This can be given simply as warm milk or boiled with a little cocoa, or with an egg beaten up into it and a little wine added. A tumblerful of milk and a little bread-and-butter, with a scrambled egg, makes an excellent supper.

A Useful Recipe

Gradually the patient may progress from milk, gruel, beef-tea, to a more solid diet, such as lightly cooked eggs, fish, and even a little scraped chicken.

Then, again, the convalescent will require something in the middle of the morning, between breakfast and lunch, when some milk dish is better than beef-tea, unless bread-and-butter is taken as well. Beef-tea, however, is an excellent stimulant. Jelly is an invalid food which is of very little use, except for its cool, refreshing quality, and cannot be regarded as of any nourishing value unless made with milk or eggs.

Mutton, chicken, or veal broth is nourishing when well made. For convalescent purposes it should be made as follows :

Cut the meat small, and put with a pint of cold water into a covered jar. Place this in the oven or in a saucepan, and allow it to simmer. Stir it occasionally, and skim thoroughly now and again. After cooking, pass the liquid through a strainer with large holes, so that the nourishing sediment can pass through. It should now be allowed to stand until cold, so that the fat can be removed. It can be warmed up ready for use, and flavoured.

If solid food is allowed, a little dry, crisp toast should be served with these broths.

Sunshine as a Restorative Agent

Rest is essential to a patient convalescing from illness. Until completely well, ten hours' sleep at night should be the rule, and even if the patient does not sleep she is resting quietly and effectively. Often sleep can be encouraged after the midday meal, and an occasional rest during the day will help to forward recovery.

Let the convalescent patient have as much sun as possible. Keep the room well aired, gradually opening the windows a little more

each day, whilst protecting the patient from draught. Weigh the patient regularly after a severe illness, as the weight is an excellent indication of progress. Do not allow reading or writing in artificial light.

Exercise should be very gradual. When the patient is allowed out of bed, choose a fine, sunny morning, and take a walk of only a few minutes' duration. Later, a morning and an afternoon walk may be allowed, and during this period a rest on a sofa or bed between the exercises will help to build up the strength. Warn the patient against contracting chill after a bath during convalescence. For this reason she should remain in a warm room for some time, and guard against wearing too few clothes.

The Care of the Skin and Hair

Many women complain that after an illness they have lost their looks to some extent, but this might have been prevented by a little care in convalescence.

The skin and hair certainly require nourishing after an illness, otherwise wrinkles and falling hair may result. A little cream should be rubbed into the skin every night to nourish the tissues, and the hair should be massaged with brillantine and regularly brushed. Massage of the scalp also tones the blood-vessels, and thus the hair-bulbs are better nourished.

The teeth may require some attention from the dentist after convalescence is complete, and the nurse must be careful, all through the illness, to give through a tube any medicines likely to discolour the teeth.

Passive exercises and massage will prevent round shoulders and that lack of muscular tone which is so apparent in many people after an illness.

The doctor may order an electric battery to be used to improve the vitality of the muscles. A simple and inexpensive one is usually quite sufficient. In this the patient holds the "handles," and the nurse, by means of a little handle, with her right hand turns on the electric current.

By attention to these apparently simple matters, the amateur nurse can do much to help the patient regain complete health, and be "as well as ever" after a most serious illness.



Massage during convalescence makes all the difference to the complexion afterwards, and is soothing and beneficial



COMMON AILMENTS AND THEIR TREATMENT

Continued from page 4254, Part 35

Scarlet Fever, or Scarlatina, is one of the commonest of the infectious fevers. It is particularly liable to attack children and young adults, and it spreads directly from the sick to the healthy, the infected period lasting for many weeks. Up till quite recently the general idea was that the chief infection lay in the dried-up particles of skin which peel off in convalescence. But recent research rather points to infection spreading from the discharge of the nose, ear, and throat as long as any such discharge exists. It is found that the infective matter will lurk for weeks and months in bed-clothing or books. Milk is a very common vehicle of infection.

The incubation period, or the time which elapses between contracting infection and the appearance of symptoms, is very short, and in many cases may be only two days. As a rule, the symptoms appear suddenly, with perhaps shivering, sickness, or vomiting. Sore throat is an early symptom, and the temperature rises rapidly. The throat is red in colour, and the tongue also has quite a strawberry appearance. The eruption, or rash, appears two or three days after the temperature rises—first on the chest, and later on other parts of the body. It is a bluish red rash formed by the massing together of minute scarlet spots on a pink background. In a few days the symptoms of fever disappear, the rash fades, and peeling sets in.

The chief complications of scarlet fever are inflammation of the kidneys, rheumatism, and middle-ear disease.

The doctor will order the patient to retire to bed immediately, properly isolated from the rest of the family in those cases where he cannot be taken to hospital. Milk and barley-water are the only articles of food permitted in the early stages. The throat will require regular gargling, and if there is much pain, the neck should be wrapped in cotton-wool or poulticed with linseed-meal. Various details connected with the nursing of scarlet fever were considered under the series of infectious ailments in the Home Nursing Section. Every care should be taken that the patient is guarded against chill, in order to avoid kidney complications, which are always serious in scarlet fever.

It ought to be said that there are several varieties of scarlet fever. The above description refers to the simple or ordinary type, and there is a milder form, when the rash and sore throat may be absent, and the disease is not suspected until peeling, or desquamation, sets in. These are the most dangerous cases from the epidemic point of view as the patients are not isolated, and may infect many healthy people.

The severer forms of scarlet fever include the septic form, where there is ulceration of the throat; the malignant, or typhoid, scarlet fever, accompanied by low, muttering delirium; and the hæmorrhagic type, where red hæmorrhagic spots appear underneath the skin.

Patients must be regarded as infectious for about six weeks, and must be isolated until desquamation has ceased, and there is no discharge from the ear, nose, or throat. It is of the greatest importance to keep the patient in bed for three weeks, so as to avoid the danger of inflammation of the kidneys.

Whenever possible, cases of scarlet fever should

be treated in hospital, where proper hygienic conditions prevail, and the patient has a much better chance of a good recovery. Delicate children, and women recovering after childbirth, are specially liable to infection, and must be immediately protected whenever a case occurs in their near neighbourhood. One attack usually confers immunity for life. The disease is most prevalent during the autumn and early winter, when epidemics are liable to occur.

Sciatica is a painful inflammation of the sciatic nerve, which passes down the back of the thigh and leg. The nerve is tender, and movement gives great pain, which is of a shooting character, and may penetrate right down to the foot. Walking and sitting are sometimes difficult from the pain they cause. There are many causes which may account for sciatica. An ordinary cold or chill will affect the sciatic nerve, whilst neuritis may be the initial cause. The disease may be of rheumatic or gouty origin, whilst pressure at any part will cause this shooting pain along the whole course of the nerve.

In many cases the cause cannot be discovered, and treatment must be directed towards relieving the pain. When this is very acute, the thigh should be wrapped in a hot pack, the making of which was described under the Home Nursing section. The application of an ordinary hot fomentation of flannel wrung out of boiling water and sprinkled with laudanum will also relieve the pain. Dry-heat applications are useful in the form of hot sandbags, hot bottles, or hot plates. One of the best medical applications is aconite, belladonna and chloroform liniment, commonly called A.B.C. liniment, which contains equal parts of the three ingredients. It is a mistake to take any internal medicines to ease the pain, except by a doctor's orders. Electric treatment or blistering will be found best when the disease is chronic.

The earlier treatment is undertaken, the better, as, when neglected, sciatica may persist for months or years. Rest is a more important measure. Care should be taken to avoid constipation, as this in itself, if severe, may cause sciatica in a neurotic person.

Scurf. (*See Dandruff.*)

Scurvy was in former days a very common disease, especially amongst sailors, who had to live for months on tinned foods on long voyages. It is due to improper feeding, so that nowadays it is chiefly seen in young children who have been badly managed, or amongst the very poor. The cause of the disease is due to the absence of fresh fruit and vegetables in the diet. When this fact was discovered, and lemon-juice or lime-juice was given to the sailors, the disease entirely disappeared from the Navy.

In the case of children, the chief symptoms are pallor, debility, weakness, and tenderness of the gums. These may ulcerate and bleed, and hæmorrhage may take place from other parts of the body, such as the nose or stomach. But the disease is rarely seen in so extreme a form. As a rule, the child is pale, weak, flabby, and apparently with very little muscular strength. The disease may be associated with rickets (which see), and the treatment for both conditions is very much the same.

To be continued.



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc

WOMAN'S WHO'S WHO

MISS CECILIA LOFTUS

THE remarkable talent of Miss Cecilia Loftus is strikingly illustrated by the fact that she was taken direct from school and placed in the bill at the Oxford Music Hall, London, by Charles Brighten, the then manager, who had heard her



Miss Cecilia Loftus
Dover Street Studios

privately in her imitations of well-known actresses. Miss Loftus was an immediate success, and three months later she went on the regular stage, playing the part of Haidée in "Don Juan." This was in 1893, when she was seventeen years of age, and in 1896 she married Mr. Justin Huntly McCarthy—a marriage which was ultimately dissolved.

In 1909 Miss Loftus married Dr. A. H. Waterman, of America, and their little son, born two years later, was christened Peter John Barrie Waterman, Mr. J. M. Barrie, the famous author and dramatist, standing as godfather. For some time Miss Loftus forsook the methods of the variety stage for the legitimate drama, and obtained many important engagements, being chosen by the late Sir Henry Irving, for instance, for the part of Margaret in the 1902 revival of "Faust" at the Lyceum, while she also made a big name for herself in America. Occasionally she returns to the variety stage, but confesses that she much prefers the "legitimate."

MADAME EMMA CALVÉ

UNDOUBTEDLY one of Madame Calvé's most striking characteristics is her warm-hearted generosity. Near her beautiful home—Château Cabrières, Cevennes, France, she has established a holiday home

for orphans, the accommodation of which permits sixty to be entertained at one time. The story goes that Madame Calvé, when a child, wandered through the rugged country of the Cevennes, and selected the chateau that she dreamed might one day be hers. In the fulness of time her dream was realised, and to-day she is the possessor of Château Cabrières, to which she retreats for periods of rest and pleasure. It is difficult to imagine, when one notes the youth and charm of the famous prima donna, that Madame Calvé was born as long ago as 1866. As a very young girl, she went to Paris, and trained for the operatic stage, and there her voice was developed under three great teachers—Puget, Madame Marchesi, and Madame Rossini Laborde. Her début, however, took place in Brussels, in 1882, as Margaret, in "Faust." She won immediate success, and she was ultimately selected by Mascagni to create the rôle of Santuzza in "Cavalleria Rusticana." From that time her career has been one long series of triumphs. She is, of course, the ideal "Carmen"—a part she has played over one thousand times.



Madame Emma Calvé
A. Dupont



The Duchess of Somerset
Lafayette

THE DUCHESS OF SOMERSET

UNTIL the Duke of Norfolk's marriage, in 1904, the Duchess of Somerset held the rank of premier duchess, and filled the part with distinction at King Edward's Coronation in 1902. Her Grace is often referred to as the most travelled of all our duchesses, for she is very fond of journeying to remote corners of the world. After her marriage, as Miss Susan Mackinnon, in 1877, to

Mr. Algernon St. Maur, as the Duke then was, she travelled the world over with her husband, at that time an officer in the 60th Rifles. She



The Marchioness of Headfort
Bassano

once published her adventures on a very unconventional tour in Canada, under the title of the "Impressions of a Tenderfoot." In those days she wore very short skirts, a cloth cap, stout boots, and gaiters, and "roughed it" completely with her husband, cooking her own food, and living in tents. The Duchess has often confessed that this was the happiest time of her life. Her Grace, however, is a many-sided woman, for she has written books and composed songs, and is also one of our first authorities on gardening. Flowers are her hobby, but this scarcely needs telling, for the gardens at Maiden Bradley, her beautiful home at Bath, are famous for their originality as well as their beauty. The Duchess, too, has always been active in philanthropic work, and her effective criticism of our antiquated British Poor Law system has resulted in various reforms.

THE MARCHIONESS OF HEADFORT

THERE are few more enthusiastic horsewomen and followers of the hounds than the Marchioness of Headfort, who, before her marriage to the Marquis, in 1901, was Miss Rosie Boote, of musical comedy fame. No romance of the stage and peerage has been happier in its results, for the Marchioness, since her marriage, has won innumerable friends, and is tremendously popular in Ireland, where most of her time is spent. The Marquis owns two places—The Park, Virginia, in co. Cavan, and Headfort House, Kells, in co. Meath. The Marchioness resides for the greater part of the year at the latter place, which affords her excellent opportunities of following her favourite pastime of hunting with the Meath Hounds under the mastership of the Earl of Fingall. Lady Headfort has proved herself a veritable Lady Bountiful among the tenantry, and no one works harder in the cause of the Irish Home Industries. She is the mother of two sons and a daughter.

MISS BEATRICE HARRADEN

It will probably surprise many readers to learn that Miss Beatrice Harraden does not consider her best work to be that famous book "Ships that Pass in the Night." "Interplay," published in 1908—her last important work—is



Miss Beatrice Harraden
L. H. Mills

her favourite, for this reason: that, in her opinion, it seems to represent the writer as she is to-day, whilst the works of the past are, as it were, "past phases, left behind with past years." Born at Hampstead, and living there still, Miss Harraden was educated at Cheltenham College under Miss Beale, from whence

she went to Bedford College, and became England's fortieth lady B.A. of the London University. She was nearly thirty years of age when "Ships that Pass in the Night" was published. As a matter of fact, Miss Harraden had decided upon a musical career, and her love of music took the form of 'cello playing. She was a pupil of Piatti, and is a great admirer of Schumann and Chopin, piano music and concerted music being very dear to her. Of late, Miss Harraden has devoted much of her time to the cause of Women's Suffrage.



Lady Willingdon
Speaight

LADY WILLINGDON

THE youngest daughter of Lord Brassey by his first marriage, Lady Willingdon has earned much popularity as a political hostess. As a matter of fact, she has had the distinction of being the youngest political hostess on record, for when barely fifteen she was helping her father, Lord Brassey, to receive his guests in Park Lane, before the advent of her stepmother. In 1892, when seventeen years of age, she married the then Mr. Freeman-Thomas, who was aide-de-camp to Lord Brassey when the latter was Governor of Victoria. Lord Willingdon, it might be mentioned, is a lord-in-waiting to King George. Lord and Lady Willingdon have a delightful home at Ratton, Willingdon, Sussex, their house being of the Elizabethan period, with gardens which harmonise with the house. As a matter of fact, Lady Willingdon is an exceedingly clever gardener, being passionately fond of flowers. Another of Lady Willingdon's hobbies is the khaki farm. There are khaki cows and khaki dogs—in fact, all the animals about the place are of a sombre brown hue.

MRS. THEODORE ROOSEVELT

It will probably surprise many people to learn that Mrs. Roosevelt was married to the ex-President of America in London. The ceremony took place at St. George's, Hanover Square, on December 2, 1886, and in the register the curious visitor may read the entry of the marriage, the bridegroom being described as Theodore Roosevelt, 28, widower, ranchman, and the bride as Edith Kermit Carow. A woman of domestic tastes, Mrs. Roosevelt was not sorry when her husband ceased to be head of the White House, for she lives mostly for her children. At the same time, she did much to make her husband's eight years' occupancy of the White House the social success it has been. Indeed, she established a new record for entertaining, for in the arrangement of affairs, such as State dinners, teas, and musicales, Mrs. Roosevelt insisted upon personal supervision. She is a widely read woman, and finds a recreation in needlework.



Mrs. Theodore Roosevelt
Topical

THE TRIUMPH OF WOMAN

By SARAH A. TOOLEY

Continued from page 4380, Part 30

A Mischievous Mistranslation—Why Women Succeed on Local Government Boards—The Ministering Angel of Pauperdom—A Woman Political Economist—Women on the School Board—County Councils—Sewn Up for the Winter—A Woman Mayor

ARCHDEACON WILBERFORCE has shown with great perspicacity what an amount of mischief has been done by the misinterpretation and mistranslation of the story of woman's creation. The word "rib" should have been rendered "side," or "half." Woman was not taken out of man, an inferior vessel, but was the other created half of the human race with distinct functions. On this mistaken translation of a word a whole structure of fallacious theories and deductions, gaining strength through the ages, has been raised. But, as the archdeacon pointed out, "a new era has dawned and woman was beginning to take her proper place in the world; and when this was achieved it would be of the utmost value to mankind."

The advance made by women in the work of public service as members and electors of local governing bodies and as paid public officials is a notable example of the "rib," or "other side," taking her place in the general work for the well-being of the community.

The administrative work of local government may be likened to housekeeping on a large scale. The woman county, town, or parish councillor attends to the cleansing of streets, efficient drainage, purity of food, etc., things which in a limited degree engage the attention of every intelligent housewife, although in the latter capacity the "street" is the back yard, or the kitchen area, or carriage-drive of her house. The woman member of the old school boards and now of the education committees, exercises over the children of her locality a supervision akin to that used by mothers, elder sisters, not to say maiden aunts, over the education and training of the children at home.

The woman Poor Law guardian extends the beneficent care for her poorer neighbours—which kind-hearted women have exercised throughout the ages, from the abbesses of con-

ventual houses to the modern chatelaine—to the inmates of workhouses and infirmaries, the recipients of outdoor relief, and the boarded-out children of the State.

Although women were elected to school boards before they became eligible as Poor Law guardians, it is the care of the poor which has most strongly appealed to women in public administrative work, and there are now upwards of 1,000 women serving upon boards of guardians in England and Wales.

The agitation for workhouse reform, which led up to this result, began in the early fifties, and it is difficult to realise now the storm of opposition raised when it was suggested that ladies might be allowed to visit in a private capacity the sick and infirm and the little children in the London workhouses. Many guardians were greatly shocked; it was so unwomanly to take an interest in paupers! Bumbledom shrieked with horror, and possibly with fear also, at the sug-

gestion, and the Local Government authority put on its blue spectacles and tightened its red-tape.

Though Elizabeth Fry had but recently passed to her rest, followed by the tears and blessings of the prisoners in Newgate and the plaudits of the philanthropic world for cleansing the prisons of some of their worst evils, it was regarded as almost criminal to attempt to bring sunshine into the workhouse. Yet how sorely it was needed. There was little or no classification of inmates, and the respectable, aged poor, the sick, the infirm, the unfortunate young girls and the innocent little children, so unfairly branded with the pauper stamp, were left to the cold mercy of the "Mrs. Corneys" and the "Mr. Bumbles," as much as the most hardened vagrant of the casual ward, with whom indeed they had to associate.

The guardians were usually humane men, but they found themselves rather helpless



Miss Louisa Twining, the noble-hearted pioneer of work among the paupers of our workhouses and infirmaries
Photo, Elliott & Fry

before the workhouse matron, especially if she wore a snowy apron, and curtsied very low, and smilingly assured them that the "dear children were doing well," and the inmates of the sick wards—there were no infirmaries with nursing staffs in those days—were "as comfortable as could be." Inspection of the domestic economies and arrangements of the workhouses by male guardians only could scarcely be other than a farce. A guardian at the great workhouse of Liverpool, when he made a feint of inspecting the paupers' bedding, wore lavender kid gloves!

As a contrast to this procedure may be cited the action of one of the first women guardians. When she made a tour of inspection in her workhouse she noticed that many of the children walked lame. The matron assured her that it was "only chilblains," and she was "doctoring them." The lady guardian, however, told one of the boys to take off his boots, that she might see what was the matter. As he did so, he revealed bare feet covered with sores caused from rubbing against the hard lining of the boots. The mystery was solved. In order to save herself the trouble of darning, the matron had been in the habit of cutting off the feet of the children's stockings, leaving them to wear the legs only.

The cry of the neglected pauper at the beginning of the 'fifties came with far-reaching effect to Miss Louisa Twining, a young lady of leisure, who was stirred with the spirit then beginning to awaken women to a larger and fuller interest in the public service.

Are there no beggars at your gate.
Nor any poor about your lands?

the poet asked of Lady Clara Vere de Vere,

and in that spirit Louisa Twining went to the succour of the inmates of the Strand Workhouse, a huge caravanserai of depraved, suffering, and neglected destitute poor practically at the gate of her father's house.

Miss Twining lived in the good old style of our big merchant families in a house close on the river's strand. To-day she can recall the sound of the red-coated postman's bell



Mrs. Sidney Webb, a prominent worker in the field of social philanthropy and reform, and a keen upholder of the famous Minority Report of the Poor Law Commission

Photo, Elliott & Fry

as he waited at the corner of the street for the citizens to bring out their letters. She remembers, also, the excitement of seeing her brothers off by the stage coach at St. Martin's-le-Grand when they returned to Rugby after the Christmas holidays. She walked, too, in maiden meditation 'midst the leafy shades of the then secluded Temple Gardens down by the river.

The modern spirit was, however, beginning to dawn in this mid-Victorian young lady, and, terrible to relate, she wrote letters to "The Guardian" and "The Times" daring to call public attention to the neglected condition of the sick and aged poor in the workhouses! Interest was gradually aroused in the subject, and the Home Department began to make inquiries.

The Paupers' Friend

Miss Twining had been moved to this action by what she had seen when visiting, by great favour of the officials, an old woman in whom she was interested who had been compelled to enter the Strand Union. Amongst other heartrending sights which met her was a poor paralytic who had languished for fourteen years in a wretched basement room of the workhouse with little attention save his scanty rations, and no one to speak a kind word to him or divert his thoughts from his sad misfortune.

Miss Twining followed up her letter to "The Times" by a visit to the head of the Central Poor Law Board in his official residence. One can scarcely realise to-day what a courageous act this was for a woman. The final result of the interview was that permission was obtained for ladies to visit in the workhouses on stated occasions to read to the sick and infirm.

Bumbledom showed bitter opposition, and Miss Twining and her friends had to beard the "lions in their dens," in the form of brutal workhouse masters and coarse, ignorant matrons. By degrees, the worst of the opposition was overcome, visiting committees of ladies were organised, an association for workhouse reform was started, with branches in the country, and a journal for keeping alive the propaganda.

The visiting ladies used their eyes and their woman's knowledge to some purpose, and from time to time suggested remedies for some of the evils which they encountered. They got a better class of matron appointed in some of the unions, and introduced respectable women as paid nurses, in place of the depraved and generally decrepit old

women amongst the inmates who had formerly had charge of the sick wards. The children were looked after, situations procured for the young girls, and the aged and infirm received more humane treatment.

Flowers found their way into the bare, dreary wards of the infirmaries, and warm clothes and shawls gladdened the hearts of poor old souls who had known better days. Sunshine gleamed in through every open chink in officialdom which the pioneer reformers could find.

After years of patient propaganda, the sweeping reforms of 1868 were introduced, and the Metropolitan Poor Law Union was formed. The worst of the old abuses in the London workhouses were abolished, and asylums for imbeciles and idiots and well-equipped infirmaries for the sick poor were established.

Poor Law Guardians

So far women had been merely advisory workers in Poor Law reform, but in 1875 the election of the first woman guardian, Miss Merrington, for Kensington, placed them in the position of active administrators. The number of women guardians increased rapidly, and by 1893 there had been 169

elected. After that, when the rating qualification was practically abolished in favour of a residential qualification, a greater opportunity was given to women to stand, and 875 women guardians were speedily elected. There are now (1912) upwards of 400 boards which have women guardians. The number of women thus serving stands at 1,165, to which should be added 146 women rural district councillors, who serve as guardians for the unions in which their districts lie, thus making in all 1,311 women guardians.

Miss Louisa Twining has herself twice served as a Poor Law guardian, and at the age of ninety-one still follows the course of events with something of her old pioneer enthusiasm, and occasionally reminds the Local Government Board of reforms yet needed, especially in country districts.

A further triumph in recognition of



Mrs. Fenwick Miller, who vindicated the right of a woman to retain, if she desired it, her maiden name after marriage

— Photo, Denney, Teignmouth

women's fitness for this branch of public service was scored when three ladies, Mrs. Bernard Bosanquet, Mrs. Sidney Webb, and Miss Octavia Hill, were appointed members of the Poor Law Commission in 1905. Universal testimony has been borne to the excellence of their work, while the independence of their thought and deductions is shown by the vigour with which Mrs. Sidney Webb stirred the country on behalf of the Minority Report, while her sister commissioners gave their adherence to the Majority Report.

When we come to the work of women in the education department of public service, we find immediate recognition given to their fitness for this work by the Education Act of 1870, which called the old school boards into being. It was an easily won triumph.

Women have always been recognised as educators of the young. The most choleric old gentleman would scarcely dispute this, for he possibly may have salutary recollections of the birch rod in some village dame school. "Governessing" was for long the only permissible occupation for the necessitous gentlewoman, and women presided over the select seminaries for young ladies where our grandmothers were educated.

It was an easy deduction from the governess to the school board member, and although old-fashioned people might have preferred an advisory committee of ladies shut up in the national schoolroom to give recommendations to an exclusively male board, there was no strenuous opposition to the election of women school board members.

Women on the School Board

Dr. Elizabeth Garrett Anderson and Miss Emily Davies were elected to the first London School Board in 1870, and have been followed by a distinguished list of women members. The enthusiastic support given by the London constituencies to women candidates will be remembered as a feature of the old School Board elections. A notable case in point was the return of Mrs. Annie Besant at the head of the poll for the enormous constituency of the Tower Hamlets in 1887.

Mrs. Fenwick Miller was elected three times in succession to the Hackney Division

of the School Board, and secured a unique triumph at her second election, involving a very important point to women as to their right to retain their maiden name after marriage.

When Miss Florence Fenwick Miller married Mr. Frederick Ford, she, being a well-known woman in public life and a



Mrs. Creighton, widow of the late Bishop of London, appointed to the Joint Committee under the Insurance Act

Photo, R. Haines

School Board member, retained her maiden name with her husband's consent. Now, here was a serious thing for the electors of Hackney to consider when their lady School Board member offered herself a second time for election! Could they as respectable citizens countenance such an action? The majority of the electors said "Yes," and Mrs. Miller was re-elected. An objection was raised, but the highest legal authorities declared that her

election was legal. Mrs. Miller went triumphantly on to yet a third election, and was returned.

County Councillors

A signal triumph was achieved in the recognition of woman's place in public education by the election of the late Miss Flora Stevenson, the second woman Burgess of our modern Athens, to the chairmanship of the Edinburgh School Board, of which she had been a member upwards of thirty years.

The valuable work done by women on school boards and their departmental committees seemed in danger of being lost to the nation when the school boards were abolished and the county councils, upon which women were not then entitled to sit, became the education authority. This undoubtedly influenced the passing of the Qualification of Women Act of 1907, by which women were enabled to be elected for and to serve on county and borough councils and metropolitan borough councils. A similar Act for Scotland was passed simultaneously. Ireland waited longer, but 1911 saw the passing of an Act which secured to women the right of voting for and eligibility to sit on all local councils in Ireland.

This triumph of women was secured after years of strenuous agitation promoted by the Women's Local Government Society, and owes much to its founder and hon. secretary, Miss Leigh Brown, and her faithful henchman, the hon. deputy secretary,

Miss M. S. Kilgour, M.A. The committee, out of which the society sprang, was formed in November, 1888, to secure the return of women to the first London County Council.

A Temporary Setback

Sex prejudice, however, survived. Three women, the late Lady Sandhurst, Miss Jane Cobden (now Mrs. Fisher Unwin), and Miss Cons were returned to the first London County Council. But a gentleman—whose name I will not hold up to execration—challenged the election of Lady Sandhurst, and the Courts decided that through the wording of the Act, involving a flaw not intended by its framers, women were ineligible to serve upon county councils. As a result, the three admirably qualified women, duly elected by large bodies of representative citizens, were forced to withdraw, to the great regret of the majority of the councillors. It was found possible, however, for the Council to make a woman alderman, and Miss Cons served for a time in that capacity.

As matters now stand, women can vote for and are eligible as members of county, town, London borough, borough, urban district, rural district, and parish councils, as well as for boards of guardians.

The following story will illustrate how the influence of a woman councillor may be used in the public health department in recommending facilities for washing to be provided for those who have no conveniences at home. A medical assistant in a large London hospital, desirous of taking off the frock of a little girl for examination, found himself much hampered, and at last had to call the child's mother to his assistance. He said: "I cannot see how to unfasten this frock." "No," she replied, "I don't suppose you can, for I have sewed her up for the winter."

The Woman Inspector's Eye

Miss Henry, a rural district councillor for Thatcham, very truly said that a woman wishful to do good in her neighbourhood gets fifty more chances as a councillor than if working privately in connection with a church or parish. An incident from her own experience shows the kind of chances which public service gives. "One day in a school," says Miss Henry, "I was told: 'We had three inspectors yesterday—the diocesan inspector, the inspector of the Education Department, and the county council inspector.' I replied: 'Well, now you have one more.' I went into the infants' room, and at once said: 'What is the matter with that child?' The child came to me, and was standing on her toes; she could not put her feet to the ground. Now, that child was crippled, and yet had to walk more than a mile every day to school. I felt we could not let that go on, or she would be in the workhouse by the time she was sixteen. So I went to our board of guardians, and they agreed to give me a ticket for a London hospital. The child went up to the hospital, and her legs and feet were made straight."

Countless instances of a similar character could be given to justify, if any justification were needed, the presence of women upon our local government bodies, the work of which deals so largely with the domestic, social, and sanitary legislation of the time. No more eloquent and convincing testimony to the value to the nation of women's work in public service could be given than that afforded by the speeches by women experts in all departments at the local government section of the Women's Congress at the Japan-British Exhibition in 1910.

Women Mayors

Women have now practically ascended to the top of the municipal ladder, and are eligible for election as mayors.

The first woman mayor in England was Dr. Elizabeth Garrett Anderson, who was elected by her native town of Aldeburgh, November, 1908. It fell to her lot to secure yet another unique triumph when, in the historic old Moot Hall at Aldeburgh, the first lady mayor on May 8, 1910, proclaimed George V. as King of these realms.

The entrance of women into the unpaid municipal work already related has naturally led to the appointment of women to salaried positions in the public departments.

A triumph in this respect has been achieved in the appointment of Miss Mona Williams, who has done excellent work on the Trade Boards as a Commissioner under the National Insurance Act at the same salary (£1,000 per annum) as the men Commissioners.

A further notable appointment of a different character is that of Mrs. Creighton, widow of the late Bishop of London, as a member of the Joint Committee, appointed under Clause 83 of the Insurance Act, to co-ordinate certain portions of the work of the different Commissioners. This is of great interest from the women's point of view, as the Joint Committee consists of the Chairman and probably one other member of the different Commissioners, with not more than two other persons appointed by the Treasury, and of these two nominees, the Treasury has selected a woman as one. It need hardly be said that Mrs. Creighton's qualifications for the position are of the highest order.

Women now act as paid sanitary inspectors in all departments of the public service, and this new occupation for women has grown rapidly of late years. Twenty years ago there were not more than two women sanitary inspectors in London; now there are forty-two, and there are few provincial boroughs which have not at least one woman inspector on their staff. Women are also employed as inspectors of schools, for midwifery, infant life protection, boarded-out children, the Poor Law and factories, and they also act as health lecturers, relieving officers, and registrars. In every department of the public service, paid and unpaid, women are doing valuable work for the State.

To be continued.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief readings are :

Woman's Work in Religion

Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars

How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday-School

WOMEN AND PRACTICAL CHRISTIANITY

DISTRESSED GENTLEFOLKS' AID ASSOCIATION

Uncomplaining Poverty—How the Association was Started—Its Aims and Ideals—A Pathetic Budget—The Beneficiaries

THE saddest of all poverty is that which hides itself and makes no sign, and this is most frequently the case with gentlefolks who have known better days. They will endure the greatest hardships, even to the point of starvation, rather than appeal for public charity.

It was to help cases of this kind, without wounding the sensitive feelings of the recipients by publicity and needless restrictions, that the Gentlefolks' Aid Association was started in the Diamond Jubilee year of Queen Victoria, 1897.

The Association was originated by Mrs. Finn, the widow of the distinguished Hebrew scholar, James Finn, Esq., the British Consul for Palestine, and her daughter, Miss C. M. Finn, who became the secretary, and labours most arduously in that position.

The work was the outcome of keen sympathy with the distressed, and was founded on a common-sense basis without any flourish of trumpets. I think I may say that the Association owed its inception to the hard fate of the "poor relation."

A Pathetic Case

The story is simple and very human. Mrs. Finn and her daughter chanced to be guests in a house where a lady who had the misfortune to be an unwanted poor relation was receiving a few weeks' dole of maintenance. The slights which she endured and the ignominy of her position touched

the hearts of her fellow-visitors. They invited her to their own charming old house at Brook Green.

This was not the only case which Mrs. Finn received into her house. For some years, indeed, she was seldom without some distressed person under her roof. Her friends became interested in her efforts, and it was suggested that some organised work might be started for the help of poor gentlepeople.

How the Work Began

Captain Rolleston first suggested forming an association, and the first committee met at the house of the late Colonel Knollys, there being present Colonel and Mrs. Knollys, Captain Rolleston, Mrs. and Miss Finn, and a few others, and the association was founded, and a simple set of rules adopted.

Mrs. Finn thought that the subject might be introduced in an informal way at a drawing-room meeting. A friend was having a gathering at her house for music and recitations, and before the guests dispersed it was announced that Miss Finn would read to them an account of sad cases of distress amongst people of their own class which had come under her notice.

The audience was intensely moved and interested; many ladies present volunteered to take collecting cards and to solicit the help and co-operation of their friends, and in this way the Association was launched. Drawing-room meetings afterwards became

a part of the scheme, and continue to be a very effective means of gaining sympathy and subscribers. The advance which has been made since that first gathering may be esti-

Application must first be made in writing to the Secretary, Miss C. M. Finn, 75, Brook Green, Hammersmith. If the case is entertained a form is sent, which the applicant is asked to fill up, stating a few simple facts as to birth, parentage, profession, or occupation and cause of distress. This is laid before the committee, and the hon. lady visitor of the Association then proceeds to visit the applicant, and investigate thoroughly the case and report. As election is not by means of the voting system, all the necessary investigation and correspondence devolves on the staff, involving an immense amount of work, all of which is carried on in Mrs. Finn's house, thus saving the Association office expenses.

If all is satisfactory, the applicant, when without means of support, and unable to earn anything, receives, if funds permit, a grant not exceeding 10s. per week, which is paid in monthly instalments.

The recipient is left perfect freedom in the use of the money. The founders of the Association make a special point of recognising personal independence. "If one of our poor ladies were to choose to spend the whole of her week's allowance on sausages," I once heard Miss Finn say jocularly, "we should not deprive her on that account."

As a matter of fact, however, the recipients are usually most anxious to take the advice of the secretary and visitor as to the best

way of laying out their tiny store. Many of them have been reduced from affluence to penury, and are as helpless as children in the matter of ways and means, and quite unfitted to cope with the greed of landlords.

The rapacity and heartlessness of landlords, particularly in London, towards reduced gentlewomen is appalling. Some of them take a savage delight in wounding the sensitive feelings of a "lady lodger," who, poor thing, is probably starving herself to pay an extortionate rent for some miserable attic. There are many cases in which the Association cannot send a present of coals to some suffering woman because the landlady would refuse to take them in, for fear of losing her sixpence a scuttle from the lodger.

The following account of what a lady of education and refinement, who had formerly been wealthy, spent a week on food, will



Mrs. Finn and Miss C. M. Finn, founders of the Distressed Gentlefolks' Aid Association, a society which endeavours to alleviate the poverty of those who have been in good circumstances and are now in undeserved need

mated by the fact that the Duke and Duchess of Westminster lent Grosvenor House for a meeting on behalf of the Association, and has kindly promised to do so again during the summer of 1912.

Beneficiaries of the Association

The recipients of grants must be of gentle birth and may belong to either sex—by far the larger number of beneficiaries, however, are, naturally, ladies—there is no age limit, for the founders felt that you cannot set any such gauge to the needs of the distressed. A case of a woman of twenty-five may be just as deserving of help as one of fifty-five, and, as nearly all the existing benevolent societies had an age limit, it appeared to be most helpful to the cause of the distressed that the new Association should be open to people of any age. There is no restriction as to nationality, religion, or politics.

serve to illustrate how many distressed gentlefolks live.

	d.
Quarter of a pound of tea at 1s. 4d. ...	4
Quarter of a pound of butter at 1s. ...	3
One pound of sugar ...	1 $\frac{3}{4}$
Bread ...	3 $\frac{1}{2}$
Biscuits ...	4
Fish for three days ...	4 $\frac{1}{2}$
Meat ...	5
Vegetables ...	3
Milk and eggs ...	10 $\frac{1}{2}$
Total ...	3 3 $\frac{1}{4}$

If we add to this, three or four shillings a week for rent, the lowest for which a room can be obtained in a respectable neighbourhood in London, and the cost of clothes, laundry, coal, light, and a trifle for travelling and postage, it will be seen that even those who are so fortunate as to get 10s. a week granted have nothing left for little comforts or enjoyments and no provision for sickness.

Some ladies who have applied to the Association have been found trying to live on 2s. 6d. a week, and in one instance two sisters, who had been accustomed to luxury, were discovered trying to live on 2s. 6d. a week between them. One can realise what a rise of even a half-penny per pound on the necessaries of life means to people thus situated and the suffering which is entailed by the rise in prices during winter.

The Association is making regular grants to one hundred and thirty-two cases, and giving casual assistance, such as paying arrears of rent to save a home from being sold up, or to tide over temporary loss of employment or a time of sickness, to some seventy ladies and gentlemen. But, alas, funds are never enough to meet the wants of all the deserving cases. This year some two hundred and seventy applicants had to be refused for want of funds.

Each month the committee places five pounds at the disposal of the secretary for pressing cases of need, to be used at her discretion, pending the consideration of the case by the committee. This is a most considerate and merciful rule, for in very many cases it is a question of help being immediate if it is to be help at all, and any delay may be a serious detriment to the benefit conferred. One cannot think of a more heartbreaking experience than the apportioning of that five pounds.

Yet, after all, there is the feeling that, infinitesimal as one's efforts may appear in the face of the overwhelming sea of modern poverty, a little good has been done and a



Admiral the Hon. Sir Edmund Robert Fremantle, G.C.B.,
Chairman of the Distressed Gentlefolks Aid Association

Photo, Dickenson

heavy load here and there has been lightened, pending the day when the terrible problem of poverty shall receive its final solution.

To be continued.

TYPES OF BEAUTIFUL CHILDREN



SOMEBODY'S DARLING

Photo, Rita Martin



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby

Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.

Education

How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without Apparatus
Breathing Exercises
Skiping, etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

WHAT TO DO WITH OUR GIRLS

AN INTERVIEW WITH LADY HENRY SOMERSET

Lady Henry Somerset is one of the most prominent of our social philanthropic workers, and as an authority on the subject of the welfare and training of girls, especially of those belonging to the educated classes, she has but few equals. To her efforts, the great Industrial Farm Colony at Duxhurst owes its inception, and for fifteen years she had a home for the training of workhouse children. She is also a prolific writer on the different phases of woman's work, while her labours in the cause of temperance are world-famous. In this interview-article, specially contributed to EVERY WOMAN'S ENCYCLOPÆDIA, Lady Henry gives most valuable criticism and helpful advice on the all-important subject of the future of the girlhood of this nation

THE importance of this problem can scarcely be over-estimated. Our boys can, to a large extent, be depended upon to shape their own lives. They recognise that the choice of a suitable occupation, and success in that occupation, mean everything. It means happiness, and a foundation on which they can build a career and a home of their own. And the average parents may be said to make every endeavour to help their sons to that end.

But what of our girls—the mothers of the nation ?

Alas, the majority of them seem to regard work and training after leaving school merely as an incident in their lives, as something which will keep them occupied and provide them with pin-money until an opportunity for marriage occurs. What is worse

still, their parents, unconsciously, perhaps, foster this idea. They are apt to think—and these remarks apply particularly to the middle-class parent—that if a daughter can earn sufficient money to buy her dresses and hats, and seems happy and contented, there is no necessity to worry concerning her vocation or training. And thus the girl is allowed to drift.

"What would you like to do now?" the parents ask their daughter of fifteen or sixteen, who, perhaps, has just left a higher grade school, where she may have acquired, in addition to general knowledge, a smattering of music, art, and shorthand.

In nine cases out of ten, such a girl will wish for what some have termed a "genteel occupation"—that is, a post in an office as shorthand-typist, for instance; in a hospital

as nurse; or in a shop as a cashier or book-keeper. Or, perhaps, she may sigh for the stage or the musical profession, or wish to dabble in art or journalism.

Suggest domestic training, and learning the art of housekeeping and cooking, and the idea is scouted. The average modern girl seems to have no taste for such work—menial work, she often terms it. Time enough for that when I am married, she thinks. She does not recognise that domesticity is the very foundation of her life-work and happiness. If she is to become a good and happy wife and mother, she must possess that knowledge. If she is to become a successful nurse, she must understand the art of attending to the creature comforts of others. If she wishes to become a school-teacher, a governess, or to go out to our Colonies and labour there, she will find that the surest way to success lies in a knowledge of the home.

There is no such thing as menial work, and I am afraid that mothers are often to blame for this wrongful notion possessed by many girls; for they fail to train them in early years to do their share of domestic work—work which it is imperative a daughter should do. Frequently I receive letters from mothers asking if I know of any opening or vacancy which would suit their daughters. And when I have made inquiries as to the capabilities of these daughters, I have often found that they could do nothing really well,

not even make a bed or bake a cake. They could not cook, or lay a table, had very little idea of housekeeping—in fact, had no real practical knowledge whatever. Utter failure, of course, would be the result if such girls adopted the nursing profession, or went out to one of our Colonies to manage a home.

Please do not misunderstand me. I do not wish to decry the present-day education of girls so far as school and colleges are concerned. But I do contend that if our daughters are to be successful and happy women, they must receive practical training in the various branches of home work.

This need not interfere with any other work for which they consider they have an aptitude. A girl can be a successful actress, author, or artist, and yet know how to cook

a dinner properly, and keep household accounts. Study the lives of many prominent women of to-day, and you will find them extremely practical-minded women who have been brought up in the home by mothers who recognised that domestic training was essential to a girl's upbringing, and consequently they learnt to cook, sew, and manage household affairs long before they took up the special work which has brought their name before the public.

In lonely prairie regions of the Wild West, I have met women superintending the management of busy farms, while their husbands were away. They were extremely well-educated women, who had spent several years at college, and could talk on literature, art, and a dozen and one intellectual subjects. But they were far too broad-minded to regard

domestic work as menial. Indeed, they took the greatest pride in the management of their homes, and knew every detail of household work. And this was because, from their earliest years, they had been taught by their mothers to take an interest in household management. I noticed recently, by the way, an interesting observation made by Miss Ada Crosby, the Lady Mayoress. Talking of thriftlessness, she said: "In my opinion, every woman, in whatever class of life, should undergo a thorough training in cookery, and no woman should be allowed to become a cook unless she held a

certificate showing she was fully qualified."

I fully agree with this remark. We are the worst cooks in the world. There are no women in the world who prepare food so badly as the women in this country, and it is almost impossible to get a good cook at a reasonable wage. In France, cookery is a woman's art, and she can prepare the daintiest of dishes at the smallest possible cost. It seems to me that women in this country look upon cooking solely as a necessity, rather than pleasurable work, as they do abroad, and, consequently, girls are not enamoured with the idea of becoming cooks. And yet there are splendid openings for good women cooks, and excellent wages can be earned.

There is another point which should be borne in mind. If a girl does not understand



Lady Henry Somerset, a well-known philanthropic worker on behalf of women and girls
Photo, Robinson, Redhill

the art of cooking and housekeeping, she can scarcely be expected to understand the art of shopping, or the value of money. Such a type of girl is not likely to make a success of life, no matter whether she marries or not. Perhaps I may be allowed to make a second reference to Miss Crosby's remarks, when she said:

"Economical shopping is a study which many women neglect. They won't take the trouble to find out at which particular shop they can obtain the best value for their money. Instead of buying certain articles at certain shops, they prefer to get as many as possible at one shop, irrespective of the goods."

A Fatal Ignorance

This is quite true, but I think, more often than not, the cause of this bad shopping is to be found in the ignorance of such women—ignorance which arises from their lack of knowledge of household management.

I really think I would send a girl to the Colonies, where she would become more broad-minded, and get away from the idea that it is degrading to do this or that. She would learn that the Colonial girl does not understand this cant about superior work—that she first fits herself to become a good housewife and mother, and afterwards takes up any other work for which she may think she is fitted.

"Now I must leave you to attend to the kitchen," I have heard ladies of real refinement say on the other side, during a conversation on current events or literature, which showed their cultivation; and it is such women, who can combine real domesticity

with social life and other work, who derive the greatest happiness and success.

Of course, it is not an easy matter to recommend any particular vocation to girls. Each must necessarily be guided by her own capabilities and circumstances. I certainly think, however, that there is a great opening for lady gardeners and lady farmers, but in such cases it is essential that a girl should possess a fairly strong constitution. Our experience at the Duxhurst Farm Colony proves that gardening can be made to pay if carried out on practical lines. But, of course, no girl should attempt to set up as a practical gardener until she has passed through a course of special training at one of the gardening colleges. I might mention, by the way, that there is a great demand for lady gardeners in Australia; greater, in fact, than in Canada.

The Nursing Profession

I have often been asked whether I would recommend nursing as a profession. I fear that the supply of nurses is far greater than the demand, and, moreover, the work is very hard. But I would not discourage any girl who has an aptitude for nursing. If she is skilful and determined, she will assuredly win her way. The same remark applies with equal force to other professions; but whether a woman decides to become a teacher, nurse, poultry farmer, gardener, a public health worker, a house decorator, a dentist, an artist, or a journalist—indeed, whatever occupation may be decided upon—I repeat that a preparation in domestic training is one likely to add to happiness and success.

SHOWING CHILDREN THE WONDERS OF THE WORLD

By ELIZABETH STENNETT

How to Make Study a Pleasure—The Encouragement of an Inquiring Mind—What can be Learnt by the Aid of a Small Magnifying Glass—The Telescope—Nature Study—Benefit to Health

THERE is something interesting in the fact that almost from the dawn of intelligence the child is really interested in science.

Behind the hundred "hows" and "whys" of childhood, the eternal questioning as to why flowers grow, how the fire burns, what makes the thunder, is this almost unconscious yearning for scientific knowledge.

The boy who says he hates science has never had it presented to him in the right way. Science is, after all, a wonderfully important subject, because behind it lies the answer to almost every question in philosophy and life. We do not yet realise how much boys' and girls' development can be stimulated by teaching them science from the beginning. Every child desires to *find out*, and if the natural instinctive desire to *know* is met in the right way, we can teach children anything.

How can we best encourage a child to study science?

He must have material, he must have

information. He must be taught to search for the answers to his own questions, to solve his own problems.

Science in Ponds

It requires so little to start him on a scientific quest which will provide an immensity of interest, undreamed of by many grown-up people who have never known what it is to study science. In one drop of pond water is a wonderful mass of animal and vegetable life which can be shown to a child under the microscope. Get for the boy, in the first place, an ordinary glass bottle or test tube, and half fill it with pond water, stirring the mud up a little from the bottom of the pond. Then let him look at this through a lens, which can be bought quite cheaply from any optician's shop.

The lens will not display the crowded germ life which the microscope brings into view at once, but it will show a boy a seething mass of minute animal life of the



An inexpensive lens will reveal the wealth of pond life, and will interest children of all ages in natural science

water-flea order, the minute crustaceans, the insects, the eggs and larvæ and puppæ which are present in thousands in a spoonful or two of pond water.

A home-made pond dredger will be a veritable joy to a child. It consists of a piece of muslin with a hole in the centre, which is fastened round the neck of a wide-mouthed bottle about the size of a small tumbler.

Round the outer rim of the circle a circular piece of wire can be fixed, with a twist of wire forming a handle on one side. With this apparatus pond life is within reach of any child. He can catch tadpoles in all their stages, from egg to frog. He can collect animalculæ of all kinds and vegetable life for his home aquarium, which ought to be arranged carefully so that it will keep clean indefinitely. First tell the boy to examine what he collects in the bottle through the lens, and he will be surprised at the minute organisms on the sides of the glass which the lens will bring into view.

Forming an Aquarium

The contents of the bottle must be arranged to form a little aquarium, composed of vegetable and animal life, which will prove invaluable for purposes of teaching any intelligent child.

First the boy must learn that the muddy water will become brilliant and clear after a time if the collection is in good health—that is, if the vegetable life and the animal life balance each other. The child will soon learn that the beautiful green plants, which are called weeds by the uninitiated, will give off oxygen in the water, which is used up by the animals, who give forth carbonic acid gas, to be utilised in turn for the growth of the plants. Get one of the small books on natural history dealing with pond life, and make the child look at the pictures, and read about the animals he collects in his aquarium.

There is no need to go to any expense in starting an aquarium. A large glass jelly-jar will answer the purpose, placed in the nursery window, to be watched day by day. Children can gradually find out what plants and animals like to be together, and make their aquariums decorative with stones and pebbles. Encourage them to keep notebooks in which they can write about the development of eggs, the metamorphosis of the tadpole, and note the day when the adult frog was devoured by the minnow, because it had ceased to be a water animal, and thus became defenceless in this environment.

Nature Study

Children delight in collecting and classifying all sorts of things, and so long as this collecting does not take the form of destruction, it is a good thing. There is no scientific reason in allowing a child to kill butterflies or take a nest of eggs to add to his collection.



Dredging the pond for subjects for the microscope or aquarium. A home-made dredger can be formed of a wide-mouthed bottle, a piece of muslin, and a length of string wire

It would be far more truly scientific to teach him to watch the mother bird and the habits of the young birds after they are hatched. He should be given a picture book with different insects, butterflies, and birds to read about in order to give him some exact elementary scientific knowledge.

Let him grow his own seeds, and teach him to watch how the shoot and the root grow upwards and downwards from the seed. Let him grow mustard and cress, collect geological specimens, and classify them according to the different rocks. Answer the child when he asks, "How does it work?" If you do not know the answer yourself, then find out with the aid of children's science books, which are simple enough for the youngest understanding.

The older children will take to microscopic work with amazing zest and ability if you give them a little encouragement. A child's microscope is a very inexpensive instrument, and boys who are afterwards going to study medicine or science will lay the foundations of real living knowledge if they are shown how to cut microscopic sections of ordinary flowers and examine them under the microscope. All great scientists began early, and it is just as easy to direct a boy's interests into this sort of work, which counts so much in after life, as it is to let him fritter his time away in futile things with no real lasting benefit.

There is no reason why the schoolgirl also should not be taught elementary science by the aid of a microscope. So many parents nowadays send their girls to college and educate them as well as the boys of the family that the old idea that the pursuit of knowledge was unwomanly has quite died out. One of the greatest living scientists, Madame Curie, is a woman. While it is easier to teach children Nature study—that is, elementary botany and zoology—than chemistry at home, the love of any science will awaken the desire to know more in an intelligent boy or girl.

A Study of the Heavens

Those who are lucky enough to possess a telescope can fix it on a stand placed on a small table out of doors, and interest the children for hours by showing them the configuration of the moon, which the telescope will display with almost startling minuteness. The child will quite

easily see the moons of Jupiter, the craters and mountain ranges of the moon, and on a starry night a little practical study of astronomy will do more than anything else to make a boy realise the wonders of the universe.

Science by the Sea

If you live by the sea the natural history of the shore will immediately appeal to the child who has been interested in science. Encourage him to make a collection of seaweeds, and divide them into different groups according to colour—red, green, or brown.

They can be arranged by the youngest child. The same thing is true of shell collecting, which the children can arrange in drawers or boxes, and name them from their natural history books, where all such information can be obtained. The water aquarium can very quickly be filled with sea anemones, water-fleas, and the tiny crabs which exist in

such numbers in the pools at low water. By the aid of a jar and shrimp-net, they can collect prawns, small fish, shrimps, mussels, and cockles, and keep them in pie-dishes at home. The observant child will very quickly realise that the green seaweeds give off oxygen, which can be seen coming up as little bubbles of air. For this reason the green seaweeds keep the water clear, and the dark seaweeds, if



Studying plant and other life in the aquariums. A large glass jar or bowl will serve all necessary purposes, and can be replaced easily if broken

present in any mass, make it slimy and impure.

The Value to Health

is not the least of the good results of teaching children science. For one thing, they spend long, delightful hours out of doors with their nets and jam-jars and pond dredgers. The days they spend in the fresh air collecting specimens give them health as well as pleasure. The enthusiasm and interest which the study of natural science arouses is a health stimulant, and just what the nervous child or neurotic boy or girl who is too introspective and moody requires. On wet days they can read their books and dry and arrange their specimens. The home-made cabinet will facilitate this enormously, but a great deal can be done with ordinary cardboard boxes, divided into sections for different things. The most expensive toy in the world cannot give children the same happiness and interest that Nature study, which costs practically nothing except a

little trouble and the cost of a microscope and lens, will provide. And in encouraging interest you are laying the foundation of a real love of science, which may have far-reaching effects in after life for both boys and girls.

But the study of science also must include the subject of animals and animal life in the country. How few people realise the fascination which can be derived from common things! Take the life of the birds; for example, and study their habits and structure, their colour and song. It will quicken the intelligence of any child if the parent will take the trouble to teach a boy a few elementary facts, and buy him a natural history reader. Every boy at some period of his life collects birds' eggs; and so long as the child is told to take only one egg out of three or four, his collection will grow without harm or hurt to innocent life.

But if a boy collects at all, he should be made to do so systematically, methodically,

and carefully as any scientist in a laboratory. Show him how to tabulate and write down the names of the eggs in a notebook. If the boy is old enough, he should be told to write a little history of the different types of birds, notes of their colour, song, and habits, and the size and colour of their eggs. He should watch for the first swallow; and note when the cuckoo comes and when it goes. Even a town boy can spend his half-holidays in the country; observing, noting, collecting, storing knowledge which can never be lost. All the time the recreation is forming his character, developing his latent powers, and making him a man in the best sense of the word.

The boy who *knows* is not likely to be a prig, because true knowledge makes for humility, just as vanity is the outcome of ignorance. The study of science takes a boy out of himself, and supplies him with the healthy interests which have such far-reaching influences upon character.

CHILDREN'S NEEDLEWORK

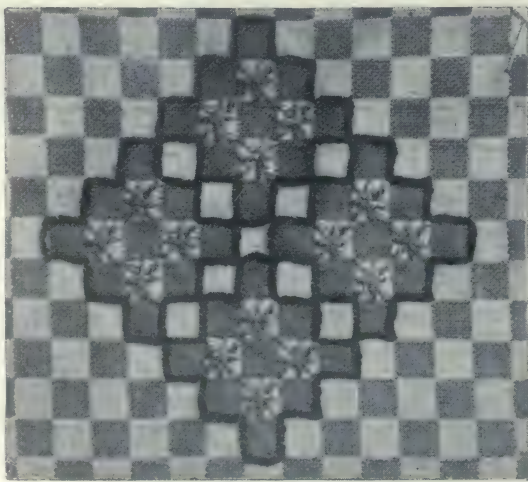
By MRS. F. NEVILL JACKSON

Author of "A History of Hand-made Lace"

Needlework an Educative Factor in the Training of Children—The Value of Plain Needlework in Teaching Care and Discipline—Of Fancy-work in Educating Taste—Intelligent Work to be Preferred to Mechanical Accuracy—Some Suggestions for Suitable Needlework for Children

ONE can hardly begin too soon to teach the little ones to sew. It is great fun for baby to stick a needle and thread in and out of a shred of flannel, and to see the funny bundle curl up at last into a tight ball with the cobbled stitches.

That is generally the beginning of work with a needle for both sexes, and happy the wielder of the sharp point if rosy fingers are unpricked. More often than not baby finds the "business" end of the needle by painful experience. It is thus we learn our lessons. Let no mother refrain from teaching her daughter to sew lest, like Goldilocks, she should hurt herself. Mercifully, no such dire results come from a pricked finger as befel the heroine of the fairy tale.



A canvas woven in squares is quickly and easily worked in numerous patterns and designs by children

White Sewing First

There is a virtue and discipline in "the long white seam" which is unequalled. The steady care necessary, the perseverance, the effort, renewed time after time as each stitch is set, all these make for character-building as well as the training of a good seamstress. Hemming, felling, running, and back stitching should each be taught with thoroughness, so that the little daughter may one day look back on the

sewing lessons, and, by the light of a later experience, see that here was a foundation-stone well and truly laid. Buttonholing and feather stitching, stem, satin, and tent stitches, all come easily to the child who has been taught carefully the rudiments

of sewing by having the A B C of it well drilled into her.

There is so much training of eye and hand needed for the completion of a finely wrought hem or an evenly sewn seam that all the embroideries and fancy stitches of after years come easily, owing to the skill thereby acquired in hand and eye. A very important aid to any fancy-work for a child is the drawing lesson, or training of the eye or mind in colour.

The Colour Sense

It is for this reason that it is well to teach the child some kind of fancy-work, as well as white sewing. The attractiveness of a brightly coloured selection of wools, silks, or flax threads delights children, and we all know what a valuable addition to any kind of knowledge is the happiness and joy of acquiring it. Long and heavy is the task which does not appeal to the child's taste, wearisome the endless repetition which needs no stimulus of mind.

Consider the Whole

When children are being taught needlework, they should always be encouraged to show an intelligent interest in the work as a whole. Ten inches length of evenly set stitches is not the ultimate goal. But the making of a little workbag for mother, or the hemming of a soft duster for Mary—these are achievements which, however humble, should be held up to the child when the ten inches are accomplished.

Those who are interested in any sort of needlecraft, and whose opinion is sufficiently valued for the purposes of judging, award prizes for general intelligence in working as well as evenness in stitching. For instance, however well a sock were knitted, no judge would award a prize to the knitter who had made a heel out of proportion to the size of the foot. Therefore, while details receive due attention, the object as a whole must never be lost sight of.

Begin with an Easy Pattern

It is discouraging to give a child too difficult a piece of fancy-work. Far wiser is it to provide a simple pattern, and allow the worker to make slight deviations which show thought and ingenuity. For example,

in the simple spotted muslin illustrated, round each spot long stitches are set, in white silk, to simulate the petals of a daisy, the spot being worked over with yellow to increase the illusion. An original worker, only seven years old, took upon herself to work

petals only half way round some of the spots. She then covered the spot with green for the calyx, and worked a few stitches for the stalk. The result was a very creditable bud, and a most intelligent variation on the original design.

Encourage Originality

It is a good plan to give a child a plain piece of canvas, such as is shown in the



Round each spot in the muslin long stitches are placed in white silk, the spot worked over in yellow silk representing the centre of the flower

illustration, and tell her to ornament it as she likes. Some restrictions, however, as to working only in squares will be wise. If several children are working together, the interest will be greatly increased. At the end of the time allotted for the task, the different pieces of work should be criticised, and their good and bad points shown and explained to the workers. It is thus that needlework time may be made interesting.

Cretonne Embroidery for Children

An excellent exercise in coloured embroidery can be given by procuring some simply designed cretonne, printed in one colour only, and giving the child a handful of silks to use as she desires.

In an illustration we see a piece of stuff printed in china-blue only, on which the child has worked roses in pink and crimson, with green leaves and other objects in natural colours.

Such needlework is very interesting; it is very inexpensive, as only small pieces of embroidery silk are required, and it affords the child an endless opportunity for showing observation and artistic achievement in colour at a time when she is not yet sufficiently expert to make a pattern without assistance.

From such a scrap of material a pretty bag or mat can be made, and the child unconsciously imbibes another lesson—that homely articles can be beautified with a little care and patience, and that a very simple piece of stuff enriched with industry and thought may be made twice as valuable.

Hand labour still has its value in this age of machinery; the eye, the hand, the brain, the skilled and trained fingers, give value to what is otherwise valueless. Children should learn in their training that everything must not be made too easy for them, they must do something for themselves. Why should they be denied the joy of achievement?

Huckaback Threading

There is another type of needlework which is excellent practice for children. Darning is not easy work, the manipulation of a stocking-heel is hardly the mending one could place in inexperienced hands, but the darning of huckaback is extremely good practice. The picking up and threading through of the little lines at regular intervals is soon mastered, and the needle becomes apt at finding the outstanding lines.

Different coloured flax threads or coarse coloured cottons are highly decorative when used in various designs, and a strip of huckaback well begun should be a pleasure to a child, who will love to see a pattern growing under the hand.

Such embroidered strips can be utilised for blouse fronts, collars, or cuffs, for bags or cushion strips. Coarse lace should unite the hemmed strips, and when the darning is done in bright colours a very pretty effect, almost Oriental in character, is obtained.

By all means let the child hem the strips before or after ornamentation. Show her how to join the work with insertion of a coarse Saxony or torchon pattern. Here there might be a lesson on seaming made

interesting because of the darned strip. The sense of having done it all herself should be a real delight. She sees that by perseverance, well directed, she has made an object of real beauty.

Thus the combination of plain sewing and fancy-work teaches the child discretion in the use of either type, and her interest is awakened and sustained in the making of objects simple but beautiful, homely yet individualised, by means of the intelligent thought which has been spent upon it.

Needlework Classes

An excellent way of awakening and sustaining interest is to collect a little sewing circle, and arouse emulation in the young workers. Every only child knows how dull are solitary lessons compared with those in a class where other children meet and compare notes. The same joy in the companionship of other learners is experienced when children sit and sew together. There are peeps at other people's work, and queries such as, "How have you got on since last time?" "Have you finished the seam we were set to do?" "What are you making for your mummy's birthday?" "I wonder if our teacher will let me make that, too?" The impulse to work hard and do sewing as pretty and artistic as the others is coming from the heart of the worker by this time. No need to urge ambition in the sewer who once looks at the work of more expert needle-workers and longs to do the same. The desire is there, the will to do, and soon accomplishment will reward pupil and teacher.



An excellent idea is to give a child a piece of patterned cretonne, and let her work over portions of the design in coloured silks. The task gives plenty of scope for original ideas and is not tedious.



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Recipes for

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

RECIPES FOR MID-LENT

SIMNEL CAKE AND FURMENTY

NOT the least interesting of ancient customs still surviving in England is the observance of mid-Lent, or "Mothering Sunday," as it is called.

On this day it still is usual in some of the western counties for a daughter to present her mother with a simnel cake, made, as a rule, by herself.

Simnel cakes are very generally known, and, with or without almond icing, appear every year in the confectioners' windows.

Furmenty, another mid-Lent dish, though not often met with, is delicious, and well worth a trial.

In the old recipes the mixture for simnel cakes is first boiled and then baked. Also, no almond paste is used, this being an addition to suit modern tastes.

AN OLD-FASHIONED SIMNEL CAKE

Required : Half a pound of butter.

Three-quarters of a pound of flour.

Half a pound of currants.

Half a pound of peel.

Quarter of a pound of almonds.

Six ounces of moist sugar.

Quarter of an ounce of mixed spice.

One lemon-rind.

One orange-rind.

Three eggs.

Half a wineglass of brandy or home-made wine.

A little saffron.

(Sufficient for a medium-sized cake.)

Beat the butter and sugar together till they are quite soft and creamy ; then beat in the eggs one by one. Add the flour lightly. Clean and stalk the currants, chop the peel, shell and shred the almonds ; add all these,

with the grated rinds of the orange and lemon, to the butter, etc. Now add the spice and the wine, and colour the mixture carefully with a little saffron. Mix all very thoroughly.

Work the mixture into a lump, drop this into a greased cake-tin, tie over it a cloth which has been scalded and then floured. Put it in a saucepan of fast-boiling water and boil it for three hours.

Next, take it out of the pan, remove the cloth, and take the cake out of the tin. Work the edge of the top of the mixture up like a rough wall. Brush it over with beaten egg, put it on a greased baking-tin in a slow oven, and bake until it is a nice brown and has a hard, crisp crust. Sprinkle with a little icing sugar, and serve when cold.

Cost, about 2s.

A MODERN SIMNEL CAKE

Required : Six ounces of butter.

Nine ounces of flour.

One pound of currants.

Five ounces of mixed peel.

Two ounces of almonds.

Six ounces of castor sugar.

Four eggs.

One tablespoonful of milk.

Half a teaspoonful of mixed spice.

Three-quarters of a pound of almond icing.

(Sufficient for a medium-sized cake.)

Beat the butter and sugar together until they are like cream, then beat in the eggs one by one. Add the flour, cleaned currants, chopped peel, shelled and shredded almonds, and the spice. Mix all well together, and lastly add the milk. Put the mixture into a

cake-tin lined with buttered paper, and bake it in a moderate oven for about two hours. When done, put it on a sieve until cold.

Next cut the cake into two rounds. Divide the almond paste in two, roll it into two rounds the exact size of the cake. Lay a round between the two halves of cake, and put the second round on top of the cake. Mark a trellis pattern on it, brush it over with beaten egg, and put it in a quick oven until the top is nicely coloured.

Cost, from 2s. 6d.

FOR ALMOND ICING

See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. I, page 395.

A BOWL OF FURMENTY

Required: One teacupful of prepared wheat-grains.

One quart of milk.

Two ounces of stoned raisins.

Two ounces of cleaned currants.

Two ounces of loaf sugar.

Two eggs.

A little brandy or home-made wine.

A little nutmeg.

(Sufficient for six.)

MEATLESS MENUS FOR LENT

By MRS. EUSTACE MILES

PEOPLE too often look upon fasting as something entirely to do with the ritual of religion, or they imagine that it has only to do with self-denial of different kinds, such as giving up luxuries in order to be able to save a little more for charities. Therefore, many people never realise what is the real physical meaning of fasting. Of course, from the ethical side, fasting, with its self-denials, is very good for the mind, but the fasting that I am writing of is equally good for body and mind. It is the resting time, or holiday time, of the overworked digestive organs.

Therefore, fasting (or eating less) makes the mind, as well as the body, healthier and clearer, and more ready for work.

If people would experiment a little more in fasting during Lent, or, indeed, at any time, they would be surprised to find how much healthier and more clear-headed they would become during such a period.

One easy way of beginning would be to have the lightest possible breakfast, for nothing clears the brain so well for the work of the day as having a light breakfast.

Then comes the question of what to eat in place of flesh foods during Lent?

Recipes for one or two light breakfast and lunch dishes are given here, together with a simple dinner menu. The dishes can be changed about by way of variety for the different meals.

People who are supposed to be "fasting" often eat far too much at a meal; if they knew a little more about the science of food values, they would understand that it is not quantity but quality that is needed in foods, and that it is far better to finish off a meal by feeling as if one had not eaten enough than as if one had eaten too much.

In the western counties prepared wheat can be bought for a few pence per pint at any confectioner's. If it is not possible to purchase it, it can be prepared at home.

Soak a pint of husked wheat in cold water for twenty-four hours; then put it, with a pint of cold water, in a covered jar. Place this in the oven, and bake slowly till the grains are quite soft. It is then ready.

Boil the milk in a large saucepan. Put the stoned raisins and currants into a pan with enough boiling water to cover them. Boil them for five minutes until they feel soft and are well swollen.

Drain off the water, add the fruit to the milk. Put in the wheat, sugar, and nutmeg, and boil slowly for about twenty minutes. Take the pan off the fire, let the mixture cool slightly; then beat up the eggs, and strain them in. Stir it over the fire for a few minutes for it to thicken, but, like a custard, it must not be allowed to *boil*. Add the brandy or wine. Pour it into a deep bowl, and serve it cold.

Cost, about 8d.

Another good way of beginning "fasting" is to have meatless dishes twice a week—say on Wednesdays and Fridays. Those who try this plan would find that they did far better work on those two days than on the other days of the week, for Wednesdays and Fridays would be the rest days (or the "rest cure") of the busy world within them, and would be helping them to cope better with the busy world without.

The following recipes will be found good:

BREAKFAST MENU

Fishless Kedgeree. Geneva Eggs.

A Cup of Proteid Food.

LUNCH MENU

Welsh Rarebit. Lombard Eggs.

Fruit.

DINNER MENU

Soups

Chestnut Soup or Celery Cream Soup.

Entrées

Lenten Fillets or

Vegetable Curry Cutlets, with Curry Sauce.

Vegetables

Lettuce, Onion, and Peas.

Mashed Potato. Mashed Turnips.

Sweet or Savoury

BREAKFAST DISH

Fishless Kedgeree

Required: Two ounces of rice.

Four ounces of haricot or butter beans

Four ounces of dried peas.

One onion.

One ounce of butter.

One ounce of proteid food.

Half an ounce of curry powder.

A little lemon-juice.

Soak the peas and beans overnight. Cook the rice, peas, and beans in separate saucepans, in a very little water, so that it may be nearly absorbed. Chop the onion, and fry it in butter. Add the curry-powder and proteid food, with any liquor strained from the beans, rice, and peas. Mix all together in the saucepan, and add a little lemon-juice. Make very hot, and serve with toast.

A Cup of Proteid Food

Put three tablespoonfuls of proteid food in a breakfastcup, mix well and slowly with hot water (some prefer to mix it with tea, coffee, cocoa, or hot milk). This drink has been found by many people to form the best breakfast, and by others to give a good night's rest, when mixed with hot water and taken at night.

Grated nutmeg, vanilla, cinnamon, ginger, or other flavours can be added, if preferred.

Geneva Eggs

Required : Two eggs.

One gill of milk.

A little parsley.

Chopped onion.

Fry one dessertspoonful of onion and one teaspoonful of parsley in one ounce of boiling butter until brown; add one dessertspoonful of flour and one gill of milk, pepper and salt to taste, and stir for five minutes. Then add the beaten eggs, stir for another five minutes. Serve on hot buttered toast.

LUNCHEON DISHES

Welsh Rarebit

Required : Four ounces of hard, dry, Cheddar cheese.

One ounce of butter.

One ounce of proteid food.

One tablespoonful of milk.

For flavouring (if desired) : One dessertspoonful of made mustard.

One quarter of a teaspoonful of paprika.

One tablespoonful of mushroom ketchup (or any other sauce).

NOTE. If the Welsh rarebit is preferred plain, these flavourings can be left out.

Utensils : One nut and cheese mill.

One saucepan.

Prepare some buttered toast (preferably of good fine wholemeal bread). Mill the cheese. Put the butter into a saucepan, and stir with a wooden spoon. Add the flavouring and the milk. Then add the milled cheese and proteid food, and stir until the consistency is that of thick cream. Spread on the buttered toast, brown the top, and serve very hot.

Lombard Eggs

Required : Bread-and-butter.

Two Spanish onions.

Poached eggs.

Pepper and salt.

Fry some rounds of bread-and-butter to a nice golden brown. Then fry in butter (or vegetable butter) two Spanish onions, thinly sliced; season with pepper and salt. Pile the fried onion on the croûtons, and on each place a nicely poached egg. Sprinkle with chopped parsley.

DINNER

Chestnut Soup

Required : One and a half pounds of chestnuts.

Four ounces of proteid food.

Two eggs.

Butter.

Nutmeg.

Celery salt.

Peel and blanch the chestnuts in boiling water, and boil until quite tender in water that is flavoured with celery, salt, and nutmeg. Pass through a sieve, then add the beaten yolks of two eggs, butter, and proteid food. Heat, but do not boil, and serve with croûtons of fried bread.

Celery Cream Soup

Required : Two heads of celery.

Two small onions peeled and sliced.

Two ounces of butter.

Half an ounce of flour.

One quart of white vegetable stock.

Half a pint of cream or milk.

Two yolks of eggs.

A pinch of castor sugar.

Salt and pepper to taste.

One ounce of proteid food.

Wash and trim the celery. Blanch it in slightly salted water, cool, and cut up in small pieces. Melt the butter, and put in the onion and celery. Fry and stir for a few minutes, and then sprinkle in the flour; add the stock, and cook until the celery is tender. Rub all through a fine sieve, and return to the stewpan. Stir in the milk or cream, adding the proteid food; make all thoroughly hot. Last of all, add the yolks of two eggs and a pinch of sugar. Serve with fried croûtons of bread.

ENTRÉES

Lenten Fillets

Required : Half a pint of milk.

Three ounces of ground rice.

One pinch of mace.

One ounce of proteid food.

One ounce of butter.

One teaspoonful of grated onion.

Three tablespoonfuls of mashed or thinly sliced potato (cooked or uncooked).

Vegetable butter.

Two eggs.

Boil the milk, stir in the rice, add the butter, grated onion, and mace, also the potatoes. Let all cook until fairly stiff. Add one whole egg, and one yolk; beat all together, and turn out to cool. When firm make into fillets, egg and breadcrumb, and fry in boiling vegetable or ordinary butter. Serve with fried parsley.

Vegetable Curry Cutlets with Curry Sauce

Required : Half an onion.

Half an apple.

One ounce of butter.

Two ounces of breadcrumbs.

Any cooked vegetables.

One dessertspoonful of curry powder.

One ounce of flour.

Two ounces of proteid food.

One egg.

Vegetable butter.

Fry the onion and apple in the batter, add the curry powder, and fry a little longer. Add the flour and sufficient milk to make a stiff paste. Take any cooked vegetables, and cut

into small pieces ; add two ounces of proteid food, two ounces of breadcrumbs, and bind all together with an egg. Mould into eight cutlets, egg and breadcrumb, and fry them to a golden brown in boiling butter.

Curry Sauce

Required : One small onion.

Half an ounce of butter (rolled in a little flour).
One dessertspoonful of curry powder.
One dessertspoonful of chutney (chopped).
One dessertspoonful of proteid food.
One and a half gills of vegetable stock.
Half a gill or less of milk or cream.

Fry a small onion, finely chopped, in the butter to a golden brown. Add the curry powder, and fry a little longer. Then add the chutney and proteid food, and moisten with the stock. Then add a "bouquet garni." Stir until the material boils and is thick like cream, and add (gradually) a little milk or cream. Pass the sauce through a fine sieve, and serve in a sauce-boat.

VEGETABLES

Lettuce, Onion, and Peas

Utensils : Hot-air cooker or paper bag.

Into the inner pan of a hot-air cooker or a paper bag put an ounce of butter and half a teacupful of water ; shred a large lettuce and a large Spanish onion, and about half a pint of green peas (fresh or bottled). Put all together in the butter, cover the pan closely, or clip the paper bag closely, and cook for one hour. Make a sauce with the juice. Add the yolk of an egg beaten in, at the last, and also a tablespoonful of cream, with a tablespoonful of proteid food, and serve with the vegetables.

SWEET

Buckwheat Cakes

Required : One teacupful of buckwheat meal.

One and a quarter cupfuls of milk.
One ounce of proteid food.
Vegetable butter.
Maple syrup. Two eggs.

Make the griddle, or frying-pan, hot. Put in a piece of vegetable or ordinary butter, and, when very hot, add a small cupful of the above ingredients made into a batter. Set this over the fire until one side is done, and then turn. Serve two of these buttercakes together, with a piece of butter between them. Serve with maple syrup. (This syrup is made by boiling half a pint of water to one pound of maple sugar.)

SAVOURY

Macaroni Cheese

Required : One teacupful of macaroni.

Two tablespoonfuls of milled cheese.
One tablespoonful of butter.
One dessertspoonful of flour.
One tablespoonful of proteid food.
One large cupful of milk.

Boil the macaroni for half an hour in fast boiling water. Strain, and put it in the bottom of a fireproof dish (well buttered). Mill the cheese, and put half of it over the macaroni. In a small saucepan make a thick sauce with some of the liquor in which the macaroni has been boiled, and a little milk. Add some butter, flour, and proteid food. Stir all together until thick.

Then pour the sauce over the macaroni and cheese. Sprinkle the rest of the cheese on the top. Put in the oven to brown, and serve. (Pepper and salt can be added to the sauce, if preferred.)

SWEET RECIPES

Apricot Fritters in Pastry—Smyrna Pudding—Surprise Pudding—Apricot Souffle—Tapioca and Rhubarb Pudding—Flavoured Creams—Chocolate Souffle—Rice and Fruit Mould

APRICOT FRITTERS IN PASTRY

Required : A small tin of apricots.

Any scraps of pastry.
Castor sugar.

Roll out the pastry rather thin. Choose a plain or fancy cutter, a size larger than the halves of apricots, for cutting the pastry. Place half an apricot, with the cut side down, on a round of pastry ; wet the edge of a second round and place it on top, pressing the edges well together.

Have ready a pan of frying fat, and when the bluish smoke rises from it put in the fritters, one or two at a time, and fry them a golden brown. Drain them well on paper, pile them up on a hot dish, and sprinkle with castor sugar. If possible, serve cream with them.

If preferred, fresh fruit may be used in the place of tinned, but it should first be carefully stewed till tender in sugar and water.

Cost, about 8d.

SMYRNA PUDDING

Required : A round sponge cake.

One pound of dried figs.
One pint of hot water.
Half a pound of loaf sugar.
The juice and rind of a lemon.
One inch of cinnamon.
Three tablespoonfuls of apricot jam.
A quarter of an ounce of leaf gelatine.
Half a pint of cream.
Pistachio nuts or coloured sugar.

Take a plain round sponge cake which is not too new, remove the centre neatly, and put the cake on a glass dish.

Wash and carefully pick over the figs. Put them in a stewpan with the water, sugar, juice and rind of the lemon, and the cinnamon. Cook slowly till the figs are quite tender and can be easily pierced with a skewer. Strain off the liquid, and let the figs cool.

Add to the syrup the jam and gelatine, and warm carefully to be sure the gelatine is melted, stirring well to prevent it from sticking. When heated, it should be as thick

as fairly thick cream. If it is too thick, add more water. Let this cool a little, and when it is rather stiff, but not quite set, put the figs in the hollow of the cake and pour the syrup slowly over the whole.

Whip the cream, sweeten and flavour it nicely, heap it over the cake, and sprinkle with chopped pistachio nuts or coloured sugar.

Cost, 2s. 10d.

If preferred, the cream may be omitted, and the cook may use instead the whites of two eggs whipped to a stiff froth and nicely flavoured with castor sugar and some essence. The cost would then be somewhat under 2s.

SURPRISE PUDDING

Required: One quart of milk.

Two ounces of loaf sugar.

One inch of cinnamon.

Four large tablespoonfuls of cornflour.

Jam.

Sponge cake.

Well-flavoured cold custard or a little wine.

Put the milk, sugar, and cinnamon in a pan on the fire to boil. Mix the cornflour smoothly and thinly with a little extra cold milk, and when the milk boils pour in the cornflour, stirring all the time. Let it boil gently for eight minutes. Rinse out a mould with cold water, and pour in the mixture. If it will not run smoothly it is too thick, and must be thinned down with a little more milk. Let it stand till cold.

Before turning it out, carefully hollow out some of the centre, leaving a thick border of the blancmange round the sides and bottom of the mould.

Just before serving, put into the hollow a layer of jam, then a neatly fitting piece of sponge cake, and continue these layers till the hollow is nearly filled up. Pour on the cake some well-flavoured cold custard or a little wine. Put an unsoaked layer of cake on the top to act as a lid.

Turn it out carefully on to a glass dish.

Cost, 1s.

APRICOT SOUFFLE

Required: One gill of milk.

Three-quarters of an ounce of leaf gelatine.

Three eggs and one extra white.

Two ounces of castor sugar.

One gill of apricot purée.

A few drops of cochineal.

A little clear jelly.

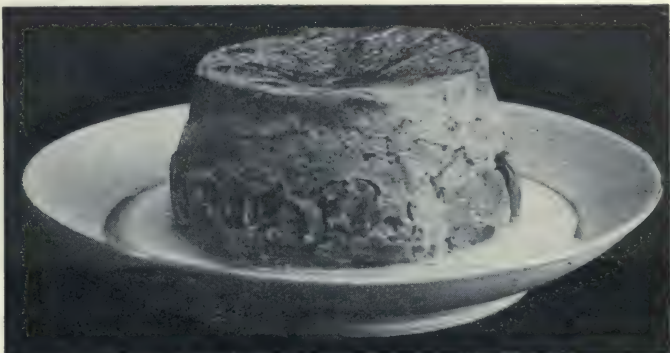
Heat a little clear jelly; rinse out a mould in cold water, and then thinly coat it with the jelly.

Put the milk and gelatine in a clean pan, and stir it over the fire till the gelatine is dissolved. Separate the yolks and whites of the eggs; beat up the yolks and add them to the milk and gelatine. Stir them over the fire till the mixture thickens, but be careful that it does not boil. Add to it the castor sugar and then strain it into a basin.

Rub through a sieve enough tinned apricot and syrup to fill a gill measure, and add this to the mixture, with a few drops of cochineal to colour it nicely. Beat up the whites of the eggs to a very stiff froth, and stir them lightly into the other ingredients. Continue stirring the mixture till it is nearly set, or the ingredients will separate.

Finally, put it into the mould, and leave it till quite set, when it can be turned out.

Cost, 1s. 2d.



Chocolate Soufflé

TAPIOCA AND RHUBARB PUDDING

Required: One and a half pints of water.

A quarter of a pound of loaf sugar.

The rind of one lemon.

Three tablespoonfuls of tapioca.

One pound of rhubarb.

Cochineal, if required.

Put the water, sugar, and pared lemon-rind into a saucepan. When this boils, sprinkle in the tapioca, and cook gently till it is quite clear. Next wipe, peel, and cut up the rhubarb into finger lengths. Put it in a pie-dish, and pour over it the tapioca.

Cover the pie-dish with a piece of buttered paper, and cook in a slow oven till the rhubarb is quite tender. It is then ready to serve, either hot or cold.

NOTE. Apples peeled and cored may be used in the place of rhubarb. In either case a drop or two of cochineal may be added to the water if you wish it to be a pretty pink.

Cost, 4d.

FLAVOURED CREAMS

Required: Half a pint of cream.

Two tablespoonfuls of sugar.

Vanilla, lemon-juice, or brandy to taste.

Whip the cream till thick enough to nearly hang on the whisk, but not quite, or it will be too stiff. Add the sugar lightly, and a few drops of vanilla, lemon-juice, or brandy, according to individual tastes.

Heap the cream roughly either in ice cases, glasses, or little fancy tubs. If liked, put a strawberry, a raspberry, or a little chopped pistachio nut on the top of each.

Cost, 1s. 2d.

Wafers, Savoy fingers, sponge cakes, or wine biscuits should be served with these creams. Preserved cream does excellently, provided it is carefully flavoured.

CHOCOLATE SOUFFLE

Required: Three whole eggs and one extra white.
Four ounces of good chocolate.
One ounce of butter.
Three-quarters of an ounce of flour.
Half an ounce of castor sugar.
One gill of milk.
Vanilla essence.

Grate the chocolate, mix the milk gradually with it, and then cook over the fire till smooth. Melt the butter in a saucepan, stir in the flour, and then add the milk and

Note. If liked, about two tablespoonfuls of thinly sliced pineapple can be added to the mixture.

Cost, 9d.

RICE AND FRUIT MOULD

Required: One quart of milk.
Five ounces of rice.
Two and a half ounces of castor sugar.
Two teaspoonfuls of vanilla.
Tinned apricots or peaches.
Half a pint of cream.

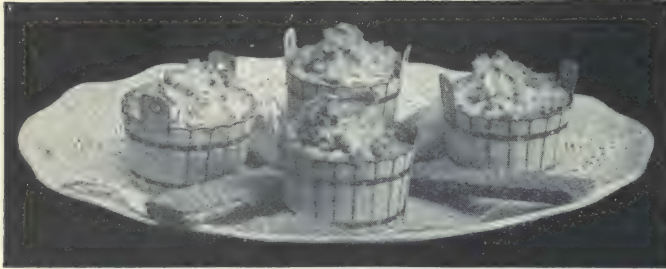
Put the milk in a pan on the fire, and well wash the rice. When the milk boils, sprinkle in the rice. Put the lid on the pan and simmer very gently till the milk and rice are quite thick. You should just be able to pour them into the mould. When thick, add the sugar and vanilla.

Rinse out the mould with cold water, and line it round the bottom and sides with pieces of apricot or peaches, choosing firm, unbroken

halves. Put the uncut sides against the mould. Now very gently pour in the rice, taking care not to disturb the fruit. Put it in a cold place till set; then carefully slip the mould out on to a glass dish.

Just before serving, slightly whip half a pint of cream till it will only just pour from the spoon. Flavour it with castor sugar and some of the syrup from the fruit, and arrange it over and round the mould.

Cost, 1s. 10d.



Flavoured Creams

chocolate gradually, stirring them in smoothly. Continue stirring them over the fire till they boil.

Let the mixture cool slightly, then add the yolks of the eggs one by one, the sugar, and about a teaspoonful of vanilla. Whip the whites to a very stiff froth, and add them lightly to the mixture. Then put it in a prepared tin, and steam it from forty to sixty minutes. Serve immediately with any nice sauce.

THE A B C OF COLD MEAT COOKERY

THE reason why *réchauffés* are so frequently unpopular is because but little care is taken to master principles and the few simple rules which bring success.

The Main Points to Remember

Meat when re-heated has less flavour and nutriment than when freshly cooked, therefore it requires special care in seasoning, and the addition of good gravy or sauce.

Boiling will harden the albumen, thus rendering the meat tough; therefore it must never be placed in boiling gravy or subjected to great heat.

Cold gravy will extract any juices yet remaining in the meat, and therefore it should be warmed before being used.

Meat once cooked requires only to be re-heated, not actually cooked again.

Should liquid be added, it must be stock made from the bones and rough pieces. The thriftless custom of using water cannot be too strongly condemned.

Meat re-heated in sauces, such as in curries, hash, mince, etc., must be allowed to heat gently in the sauce for sufficient time to become well flavoured by it.

Coverings Used to Protect Cold Meat from too Fierce Heat

Egg and crumbs used for croquettes.
Potato used for shepherd's pie.
Pastry used for rissoles and patties.
Batter used for fritters and kromesies.

Common Causes of Failure

The use of water, instead of stock, for gravies.

The hardening of the meat by allowing it to boil.

Gravies and sauces are spoilt by making them:

- (a) Too thick or thin in consistency.
- (b) Too dark or pale in colour.
- (c) Lumpy, and then not straining them.
- (d) Carelessly seasoning them.

To make the stock for dishes of cold meat needs no elaborate process. All bones, rough pieces, and gristle, but no fat, are put into a saucepan, with sufficient cold water to well cover them. Next add a few slices of onion, a piece of carrot, and, if possible, a small bunch of herbs. Boil all these for half an hour, or longer, keeping the lid on the pan. Then strain off the stock, and use as required.

RECIPES FOR RÉCHAUFFÉS

Shepherd's Pie—Beef or Mutton à l'Italienne—Mutton and Spaghetti Croquettes—Stewed Knuckle of Mutton à la Bourgeoise—Tomatoes à l'Indienne—Devilled Mutton

SHEPHERD'S PIE

Required: One and a half pounds of meat of any kind.

Two pounds of cooked potatoes.
Three-quarters of a pint of good gravy.
Three tablespoonfuls of chopped onion.
Two ounces of butter or good dripping.
Two or three mushrooms.
A slice or two of cooked ham or bacon.
One egg.
Salt and pepper.
Three-quarters of an ounce of flour.

(Sufficient for eight or more.)

Rub the potatoes through a hair sieve, or mash them finely with a fork. Melt half the butter or dripping gently; add it to the potatoes. Season the mixture carefully with salt and pepper, if necessary adding a little milk if the mixture seems too dry.

Remove all skin, bone, and fat from the meat; cut it and the bacon into neat, fairly large squares. Mince the onion and mushroom. If more convenient, leave out the latter.

Next prepare the gravy.

Melt the rest of the butter in a saucepan, add the flour and onion, and fry them a pale brown; then add three-quarters of a pint of stock, and stir until it boils. Season it to taste, and add the mushrooms. Let the sauce cool slightly.

Put a layer of potatoes at the bottom of a pie-dish and a little round the sides. Fill the dish to within an inch of the top with meat and gravy. Cover the top with the rest of the potato. Smooth the surface with a knife dipped in hot water. Brush it over with beaten egg, and sprinkle it with fine browned crumbs. Bake it in a moderate oven until it is hot through.

It is a good plan to place the dish in a baking-tin containing hot water; this prevents the gravy boiling over and the meat becoming hard through being cooked too quickly.

If preferred, the potato covering may be marked all over with a fork, then brushed over with egg, and nicely browned in the oven. Arrange a pretty pie-dish frill round the dish, and serve garnished with a sprig of parsley. Cost, about 2s. 4d.

BEEF OR MUTTON À L'ITALIENNE

Required: About half a pound of cold beef or mutton.

Two tomatoes.
One ounce of butter or good dripping.
Half an ounce of flour.
Three ounces of macaroni.

Half a pint of stock.

One small onion or shallot.

Salt and pepper.

(Sufficient for three or four.)

Break the macaroni into pieces about an inch long, then boil it in plenty of fast-boiling salted water until it is tender, then drain it well. Remove all skin from the beef or mutton, and chop the meat coarsely.

Melt the butter in a stewpan, chop the onion finely and fry it a golden brown in



Shepherd's Pie, a favourite method of re-heating cold meat

the butter, then shake in the flour and fry that also; lastly, add the stock, and stir until it boils. The stock should be made from the trimmings of the meat with an onion and a small bunch of parsley and herbs.

Next stir the chopped meat into the sauce after seeing that it is nicely seasoned, and let it heat through gently.

Arrange the cooked macaroni as a border round an au gratin dish. Put the meat mixture in the middle; cut the tomatoes in thin slices, and arrange them, slightly overlapping each other, over the meat. Put the dish in the oven until its contents are hot through, then serve at once.

Cost, 1s. 3d.

MUTTON AND SPAGHETTI CROQUETTES

Required: Three-quarters of a pound of cooked mutton.

One ounce of butter or good dripping.

Half an ounce of flour.

Half a pint of stock.

Two teaspoonfuls of chopped shallot or onion.

Two teaspoonfuls of chopped parsley.

Two teaspoonfuls of chopped pickled gherkins.

Two ounces of spaghetti.

One raw egg.

Breadcrumbs.

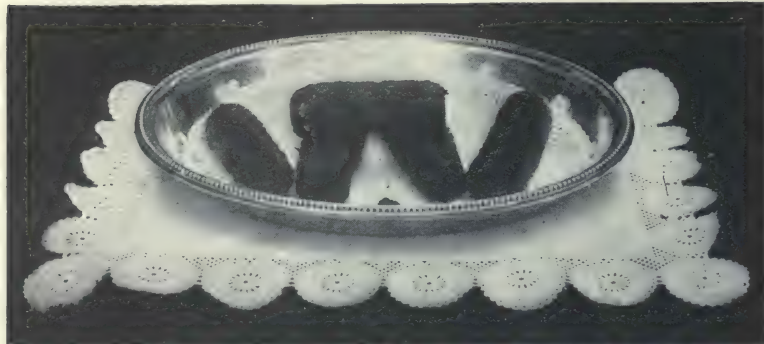
One pound of tomatoes.

Salt, pepper, and nutmeg.

(Sufficient for five or six.)

Chop the mutton finely, add to it the spaghetti, parsley, and the gherkins. Melt the butter, stir in the flour and shallot, and fry them a pale brown; add the stock, and

stir until the sauce boils. Season it carefully, then stir in the meat, etc. Mix all thoroughly, and spread the mixture on a plate; leave it until cold. Divide it into even-sized portions. Form each into a neat cork shape. Brush them with beaten egg and cover them with crumbs. When a bluish smoke rises from the frying fat put in the croquettes, and fry them a golden brown; drain them on paper. Serve them on a lace paper garnished with fried parsley. Cost, 1s. 8d. to 2s.



Mutton and Spaghetti Croquettes. Cold mutton re-cooked in the form of croquettes is very appetising

STEWED KNUCKLE OF MUTTON À LA BOURGEOISE

Required: The knuckle end of a cooked leg of mutton.
One large onion.
Two large carrots.
Two large turnips.
Two ounces of cooked macaroni.
Two teaspoonfuls of chopped parsley.
Four allspice.
One pint of brown sauce.
One tablespoonful of Worcester sauce or ketchup.
Salt and pepper.

(Sufficient for four or more, according to joint.)

Trim the knuckle neatly. Wash and prepare the vegetables, cut the carrot and turnip into balls the size of large marbles. Cook them in boiling salted water until tender, then drain them. Heat the sauce, put in the mutton; add the Worcester sauce, the allspice, and the grated onion. Cover the pan closely. Let it stand at the side of the fire for about an hour or until the meat is thoroughly heated, but on no account let it boil. Baste it frequently with the sauce.

When the knuckle is hot place it on a hot dish, put a paper frill on the shank-bone, strain the sauce round, and arrange alternate heaps of the vegetables and the macaroni, cut in inch lengths, as a border. Sprinkle the parsley over the macaroni.

Cost, without the joint, 9d.

TOMATOES À L'INDIENNE

Required: About two teacupfuls of any cold curry.
Half that quantity of curry rice.
Six even-sized tomatoes.
Six neat rounds of toast or fried bread.
(Sufficient for six.)

With a pointed knife remove a neat round from the stalk end of each tomato, and carefully scoop out the pulp, taking care not to break through the skin.

Put the pulp with the curried meat and rice in a small pan, and stir it over the

fire until it is hot through, adding, if necessary, a little stock or milk. Season the mixture carefully. Then with a teaspoon carefully fill in the cases of tomato, heaping the mixture up high. Put the tomatoes on a baking-tin in the oven to heat them through. Place neat rounds of toast or fried bread on a hot dish, one

for each tomato. Put a tomato on each, and serve very hot. Cost, from 1s. 3d.

DEVILLED MUTTON

Required: Slices of cold mutton, about one pound.
Oiled butter.
Browned breadcrumbs.
Lemon-juice.
Salt, pepper, cayenne.
Watercress. Chutney.
(Sufficient for about four.)

Trim the slices of meat neatly, removing gristle or tough skin. Well season with salt, pepper, and cayenne, and squeeze over them a few drops of lemon-juice, and lay the meat aside for half an hour. Warm some butter in a pie-dish, then dip the slices in it, coating both sides, and cover them lightly with some of the browned crumbs.

Warm and heat a gridiron, lay the slices on it, and grill them quickly for about three to four minutes or till very hot. Arrange the mutton neatly on a hot dish, and garnish with washed watercress seasoned with salt, pepper, and a few drops of vinegar, and put a heap of chutney each end. Cost, about 1s. 4d.



Tomatoes à l'Indienne. Cold curry is the principal ingredient in this dish



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

WILLS

Continued from page 4394, Part 36

How Wills may be Revoked—Wills Destroyed by Angry Legatees—What is Meant by Being of Sound Mind—An Unusual but Valid Will—Wills Made Under Suspicious Circumstances—Wills Made Abroad—Wills Made by the Wives of Naturalised Foreigners—The Disposing of English and Colonial Property—A Curious and Puzzling Testament

How a Will is Revoked

EVERY will made by a man or woman is revoked by his or her marriage, except a will made in the exercise of a power of appointment, with which we need not trouble our readers. The important point to remember is that marriage revokes a will previously made by either of the parties, so that people should make a fresh will after their marriage.

It is said to be a maxim of law that "no man can die with two testaments," but this must be accepted with some reservation. Wills usually begin, "This is the last Will and Testament," and the last will is the one to take effect; but if a person has neglected to destroy a previous will whose provisions are not inconsistent with his last will, both documents may be admitted to probate as together containing the will of the testator.

The safest and surest way of revoking a previously made will is by destroying it. Cancelling or obliterating a will does not revoke it, tearing or cutting it may only revoke a part of it, and only partially burning it is sure to lead to litigation.

Destruction by Legatees

Where a disappointed legatee got possession of the will after it had been read over to her and tore it in pieces, one of which was subsequently missing and was supposed to have been carried away by her, the Court allowed the contents of the missing part to

be proved by affidavit, and granted probate of the pieces.

In another case a testatrix very foolishly showed her will to her sister-in-law, and the latter in her presence, but contrary to her wishes, first tore and then burnt the will. The testatrix, however, though pressed to make another will, refused to do so, and the Court held that this was not a destruction of the will within the meaning of the Act, and that probate ought to be granted of the original will as contained in the affidavit of the executor.

Of Sound Mind

In order to make a valid will the testator must be of sound mind; but this does not mean a perfectly balanced mind, for even a lunatic may make a good disposition of his property in a lucid interval; but the burden of proving capacity to make a will rests upon those who propound the will.

Although it is true to say that a will may be set aside on the grounds of undue influence, evidence of bad companionship and bad example will not be sufficient; it must be shown that the influence was exercised by coercion or by fraud, so that the testator was induced to do the exact contrary of what he or she wished to do.

A will cannot be set aside because it is not one such as a sensible person would make, or because it is harsh, capricious, or unjust.

Legacy that Failed

A man who had made a will died, leaving two letters sealed and directed "for S. G., my late servant," who had formerly been his housekeeper. These letters contained promissory notes for large sums of money, and one of the letters stated that the testator "enclosed £200 as a mark of respect," and the other letter stated that "the enclosed was for her long and faithful services." It was held that this was a legacy, and that it failed because it was not properly witnessed.

Unusual but Valid

A man signed in the presence of witnesses two orders on a savings bank to pay to his wife at any time she might apply for the same any money deposited, and died the following day. The Court granted administration with the two orders as together containing the will of B. annexed to his widow.

"I wish my sister to have my savings-bank book for her own use." A paper to this effect was signed in the presence of two witnesses, and the savings-bank book handed over to the sister, who did not, however, draw out the money in the lifetime of the deceased. The Court was satisfied that the deceased intended it should operate on her death, and admitted it to probate.

Solicitor and Doctor

Where a will is prepared and written by a solicitor or a doctor in attendance on a testatrix at that time dangerously ill, and without the assistance of any third person, by which will they are made the principal object of the testatrix's bounty, to the exclusion of her near relations, the Court will view their conduct with the utmost jealousy.

Two Wills Same Date

A testatrix duly executed two inconsistent wills, bearing the same date and written on different sides of the same sheet of paper. Evidence was admitted to show that the deceased signed one of them only as her will, and signed the other by mistake. The Court granted probate of the paper signed by the testatrix with the intention that it should operate as her will, and not of the other paper.

Wills made Abroad

A will disposing only of property in a foreign country is not admitted to probate in this country; neither is a will executed abroad by a foreign subject in accordance with the requirements of the English law. An Englishwoman was married to a Frenchman, and resided with him in France until his death. Some time after that event she left her place of residence and went, with her baggage and children, to Calais, where she went on board an English steamer with the intention of crossing over to England and settling down over here. But before the vessel left the harbour she became so ill that she was obliged to re-land, and never

became well enough to make the voyage. It was held that her domicile was French, and that her will made in the English form could not be admitted to probate.

Wife of Naturalised Frenchman

Although by the Naturalisation Act the domicile of a married woman follows that of her husband, in the case where the testatrix, a British subject married to a naturalised Frenchman, made a will according to the requirements of the English law, the Court admitted the will to probate, being satisfied that the testatrix by French law was a British subject, and that the French courts would give effect to the will so far as it dealt with property in France.

English and Colonial Property

Where a testator died, leaving two wills, one limited to property in England and the other to property in Tasmania, and appointing different executors in each, the Court granted probate of both papers as together constituting his will to the executors named in the English will.

Where a testator left two wills, one disposing of his property in Australia and the other dealing with his property in England, on the same trusts, the Court directed an affidavit of the contents of the Australian will to be attached to the probate.

In the case where a testator executed two wills, one dealing with his English property only, and the other dealing exclusively with his property in South Africa, different executors being appointed for each, the Court granted probate of the English will only, but ordered an affidavit to be filed exhibiting a copy of the South African will and a statement to that effect inserted in the probate.

Dying Abroad

A will made according to the forms of English law by an alien who, though her domicile of origin was English, was domiciled abroad at the time of making her will and at her death, is not entitled to probate.

A British-born subject left England many years before death, resided in Paris for the last fifteen years of her life, and died there, assumed for many years an Italian name, and described herself and was described in legal documents as widow of an Italian.

There was no evidence of her having been legally married, and her own statements made in regard to the marriage were contradictory. She had real property in India, the bulk of her personalty in England, and made her will in the English form, disposing of her property amongst English persons. Held that by the law of nations the deceased was domiciled in France, but that, as she had not been naturalised nor acquired an authorised domicile as required by the law of France, she might by the French law make a will in the English form, and that such will was entitled to probate in this country.

(To be continued.)



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture

Flower Growing for Profit

Violet Farms

French Gardens

The Vegetable Garden

Nature Gardens

Water Gardens

The Window Garden

Famous Gardens of England

Conservatories

Frames

Bell Glasses

Greenhouses

Vineries, etc., etc.

GROWING TREES, SHRUBS, AND PLANTS FROM LAYERS

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Different Ways of Layering—Tonguing and Ringing—Circumposition—Serpentine Layering—Strangulation—Kinds of Trees which Should not be Layered

THE process of propagating their kind by means of layers is often to be seen among trees and shrubs in a wild state.

From the main principle involved, that a branch under certain conditions can emit roots, and eventually form a new plant, numerous methods of layering have been evolved by gardeners, who have found that certain variations of the process are suitable to certain types of plants. The principal ways only will be indicated here.

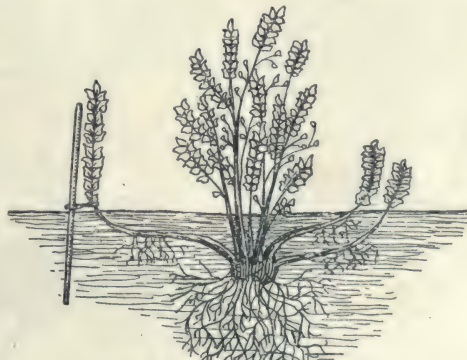
In layering outdoor trees and shrubs, well ripened shoots of the previous year's wood should be chosen. The work may be carried out at any time from early spring until mid-summer. Herbaceous layers, of which the clematis is our most familiar example, should be taken during the flowering season, or immediately after it, when non-flowering shoots suitable for the purpose are produced in plenty. No additional heat is necessary for layering plants indoors.

How to Layer

Bending is perhaps the most simple form of layering, and is accomplished by drawing

down the branch to be layered, covering the lower portion firmly with soil, which should be previously loosened and prepared, and pegging it down securely as illustrated.

In the method of layering known as piercing, a clean cut is made in the base of the bend, or an eye is removed; the object in all cases being the emission of fresh roots from the layered portion. The shoot of the branch should be shortened back at time of layering, so that the sap will be more concentrated and consequently able to push with greater vigour. The stem is then tied up to a stake, and its strongest bud will be retained as the stem-bud. Any eyes visible on the lower portion will, of course, have been rubbed off before layering the branch.

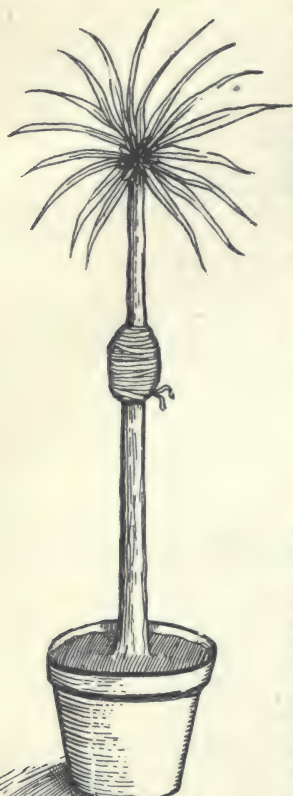


SHRUB WITH ROOTED LAYERS

The method illustrated shows the most simple form of layering a shrub by drawing down the branches, covering the lower parts with soil, and then pegging down securely

Tonguing and Ringing

When a layer is tongued, a cut is made lengthwise just below a bud, and the cut portion is pegged into a hole prepared for it, taking care to keep the two portions separated. If necessary, they should be wedged apart. In the case of hard-wooded plants, the upper side of a shoot may at times be found less likely to break than the under one, in which case the branch



DRACAENA "RINGED" TO
REDUCE HEIGHT OF PLANT.

This operation can be performed by the amateur

Ringling may be practised in underground layers by removing a piece of the bark to just beyond the inner portion, and pegging it down. By so doing, the return flow of sap is prevented, and the consequent accumulation encourages roots to form.

Air-layering

Tonguing or ringling is in certain cases practised above ground in connection with air-layering (or circumposition). In such a case, the branch to be treated is, of course, too high up to be layered underground. Tree carnations can be layered after this fashion if desired; while among hothouse subjects for layering may be mentioned the croton. Such plants as dracaenas, azaleas, and ficus elastica (the india-rubber plant), which often become unsightly owing to continued lengthening of the stem and loss of lower leaves, can be shortened effectively in the following way. Ring the stem as indicated above, and surround the ringed portion with a flower-pot cut longitudinally in half, filling it with light sandy soil. The pot is then bound with moss, and the whole is kept in a humid state by constant syringing, in order to encourage the formation of roots.

When the roots have been emitted the

must be twisted so as to bring the tongue into contact with the soil. In layering carnations remove the leaves just above the layer, leaving the shoot at the top. The tongue



PART OF STEM
ENLARGED TO
SHOW PORTION
CUT IN RINGING.

The cut should be enveloped in damp moss bound with raffia, and placed in a moist, warm temperature

should be made in that portion of the stem where brown and green join each other, the layer being afterwards fixed into the soil with wire pins.

fresh plant will be potted up and the old portion thrown away. Where a very warm moist temperature prevails, as near a plant-stove, ringling can be successfully accomplished by merely enveloping the cut in damp moss bound with raffia.

Side branches may be successfully ringed by arranging a support upon sticks, and inserting the branch sideways in a box standing upon it (see below), first taking out a piece at the side of the receptacle (which may with advantage be non-porous), and filling up the space again afterwards. As soon as roots are formed, a slight cut should be made in the branch, immediately below the box, so that the sap, while continuing to flow, will again be hindered from returning, and will go to nourish the new roots instead.

Serpentine Layering

Outdoor plants which make long, pliable shoots, such as the lapageria, clematis, and wistaria, can be propagated successfully by the method known as serpentine layering. The buds above ground are retained, and the layer is pegged down at suitable intervals, the buds on the underground surface being of course removed (see illustration). The end shoot is secured to a stake. Eventually the layers are separated immediately behind each bunch of roots.

In the ribes family, and among some other shrubs, layers are often found with a few roots attached to them. If the growing-point of such layers be inserted in strong soil early in summer, well-rooted pieces should be found by autumn of the same year.

Strangulation by Wiring

Layering by strangulation is accomplished in the following way. Take a piece of wire and twist it tightly round the branch to be layered. This will check the descending sap, and in time cause the wood-fibres above the wire to increase in thickness. Further thickening will in course of time be prevented



LAYERING A SIDE
BRANCH IN A BOX.

The branch is inserted through the side of the box, which is supported as shown. When roots have formed, a cut is made in the branch to divert the sap for their nourishment

by the presence of the wire; the branch should then be laid in the ground, when roots will be emitted from the store of accumulated sap. The soil should be previously prepared, and be both moist and sandy.

When it is wished to work up a stock of shrubs or other subjects by layering, a portion of the garden should be allotted for the purpose, in which the specimens it is decided to increase may be planted under favourable conditions, a good amount of space being allowed around each one. As each batch of plants from the previous year is pegged down, a fresh growth will spring up and take their place.

Propagation by layering has a certain advantage over that of



This method of layering is suitable for outdoor plants which make long pliable shoots, such as *climatis* or *wistaria*

taking cuttings, as the chance of success is increased by the layer remaining, until rooted, in connection with the parent plant. Plants possessing roots particularly sensitive to injury may be layered in pots, which will render easy the removal of layers at any time.

Among trees which should *not* be increased by layering should be mentioned the following: chestnut, alder, hornbeam, birch, hickory, sweet-chestnut, strawberry tree, beech, ash, honey locust, mulberry, oak, elm, laburnum, liquidambar, prunus, pyrus, and the tree of heaven. These should all be propagated by seeds, if possible, though some of them will throw up suckers, which can be cut off and replanted.

FRENCH GARDENING FOR WOMEN

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

Continued from page 4412, Part 36

Possibilities of a French Garden—Crops in the Open and Under Cover—Varieties and Crops to Sow—Seed Setting—Making up Beds

ACTUAL marketing is not a difficult matter.

There is a very real demand for forced vegetables and fruits, a demand that is larger than the supply. Contracts with the proprietors of large hotels, clubs, and the like are obviously most desirable, but even when they are not obtainable, there is the commission agent at the market, and in the majority of cases these agents actually place at the disposal of the grower empty packing receptacles for the transit of the produce. Needless to say, before fixing upon a commission agent inquiries should be made into his *bona fides*, and references be asked for, whilst an understanding should be based upon his promise of weekly settlement.

Breaking Up the Land

So much for the initial plans. And now, as Pepys would have written, to the ground, which probably will be old pasture in its rough state. The first step should be to clear off this "top-spit," as it is called, and there are several ways of performing the work. The crudest and cheapest is deliberately to plough the land, thus burying the turf bodily, but if the ground is foul, and choked with the roots of dock, nettle, or couch grass (synonym, "twitch"), this process will not be economical in the long run, for it will lead to endless trouble in the future. If, however, the pasture is free from weeds and ploughing is resorted to, a neighbouring farmer would plough an acre and a half for a sovereign or twenty-five shillings.

Another plan is to have the top-spit torn away, and this a local farmer would do also. The tufts of roots and grass should be allowed to lie and welter till dry, when they should be burned in small heaps, the ashes being scattered. The land may then be ploughed, or, better still, dug over by manual labour, a more expensive but doubly effective plan.

Briefly, the system of intensive culture is to force growth out of season by means of great quantities of manure, the "heating" of which causes speedy germination of the seeds and a hastening of plant development. In a few modern gardens a system of hot-water pipes running beneath the ground has been installed, but this represents an even larger capital outlay than when manure is employed exclusively.

Frames and Bell Glasses

During the summer months the French gardener lays in a stock of manure, which is stacked tightly in square or oblong heaps, so that the most virulent of the gases may escape. Then, at the end of summer, when the beds are made up, a little fresh or "green" manure is added to a main proportion of the half-decayed material.

Frames are very largely used in French gardens, and so are the familiar bell-glasses or *cloches*. The latter cost about eighteenpence apiece delivered, the price varying slightly according to the quantity ordered. In the case of frames, they may be purchased ready-made, but it is usually more satisfactory

to have them constructed by a local jobbing carpenter from supplies of one's own provision.

The frames themselves should be 1 foot in height at the back and 9 inches in the front, and a convenient size is 12 feet 6 inches in full width, and 5 feet in depth, such a frame accommodating three lights, each 4 feet in width, and 5 feet in depth.

It is advisable for the jobbing carpenter to make the woodwork, but the glazing is work any lady can undertake. All the tools required are a square, a glass-cutter, a putty-knife, and a rule. A supply of good quality glass and putty must obviously be provided.

The first step is to ascertain that the moulding on which the glass is to rest is truly fixed, and that the rebated channels are free from dust and grit. Starting at the lower end of the light, the sheet of glass is laid in position, no putty being required on its under side. Now, with a ball of soft, pliable putty in one hand, and the knife in the other, putty down one side, smoothing it firmly in place,

garden and activities are by no means limited to the soldierly bell-glasses or the rows of frames that appear in the distance like a township of glazed cots.

The marvellous success of the Parisian intensive culturist is largely due to the fact that he does not waste a single inch of room, and the same plan must be followed by ladies in this country who take up the craft for profit.

Scope of the French Garden

Obviously, at the start, at all events, one cannot fill an acre and a half with frames and bell-glasses or with heaps of manure that resemble haystacks till, all too soon, they disappear beneath the greedy frames. The open spaces should all be cultivated with ordinary market garden produce, and the seedlings may be reared under the shelter of the frames during a period when the latter are not fully employed.

The French garden, to be productive, must be partly an ordinary market garden, assisted by its more patrician department, the land of the lights and *clôches*.

As to what can be grown by the actual practice of intensive cultivation, its name is legion, and every year enterprising gardeners are adding to the list of remunerative crops. Primarily, however, there is lettuce, probably the first Richmond in the field, and the demand for either cabbage or the cos varieties is considerable, especially during the first three months of the year. Earliest Frame, Early Paris Market, and Golden Gem are three kinds of cabbage lettuce grown specially for forcing, and Paris White and Early Per-

fection are two varieties of cos lettuce. The price varies from 8d. to 1s. 6d. per ounce, but it is sheer false economy to buy other than the best seed or to deal with any but seedsmen of repute.

Carrot, cauliflower, melon, radish, and turnip are other crops largely grown in a well-ordered French garden. Paris Forcing and Nantes are two favourite types of carrot; Paris Frame and Timely are two varieties of cauliflower; Parisian Cantaloupe is the leading kind of melon, and among radishes there are Giant Crimson Forcing, Crimson French Breakfast, and Early Ruby. White Parisian Forcing is a satisfactory turnip.

Other crops are dwarf French beans, strawberries, cucumbers, asparagus, mint, and endive, but practically every vegetable that is worth forcing ahead of its normal season can be cultivated in a French garden.

Tomatoes, celery, peas, and vegetable marrows are a few of the crops that may be sown in frames towards the end of the



Miss Pears, Principal of the Henwick French garden, glazing a forcing frame
Photo, Sport and General

and finishing it off at an angle of 45° to the glass. Serve the opposite side in the same way, and then lay the second sheet of glass, allowing it to overlap the first by nearly an inch. Putty down and continue with the third.

The lowest sheet of glass must be allowed to overlay the woodwork by a full inch, and no putty need be employed if it lies firmly in place, a couple of brads hammered in being a sufficient stay. At the top, however, putty must be used to finish off the final sheet of glass or the frame will not be waterproof.

Economy in Inches

Paintwork is usually too expensive in a French garden, and the frames are invariably preserved with a coat of tar, a medium that dries very quickly if it is applied when almost at boiling-point. Creosote preservative is, however, a cleaner medium, and quite as effective in its work.

There is a considerable scope to the French

spring, the plantlings being transferred to the open garden later to mature, and it is often in these extra uses to which frames may be put that the full return for one's labour and outlay is obtained.

To Ensure Succession

Each garden must inevitably be a law to itself, but, in the writer's opinion, not fewer than fifty bell-glasses, or *cloches*, should be employed at the start, and as initial stock-in-trade. As for frames, one should commence operations with two dozen, at least. The frames, completely equipped and ready for immediate use, would certainly cost £30, even if made in the simple method outlined, and the *cloches* would represent an outlay of about £4. Straw mats, one for each light, would cost about 24s. per dozen. Then there is manure to be considered, and also wheelbarrows, general tools, and similar impedimenta. In place of wheelbarrows, however, shoulder-baskets are frequently used, the advantage being that they may be taken along narrow pathways, where a barrow would not pass.

To a great extent, the bell-glasses act as bases of supply to the frames. Obviously, much of the produce will be brought to maturity under the glasses, but, generally speaking, seed is sown beneath the *cloches*, and the plantlings transferred to the frames when they are sufficiently large to handle. Lettuce, for example, would be sown in the early autumn under the glasses, and in due course the seedlings would be promoted to the frames. Radishes, turnips, and carrots, however, do not transplant readily, and are sown where they are to stand.

When sowing seed under bell-glasses, the soil should be worked up as finely as possible with fork and rake, but not much manure should be used, none whatever if the soil is in good order; thin sowing is imperative, not necessarily to economise seed, but to ensure sturdy plants. In the first stage the plants will not mature very quickly, because there will be but little heat in the ground, and therefore they will be ready at any time for the periodical transplanting, the sole object of which is to ensure regular succession of crops and an even, steady supply right through the season.

Lettuce and cauliflower seed is usually sown some time in October, the plants being transferred shortly after Christmas to the frames, and it is in making up the soil beneath these frames that a good deal of the art of French gardening lies.

In order to ensure the required amount of "heat" in the beds, the supplies of manure must be drawn from two sources. By far the greater proportion should come from the stacks of this material laid by during the summer, which, by this time, will be well decayed; but to mingle with it there must be a little fresh manure, that is, matter that has only been on hand a week or two, just sufficiently long for it to have been turned with a fork once or twice to enable the foul gases to escape.

Making Up the Beds

This manure must be evenly mixed, and then laid upon the ground so that it is built up in a regular stack slightly larger than the frames in outside measurement, and to a height of from eighteen to twenty-two inches. As it is built it must be trodden down firmly, and when all is ready the frames may be put in place and pressed firmly home, so that their edges sink well down into the manure. Naturally, the slope of the lights must be



Preparing the hot-beds in the forcing frames at the Henwick French garden and vegetable farm. On the efficiency of the method employed will depend the success or failure of the crops sown

Photo, Sport and General

to the south, so that as much sunlight as possible may be ensured.

The next step is to prepare the soil with which the manure exposed on the interior of the frames is to be covered. In an established French garden there would be great quantities of thoroughly decayed manure that could be mixed with the staple, but the beginner can only trust to the soil at hand.

and this must be broken up as finely as possible and introduced into the frames; being worked down finer still with a rake till there are from four to six inches of the soil in light, friable condition. The actual depth of the soil must naturally depend somewhat upon the height of the frames, but it should be arranged that there are four or five inches

their normal season. Radishes are ready for marketing as soon as anything, and the lettuces give place to the cauliflowers that have been growing on under glasses.

And all the time during which the plants are maturing constant attention is necessary. Watering is a most important matter, and the greatest judgment must be exercised,

for too much water is as bad if not worse than none at all. During the winter months there are great extremes of weather, days when keen winds bring a dry atmosphere, and other times when everything offers a streaming appearance. Watering-cans with long spouts, and roses set at a very sharp angle to the spout are usually employed, and one must remember that succulent saladings are usually composed of a high percentage of moisture.

As for the actual



Replacing the lights when frames have been made up. This work is toilsome, but an essential part of the routine in French gardening

between the surface of the soil and that of the glass.

Having made up the beds and provided the soil, a few days may be allowed to elapse, during which time the inevitable settlement will take place, and the next step is to sow some of the root crops it is desired to grow. Radish, turnip, and carrot may all be sown, as thinly as possible, and in drills or rows, with from eight inches to a foot between each drill.

To Sow Carrot Seeds

In the case of the carrot seed, which if small is tenacious and difficult to sow thinly, it is an excellent plan to take a bowl half filled with fine, dry silver sand, and to mingle with the sand the seed, rubbing the mixture carefully through the fingers. By this simple method the sticky seed will be thoroughly separated, and even sowing be ensured.

So soon as the seedlings peep through the ground thinning may take place, and the next step is to transplant the lettuces from the bell-glasses, setting the plants in the alleyways between the root crops, each light covering from sixteen to twenty plants. The plants, however, must not be set too near the edges of the frame, and should be arranged as near the centre as possible.

This, briefly, is the broad principle of French gardening. The heat from the manure and the protection of the lights force along the crops so that they mature out of

method of planting out lettuces and cauliflowers in a frame, this work is accomplished with the aid of a tool known as a "dibber." This is a piece of wood some foot or so in length, and one that is finished with an iron ferrule is preferable. With the right hand a hole is made in the soil into which the left hand places the plant. The earth is then pressed firmly round the plant with the dibber, the whole operation being performed successfully in a few seconds by a skilful planter; the art, however simple as it appears, is only to be acquired after considerable practice.

During the growth of the plants in the frames a certain number of weeds are sure to appear. No manure is perfectly free from seed that has the power of germination; and, as in every other branch of horticulture, French gardening is not free from the pest of weeds.

Obviously these uninvited guests should be ruthlessly uprooted; and it is necessary also that the surface of the soil shall be kept from becoming hard and callous, and at periodical intervals it should be lightly hoed, care being taken that roots are not disturbed.

For the purposes of ventilation every structure in which plant life is grown must be capable of being partially opened. In the case of frames, it is usual to raise one end and support it by means of a brick when the weather permits.

To be continued.



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs

Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

BIRDS AS PETS

THE CANARY

The Chief Varieties of Canaries and their Prices—The German Roller—How to Train a Singing Canary—The Feeding of Singing Birds—How to Teach a Canary a Tune—The Points of the Various Species

CANARY-BREEDING for those who have the necessary time to devote to it is a most fascinating hobby, and a lucrative one, too, for young cock birds, if trained to sing really well, will fetch good prices. If male canaries are bred, or if the young German Roller cock canaries are taught to pipe a little air, they also may fetch large sums.

There are several varieties of Canary which may be bred for show purposes or kept as pets, and the range in price is a wide one.

The Norwich, both the crested and plain breed, costs from 15s. to £2 2s. the pair. The Yorkshire from 15s. to £2 2s. the pair. The Border Fancy from 15s. to £2 2s. the pair. Lizards cost from 40s. a pair upwards. The Scot's Fancy costs from £3 3s. a pair upwards. The Cinnamon from £3 3s. a pair. The Liverpool Green from £3 3s. a pair. The Lancashire Coppy from £4 4s. a pair. The Belgian from £6 6s. a pair. The German Roller cocks cost from 15s. to £2 2s. ; hens cost from 3s. 6d. to 5s.

The eight first named are British birds. They are all bred for shape, size, and colour and beauty of plumage, as is also the Belgian, and have not therefore been trained to possess a very attractive song.

The German Roller is the true singing canary, and, if carefully taught, makes a delightful songster, adding to his natural note the music of other sweet-voiced birds, such as the skylark, and even, some say, of the nightingale.

In appearance the German Roller is not prepossessing. A small, miserable, washed-out-looking bird, he must be judged by his voice alone, and should never be purchased until his future owner has had an opportunity of hearing him sing.

Probably the amateur breeder will get more pleasure and success from breeding singing birds than any other variety of canary, for the teaching of the young ones to sing is a most engrossing occupation.

A Bird Schoolmaster

The first thing to be done is to invest in a good schoolmaster for the youngsters. A German Roller schoolmaster bird is one which has a very sweet and well-trained song, and, not having been mated during the present nesting season, is in full song during the summer months instead of being engrossed in parental duties. Such a bird, bought at a reliable dealer's, will cost about two guineas.

His cage must be hung within sound but not sight of the flight cages of youngsters, who will begin to try to sing when between six weeks and two months old. These latter must not be allowed to be within hearing of any other singing bird with a less melodious note, though a sweet-singing linnet and a skylark within hearing of the feathered pupils will probably add much variety and beauty to their song.

The feeding of singing birds must be carefully studied.

Summer rape should take the place of canary seed as their chief diet, and a little canary seed added for a change once or twice a week. Egg food, a little green food, or boiled carrot may be given on two days in each week to make a variety. Apple should not be given to singing birds. Lettuce seed is a valuable remedy for loss of voice or huskiness in a singing canary, and he should be carefully guarded against draughts or sudden chills and changes of temperature.

A singing canary has to re-learn his song after the first and second moulting season, so that care must be taken that he hears only good, sweet-voiced singers during this period, which is also an opportunity for teaching him to add to his own song in various ways.

How to Train a Bird to Sing

A canary that can whistle a short air is a delightful acquisition. To teach it to do this it must be separated from its companions as soon as it begins to twitter, and put into a small wire cage by itself. It must first be covered up with a white pocket-handkerchief over the front of the cage, and gradually with darker material. Its instructress must then whistle or play a short air on a flute or bird-organ both morning and evening, and several times during the day, repeating the lesson half a dozen times on each occasion. In a few months it should have learnt to repeat the air perfectly, though some birds take longer to teach than others.

The cost of a bird-organ is prohibitive to the ordinary amateur breeder, for it varies from £5 to £6.

The most striking characteristic of the

beautiful crested Norwich canary is the crest, which, falling from the centre of the crown of the head over the eyes and beak, is continued regularly all round the head.

Its plumage should be silky and long in the feather, and the tail rather short.

Its neck should be short, its back broad, and its chest deep and well rounded, and it must be of a good size.

The plain head Norwich is valued greatly for its beauty of colour, which is produced mainly by special feeding during the moulting season. The deep orange tint of some of the prize bred birds has been produced by this means.

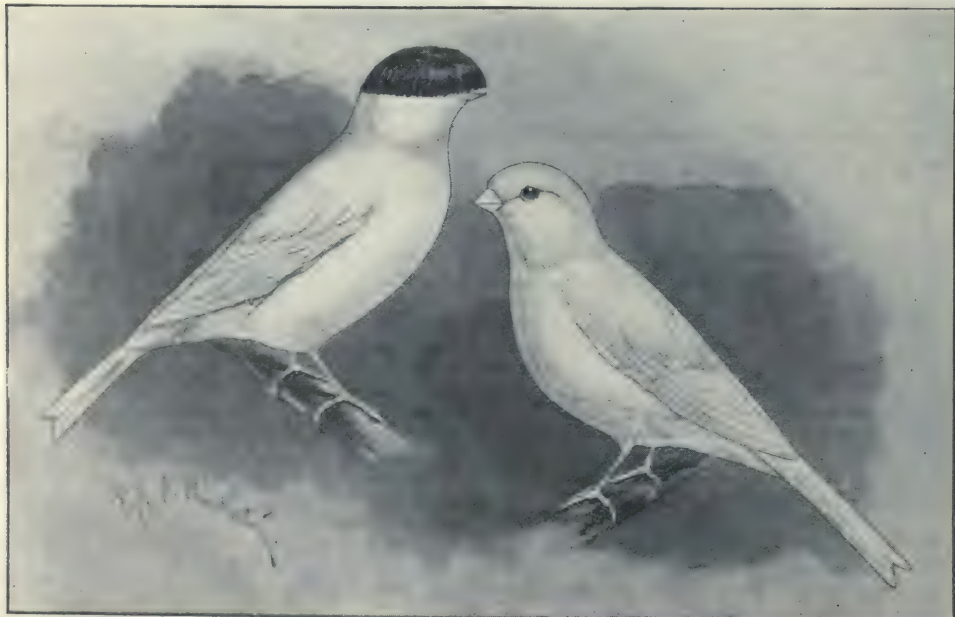
For breeding purposes shape is of great importance.

The bird should have a well-rounded skull, with a short, thick neck, deep, well-rounded chest, head, back, and shoulders, short legs and tail, and closely fitting wings with points that just meet evenly. The hen birds, especially, should have a general short, thick-set appearance about the body.

The feathers of the plain head Norwich must be very fine and silky, thick-growing and short.

The Yorkshire canary is a slim, graceful bird of an entirely different type. The whole effect produced by a well-bred Yorkshire is of slimness and length.

Colour is of less importance than quality of feather. The bird's plumage must be exquisitely fine and soft, and must be close to the body; the tail must be long, narrow, and very compact. The neck, shoulders, and back should be long and straight, and the chest narrow, though well-rounded. The legs should be long and straight, and the bird should assume an



The crested Norwich canary (left) and the plain head Norwich canary. Both these varieties are distinguished by beauty of shape and colour, rather than by excellence of song

almost perpendicular position on the perch.

The Border Fancy is one of the smallest canaries, measuring about $5\frac{1}{2}$ inches from tip of beak to end of tail.

Its plumage must be very close set, and if evenly marked it adds greatly to the value of the bird.

The head of the Border Fancy must be small, and very round, the wings set in close to the body, with the points just meeting, and the tail feathers set very closely together, and both tail and legs of medium length.

The Lizard canary is so called because it is closely spangled on the back and on the sides of the breast in a manner which somewhat resembles a lizard's scales. Its wings and tail should be jet black, and the rest of its body of a rich bronze-green hue, waxing fainter over the breast, and with a light cap which extends from the base of the upper mandible of the beak to the back of the head. The legs and beak should be as dark as possible.

In shape the Lizard is a rather small, somewhat thick bird; the skull should be rather flat, the beak wide, the chest round and deep, the legs rather short, and the tail of medium length.

The Lizard is a show bird during its first season only, for its beautifully marked plumage disappears after the second moult.

A Curious Type

The Scot's Fancy is a bird whose most striking characteristic is the almost semicircular position it assumes when on the perch.

It must be of good size. A small, slim head and great length of neck are above all things essential, though the back should be long and finish with a long, turned-in tail, this helping to complete the semi-circular effect of the bird when posing. Its plumage should be fine, and its legs a good length.

The Cinnamon canary is used greatly by every breeder to cross with other breeds, to improve their plumage and colour.

In appearance it resembles a Norwich canary, with short, thick silky plumage of a

rich light brown colour, delicately pencilled all over. The neck should be short, back wide, breast full, wings close set and barely meeting at the tip, and the tail somewhat short.

The Liverpool Green canary is of a pure deep green hue all over, and in shape it may resemble either the Norfolk or the Norwich type.

The Lancashire Copsy is a very large, pale-coloured canary, prize specimens

measuring some eight inches or over.

The crest should be round, close-set, and very symmetrical, and should hang evenly all round the head and over the eyes and beak. A good set of the shoulders is important; the neck, back, and legs should be long and straight.

Mating

The Lancashire plain head should be mated with the Copsy. Two crested birds, except in very special instances, must never be paired together, for there is always the chance that their offspring will be bald.

The Belgian canary is a very beautiful, deli-

cate, and valuable bird, and is remarkable for its curious shape and carriage.

The head must be small, the neck very long, and gracefully curved, and from the shoulders the back and tail must run in one straight line. The wings should be long, and must not cross at the tip, and the tail must be long and narrow.

The Belgian canary requires much care at all times, and it is better not to breed from it before its second year.

It is in such problems and curiosities of breeding that the enthusiastic fancier finds the greatest delight of his particular hobby. He will exert his utmost ingenuity to achieve the aim he has in view—if possible, of course, with the help of Nature, but if not, at times even despite her rules. He may be baffled again and again, but he will learn from his mistakes what can be realised of his ideal and what cannot, and he will count himself amply repaid when success crowns his efforts.

To be continued.



A Yorkshire canary. A well-bred bird should be extremely slim and graceful, with fine soft plumage and long narrow tail

THE WATCH-DOG

By E. D. FARRAR, Breeder and Exhibitor

The Qualities Needed in a Watch-Dog—Breeds which Make Good Watch-dogs—How to Train a Pup—The Nervous Dog—A Dog which Climbed a Ladder—A Canny Scot

MUCH as every true mother believes that her babe is perfect, so, apparently, does every dog-lover believe that his particular "fancy" is a capable watch-dog. Such, at least, is the writer's impression after many years' experience of the clan.

It is true that most breeds, even of the "toy" persuasion, are more or less alert watch-dogs, but there are some which, either by natural instinct or hereditary tendency, develop this good point beyond their brethren.

When I say "watch-dog," I do not mean

merely an animal which yelps or barks at every sound, friendly and usual or hostile and unusual. Such foolish conduct is useless and annoying, and no credit to its perpetrator. The true watch-dog is the one who allows no sound to pass unnoticed which is not permissible to

his doggy intelligence. He does not give mouth unless there is ample reason so to do. As a rule, he will show his suspicion first by uneasy motions and low, warning growls, though some of the larger breeds have the disconcerting—to the unauthorised intruder, that is—habit of, like Brer Rabbit, "lyin' low and sayin' nuffin" until, with a deep growl, they fall upon the suspected one.

Let the owner, therefore, see to it that his dog is one of the useful sort—that is to say, one which will discriminate between friend and foe. In view of the attentions of the possible burglar, it is a good plan to try to train the animal to take food from its master, and refuse it from a total stranger. This can be done, with the help of a friend, by rating the dog severely each time it takes the food offered by him. The dainty should be taken away each time the animal accepts it. Should this be found a matter beyond the power of teacher and pupil, then, at least, discourage the habit of picking up things in the roads or streets.

All "doggy" persons are asked at times

how a puppy may be taught to be a good watch-dog and yet at the same time be a safe, friendly companion. People do not want a savage brute which drags out a miserable existence chained to a kennel, yet they would like one whom they can rely upon to give notice of intruders or unusual events.

"Well begun being half done," it is said, much depends upon the choice of breed. Certain races seem naturally better watch-dogs than others, though probably most can be trained to this duty.

If a powerful animal is desired, one which can, if necessary, tackle his man, then the old-fashioned mastiff ranks first. Care, however, must be taken that the dog is bought from a person who is thoroughly trustworthy, as it should not be ferocious. A puppy of a strain known to be safe-tempered is a



"British Monarch," a splendid specimen of the English mastiff. There is no better watch-dog and protector than a well-trained mastiff

sine quâ non in such a large breed. The Airedale terrier is another most suitable dog, being powerful, quite trustworthy with children, and a thorough sportsman and alert watch. He is hardy, most intelligent, devotedly affectionate, and takes readily to all teaching. In his case, it is well to be sure that the pup chosen shows no signs of nervousness, a fault which sometimes occurs in very highly bred dogs. Even then—and the writer knows of an instance at the time of writing—a most nervous puppy can be trained, by dint of extreme patience and kindness, to make a good watch-dog. Still, it is quite as well to start with a steady pup.

The bull-terrier is another dog unsurpassable for courage and devotion, with first-rate qualities as a watch. He, too, is sufficiently strong and awe-inspiring for protection, and, unless afflicted with that frequent weakness of white animals, deafness, is acute of hearing.

As with the mastiff, care should be taken to procure a good-tempered dog, otherwise he may be more of a trouble than a pleasure.

Amongst smaller terriers suitable for town houses or dwellings near other habitations, the writer feels tempted to place first—*inter pares*, if you will, but still first—the “Die-hard,” or Scottie. Not that he is more alert than the more elegant fox-terrier, the restless Pomeranian, and the many other smaller dogs kept in houses, but he owns, in addition to alertness, the invaluable gift of keeping a still tongue unless it is necessary to speak, and he has an aloofness with strangers and an uncivil curiosity concerning wayfaring men of unattractive appearance which are most useful assets.

I have seen an old lady of this breed persistently follow, nose to heel, a plausible gentleman of the road the whole length of an orchard and garden, until he effaced himself in a perfect tempest of curses. Yet, beyond the first deep mutter, she uttered no sound, nor was he able to beguile her with flattery, nor reward her with a sly kick. But her nose never left his heel while he was within her domains.

Training

As regards teaching the pup. It is a mistake of the most foolish to imagine that, to be alert, a dog must be miserably uncomfortable. If your dog must sleep outside, though, indeed, he will be far more use indoors, then see that he is neither cold nor hungry, or all that he will do will be to bay his sorrows to the moon. Feed him not too late, not after, say, six, or, at the latest, seven; bed him out of a draught, and give him a chance of patrolling all the house, if possible. Should he at first rouse you unnecessarily, do not cow or terrify him with reproaches. Bid him lie down and reassure him. You yourself make mistakes, and may be misinterpreting his cries.

In the daytime make him as much of a companion as possible, and do not imagine that to chain him up will teach him anything but ill-temper. If, for any reason, he must be chained for a part of the day, do your utmost to make that time as brief as possible. But, as a general rule, no dog should be chained. A diet of raw meat will be a far more efficient method of encouraging a timid puppy, combined with its master's

constant society outdoors, and the companionship of its own race. If these are unavailing, then it is best to get another dog, and begin again.

Perhaps the reader may wonder that the bulldog has been left out of the list of suitable breeds, but, though the most faithful and valiant of dogs, it possesses little power of scent, and has been known to make somewhat serious mistakes in the dark. This defect may deter those who wish to have a watch-dog from choosing a bulldog.

To sum up. If you do not buy a ready-made and proved watch-dog, get a puppy from a reliable breeder, of a strain known for courage and sense, as well as for looks; feed suitably and train patiently yourself, overlooking at first certain small trans-

gressions until your main object is attained, for a young dog is merely bewildered by trying to grasp too many lessons at a time. Reward all efforts, even if mistaken, and you may have cause, as men have had cause all through the strange, inexplicable association of man and dog, to thank a friend who asks no thanks for safety of life and limb of yourself or those dearer than yourself.

For it is not merely the burglar, the assassin, or the footpad whom his keen vigilance bids you beware, but that stealthy red-tongued servant who so quickly becomes a merciless master—fire, with its stifling breath

and fiery sting. Unbelievable as it may sound, a Dalmatian dog recently not only saved the lives of his master and two other firemen at a fire in New York, but even climbed a ladder to do so. He barked furiously into the window of the room where the half-suffocated men were imprisoned and thus drew attention to their danger.

A wise-faced old Scottie for years might have been seen strolling about the courts of a celebrated (legal) inn with the master whom he had saved from the same awful danger. In this case, the little dog had not only barked his warning, but, finding that useless, had gone downstairs and actually roused the housekeeper by pawing and licking her face until she was thoroughly awakened.



"Happy," the sagacious dog of the New York fireman, who saved the lives of three firemen by climbing a ladder and drawing attention to the half suffocated and imprisoned men

Photos, Sport & General

FAMOUS PICTURES PAINTED BY WOMEN



From the painting by Marie Seymour Lucas.

TILL THE FINAL HARVEST HOUR

By permission of the Berlin Photograph Co.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world ; where she may study, and how attain success there. Authoritative writers are contributing articles on :

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

HOW I WRITE MY SONGS

SOME SECRETS TOLD BY MADAME GUY D'HARDELLOT

Composer of "Because," "The Dawn," "I Hid My Love," etc.

One of the most difficult questions which can be asked of any artist is "How is it done?" "What is the secret of your success?" As a rule, there is no satisfactory answer possible, or, if there is, the artist cannot give it. But in this charming article with which she has favoured a representative of EVERY WOMAN'S ENCYCLOPÆDIA, Madame Guy d'Hardelot, the well-known composer of "Because," "Sans Toi," "The Dawn," and "I Hid my Love"—to mention but a few of the many beautiful songs she has written—endeavours to explain how it is that she has succeeded so admirably in her art. Those who yearn to voice their musical emotions in adequate form will profit by her words

LET me begin by saying, and that very clearly and strongly, that it is no idea of self-advertisement which has induced me to consent to tell the method I adopt for composing my songs—if, indeed, it can be called a method at all. Every individual who does creative work must find out the method best suited to his or her means and requirements, and pursue it. My method has been described by someone as no method, but it is the only one I know, and it is because it may help other women who want to work, either in my own field or any other, that I have consented to talk about myself.

If I were to define my method, I should say it was the eminently practical and womanly one of sticking at it till it is done. Some people can begin a thing, put it down, and take it up again, without losing the continuity, or, apparently, diminishing the "fine bloom of rapture," with which they started.

I cannot. When I have once started, I must go on until I have finished. The conditions of my life are such that I can only work at night. Like other women who have domestic duties to do, I have a house to look after. Then, in addition, I am a teacher of singing, and my day is fully occupied. Part of my evening has, perforce, to be given to the duties of my home and an enormous correspondence, and it is when it is getting late, towards midnight, that I am able to settle down to the work of composing. Then everything is quiet. Sometimes, even then, they come to my music-room, and urge me to go to bed. I used sometimes to do so, but I found that in nearly every case it was a fatal thing to do, for I never could take up my work the next night where I had left off. I have grown wiser by experience, and now I go on until I have finished.

Do I write down the phrases as I compose them ?

Never. It is the rarest thing possible for me ever to make a written note of a song while I am composing it. I sit at the piano, and sing it all the time I am composing. After I have had half an hour or an hour with a song, I can generally remember it perfectly for the purpose of writing it down afterwards. It is only when I have got everything so thoroughly complete in my head that I can sing the song straight through that I consider it finished. It is then that I write it down. When I have once written it, I invariably let it remain in that form, although, in revising it, I may sometimes change a few chords.

It is not only the air of the song which I settle once and for all in this way, but the accompaniment as well, for the accompaniment is born with the song.

It would be difficult for me to say how many songs I have begun and not finished, owing to the fact that I have been interrupted after having started on them. Still, there are songs which get finished after an interval, but very rarely. What generally happens is that I get the first verse easily, but I may have to wait for the second. I always like to have the second verse different from the first, and the third—if there is a third—a little different from the other two so as to get a climax.

When the Spirit Moves

It is these changes I may have to wait for. I find, however, that it is no use trying to "urge my Pegasus," as it was once vividly described, and, instead of forcing my inspiration, I just wait until the right mood comes, and then take advantage of it. This is the result of my temperament, and temperament must play a great part in creative work—at all events, in my creative work.

When I read a set of verses, I either feel that I can set them to music, or I put them away for good. I never can do anything to order. If someone were to offer me a thousand pounds to write a song in a given time, I should unhesitatingly refuse it, for I know it would be impossible for me to produce anything which would satisfy me, were I to force my inspiration.

This, I assure you, is not mere talk. It has actually occurred in my life. I once made a contract with a firm of American publishers to supply them with six songs in a year. The time went by, and I failed to send them a single song.

They wrote to ask when the songs were coming.

In reply, I begged them to let me cancel the contract, for I told them that, though I might send them notes written on paper, I could not send them songs. I wanted to carry out that contract, but it is impossible for me to force myself to write, and a year went by without my writing a single song. Yet people say I am a prolific composer. I have seen the statement in the papers, and it always annoys me when I read something about "the fertile pen of Guy d'Hardelot."

As a matter of fact, I think I compose fewer songs than most people, for I rarely do more than three or four in a year, and I have not a single song at the present time put away in a drawer if a publisher were to come and ask me for one.

My reputation for being prolific I put down to the fact that I have been lucky in hitting the public taste, and publishing a certain number of songs which have "caught on," so that people remember them while they forget those which do not become popular.

The Public Task

The recipe for hitting the public taste is a thing which I am unable to give. I don't know it. I don't suppose any of us know it. If I knew it, I never would produce a song that failed to have this most desirable quality. Unhappily—or should I say happily?—I do.

My inability to write to order was never more strikingly demonstrated than by my song "1822," which has cost me more work than anything else in my life. It is a light, "story"-song, and has in it a great many modulations. To produce these I worked very hard, and sat up half the night for many nights together. Messrs. Chappell, my publishers, were pressing me for it, and I was receiving constant letters from them asking when it would be ready. At length, they sent me this telegram: "Is it a song or an oratorio you are writing?" Their impatience was natural, but I could not give them the thing until it was as complete as I wanted it to be. Eventually, I did get it just as I wanted, and then I sent it to them.

In contradistinction to the time I took over "1822" was the rapidity with which I set "The Perfect Flower."

One day Mr. Teschemacher, who has written the lyrics of so many of my songs, came to see me. He brought some verses with him, and I was greatly taken with them. He left me at a quarter-past five with the words, "I shall hope for good news of that song soon." As soon as he had left, I went to the piano and began the song. In little more than half an hour it was finished, for at five minutes to six I wrote him a letter of four words—"I have done it." Although "The Perfect Flower" has never been a popular song I have always regarded it as one of the best of my quiet songs.

"Because"

"Because," which is, I suppose, my most popular song—some two hundred thousand copies having been sold in the five years which have elapsed since it was published—was composed almost as rapidly. In part, it owed its origin to the fact that Mr. Denham Price used to sit by the piano and egg me on to write it. Indeed, he left me no peace until I did write it, and that may have stimulated me to the work.

Although I have said I rarely change anything after a song is once written—I often

work up the harmony later — yet in "Because" I did make a change in the setting of the line "Because you speak to me in accents sweet," which, by the way, most singers hurry unduly instead of singing it smoothly and roundly.

When a song is finished, I try it on certain people. Most people will probably recall the fact that when Molière had written a play, he read it to his housekeeper and listened carefully to all the criticisms she made, for he knew her opinions would reflect the spirit of the audiences to which his work had to be presented. I have a maid who has been with me a long time and for whom I have a great regard. I often try my songs on her and get to know in advance the probable reception of my work, for she is a very admirable barometer, as it were, of the public taste. When I was writing one of my latest songs, "Come," which finishes with the words "Come, come, come," the last word going up on the "fifth" instead of coming down on the "tonic," as is more usual, my maid heard me singing it and begged to be allowed to make a remark about it. I willingly told her she might say what she chose.

"Well, madam," she replied, "I do want you to come down on the last note." It was one of the few times when I was not able to comply with her desires.

The way I came to have a method of writing songs at all always seemed to me to be curious, for it was by the merest chance that I began composing professionally.

A Lucky Accident

My mother was very musical and was one of the great Signor Garcia's favourite pupils. We lived in France in an old castle. I was born with a gift for music and could play by ear whatever I heard other people play. My mother sang all the operas, so that I was brought up on them. I can hardly remember the time when I could not play the chief airs, simply from hearing her sing them.

When I was about six or seven I thought it would be nice to have some tunes of my own, so I began making up waltzes and polkas, and used to play them standing at the piano. Hearing the church bells go, it occurred to me, in my childish way, that I would play them, too, on the piano. I did so, to the great delight of my mother, who would often tell me to go and "do my bells" when friends were calling.

When I grew up I used to play the 'cello, and sing as well, and in that way got all the satisfaction I needed for my musical hunger.

One day, when I was a young girl, just out in society in Paris, I was reading Victor Hugo's "Contemplations." Certain verses struck me as very beautiful, and I set them to music, but did not write out the music. One evening, I was at a party at which that great operatic artist, Victor Maurel, was present. I sat down to the piano and hummed over the song. When I had finished, he came up and asked, "Where can I get it?"

"Nowhere," I said. "It is not written." "Then write it," he replied emphatically. I went home and wrote the song. He sent me a letter to a publisher, who agreed to take the song, which was called "Sans Toi." That was how I began composing.

I believe that the fact that I sing myself and teach singing has had a great deal to do with the success I have enjoyed as a composer. Being a singer myself, I know exactly what the voice is capable of doing, and so I write "vocally," if I may use the word in that sense.

The Romance of a Lyric

I always write the music to the words, and never write the music first in the hope of finding words to fit them. Some musical comedy writers, such as Mr. Adrian Ross, whose work is in such demand, can fit words to music; but few, if any, of the lyric writers who write for song composers are able to do that, so far as I know. Still, I dare say it might be possible to find people who could do this from the vast number of writers who inundate one with words. Every week I receive between 250 and 500 sets of lyrics. Of course it is impossible to answer all the senders myself, although I try to read the work in case I should miss a good idea, but this entails an immense amount of work.

Occasionally, there are little romances attached to these lyrics. A few years ago, for instance, I received from a girl a lyric called "My Heart Will Know." In the letter enclosing it she wrote that she was about to undergo a serious operation and she felt she could go through it better if she thought I would set her song.

The words appealed to me very strongly — so strongly, indeed, that I actually sat down there and then and composed the music. I wrote to her that night that I had done so, and she went to her operation in a happy frame of mind, and, I am glad to say, she came through splendidly.

While the words of a song are usually my inspiration, there have been occasions when, sitting at the piano, I have struck a chord and it has occurred to me that I can do something with it. So I make a note of it, and, later on, I build a song.

A Word of Advice

When, however, the song is written, it has to be sung in order to make itself tell with the public. In doing this, expression, especially facial expression, is a great element in possible success. So many singers sing about the "sun" and the "shade" in exactly the same tone and with exactly the same expression. If the face does not light up and give a meaning to the words, what is the use of words? If I may give a parting word of advice to singers, I would urge them to get a little sob in the voice which you always hear when French artistes sing of "tears," and the bright look which accompanies the singing of "smiles."

WHERE TO STUDY ART

THE METROPOLITAN SCHOOL OF ART, DUBLIN

The Foundation of the School—Industrial Side of Art Education—The Address to Queen Mary from the Women of Ireland—Enamelling and Metal-work—Embroidery, Stained Glass—Leather and Gesso Work

THE Irish people have always been possessed of the artistic temperament to a very high degree, and it is not surprising that the Dublin Metropolitan School of Art should have been one of the earliest to be started in the United Kingdom.

It traces its origin back as far as the year 1731, when the Royal Dublin Society was founded for the improvement of husbandry, manufactures, and other useful arts.

Its members, five years later, in 1746, announced, in the quaint phraseology of the period, that, "Since a good spirit shows itself for drawing and designing, which is the groundwork of painting, and so useful in manufactures, it is intended to erect a little academy or school for drawing and painting, from whence some geniuses may arise to the benefit and honour of this kingdom, and it is hoped that gentlemen of taste will encourage and support so useful a design."

The Foundation of the School

This modestly expressed hope was destined to receive a more ample fulfilment than the most ambitious founder of the "little academy" could have dreamed, for amongst the long list of students who afterwards rose to fame we find the names of Comerford, the famous miniature painter; James Barry, Foley, and Hogan, the sculptors; and Mossop, the medallist; besides Ashford, Cumming, and Cregan, each of whom became presidents of the Royal Hibernian Academy; Sir Martin Archer Shee, who was afterwards president

of the London Royal Academy of Arts; and there has been since its foundation hardly an Irish painter, sculptor, or architect of repute who has not received a part at least of his or her training in art within its walls.

In the year 1849, when the society had four schools or departments for figure, landscape, ornament, architecture, and modelling, they were converted into a "school of design," and taken over by the Board of Trade, and day classes for women students were for the first time established. In 1860 the school was affiliated to the Department of Science and Art, though not directly administered by it. In the year 1879 it was formally taken over by the Government, and finally passed under the control of the new Department of Agriculture and Technical Instruction for Ireland in 1900.

Under Government Control

Since the taking over of the school by Government authorities the directors have laid great stress upon the industrial side of its art education, and such changes have been made in the examinations and competitions as specially to encourage students in the study of applied design in the school of art.

Enamelling, decorative lettering, and illuminating—arts which flourished exceedingly in Ireland in the olden days from the seventh to the eleventh centuries, when the world-famed Book of Kells and other Celtic manuscripts were written and decorated, and the beautiful Ardagh Chalice, the Tara Brooch



The Designing Room of the Dublin Metropolitan School of Art. An interesting feature of the women students' work is found in the classes for the study of lace manufacture and design. Originality is a distinctive note of the work in this subject

the Cross of Cong, and the shrine of St. Patrick's Bell, each of them masterpieces of metal-work and enamelling, were accomplished—had been allowed almost to die out in Ireland until within the last twenty or thirty years, since when they have seen a striking revival under the fostering care of the modern governmental school of art, and the women students of the Dublin school have taken to these delightful crafts with special avidity, displaying great natural aptitude for the work, and turning out specimens of handicraft instinct with poetry and beautiful in design.

Lacemaking

The sumptuous book containing the "Address to Queen Mary from the Women of Ireland," consisting of thirteen large pages of illuminated Celtic work, which is in itself a monument of Irish art, was executed at the Metropolitan School of Art by the women students of the school.

The classes for the study of lace manufacture and design, more especially the latter, are a specially interesting and characteristic feature of the women students' work, and one in which they have shown so much taste and skill that they have carried off a large number of gold and silver medals and prizes; and the designs executed at the school are not only employed in many of the big lace manufactories which are scattered nowadays throughout Ireland since the revival of the lacemaking industry, but are also in great request at English lacemaking centres, while two of the students' specimen designs were lately bought by the Hungarian Government.

The students of lace design not only study the construction of the patterns of the antique laces of the best periods, but personally acquaint themselves with the technical requirements of the fabrics employed by learning to actually make lace themselves. They are, moreover, encouraged to go direct to Nature for inspiration for original "motifs," rather than merely adopt those already extant, and, governed by a practical acquaintance with the imitations of the materials in which they are to be carried out, to use their own inventive powers in introducing these original "motifs" into new and attractive patterns, which are readily snapped up by the manufacturer.

The art instruction given in the school,

which is divided into two sections—elementary and advanced—includes drawing and painting and modelling from the figure, painting from still life, drawing and modelling from the antique; the study of the principles of ornament, historic ornament architecture, perspective, and anatomy, and blackboard work for students intending to become teachers in schools, and a wide course of study in the design class.

The craft classes include those for enamelling and metal-work, embroidery, stained glass, leather, and gesso work, and pottery making, and have proved so popular that new studios are in the course of erection.

The School Library

The students of the Metropolitan School of Art are specially fortunate in the possession of a fine school library, containing numerous works bearing on the various subjects connected with art study, which is being constantly added to, and of a fine collection of casts (including a collection of a hundred casts of ornament presented by the newly established school of design at Somerset House in 1848), and a large number of water-colour drawings, which adorn the walls of the school. The school is, moreover, advantageously situated next door to the National Library, where every facility is



Mr. P. O. Reeves, A.R.C.A., instructing women students in enamelling and metal working, crafts in which the Dublin Art School has a world-wide reputation

afforded to students desirous of consulting the works on art which it contains.

The Dublin National Museum is also open to students. And the Municipal Art Gallery, which was started, under the directorship of Sir Hugh Lane, a short time ago, and which contains, besides many choice works of the Old Masters, examples of the work of many of the modern painters of repute—John Sargent, Wilson Steer, and William Orpen, to mention only a few—provides a perennial source of direct inspiration to the young and enthusiastic artist.

To be continued.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopedia is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

HOW TO ARRANGE A WINTER GAMES PARTY

By GLADYS BEATTIE CROZIER

The Zoological Drawing Race—A Driving Race—Advertisement Guessing—Tailing the Manx Cat—Whistling Competitions—Candle-lighting Competition—Pin the Target—Fanning and Blowing the Egg—Matching Patterns—Dress Reporting—Silhouette Portraits

THERE are any number of really amusing games and competitions which, while costing practically nothing but a little time and trouble to arrange beforehand, may be relied on to make any informal afternoon or evening party go with a swing, to the relief and satisfaction of the host and hostess and the delight of the guests.

The absurd nature of many of the contests makes them as entertaining to the onlookers as to the competitors themselves.

From the following list of suggestions it will prove a simple matter to choose from four to six games and competitions which will be suited to the size of the room in which the party takes place, and to the company it is required to entertain.

Lightning Sketches

For the *Zoological Drawing Race* two small blackboards and pieces of chalk, or a couple of large wads of white kitchen paper fastened to the lids of dress-boxes and accompanied by two sticks of charcoal, should be placed, a few feet apart, at one end of the room, while a small table, behind which the judge is to be seated, should be arranged at the other, the guests ranging themselves along either side of the impromptu racecourse.

Folded strips of paper, each bearing the name of some animal—which may range from an elephant to a goldfish or caterpillar—must be placed in a jar beside the judge, and, to begin the race, two pairs of competitors, each consisting of a man and a girl, must place themselves at the two drawing-boards.

How to Win

The ringing of a handbell starts the race. The two girls dash down the room to the judge's table, where each draws a slip of paper, and, running back with it to the drawing-board, hands it to her partner, who, opens and reads it, and proceeds to draw the animal named thereon. Directly his partner can guess what animal he is attempting to depict, she writes the name on a second slip of paper and tears back with it to the judge. The player who arrives first with the name correctly written wins the heat.

The animals must be drawn as large as the board or paper allows, and the liveliest excitement prevails amongst the onlookers during the contest, for it is the object of the artist to give his partner the clue as to the animal he is depicting as swiftly as possible, and a good guesser seldom waits for the



A Driving Race, in which the steed is a blindfolded girl and the driver a man. The course lies in zigzag form between empty bottles. The winning pair are they who overturn the fewest bottles

entire animal to be drawn, but dashes back with the answer after a single characteristic feature of the bird, beast, or fish has been depicted—the elephant's trunk, the cow's horns, or rabbit's tail should be enough for the intelligent.

When all the heats have been run off, the winning couple should be awarded a small double prize, which, if possible, should take the shape of a duplicate pair of animals. And, with a little manoeuvring with the last two slips of paper, the hostess can arrange that they should represent those drawn in the final contest!

A Driving Race is most successful where space allows of a suitable course, which in a flat might meander down the corridor and round one or two rooms opening off it, instead of down a single room.

A dozen or more empty wine-bottles must be arranged in a zigzag course, in and out of which each pair of competitors—the man driving the girl blindfold with a pair of ribbon reins—must travel, the players who overturn the fewest number of bottles being declared the winners.

The Advertisement Guessing Game is a most amusing one, in which people of very varying ages will enjoy taking part, old ladies and gentlemen entering into the fun with as much zest as their grandchildren.

The hostess must collect from twenty to thirty familiar advertisements, such as are well known to every one of us, cut from newspapers or the advertise-

ment pages of the magazines, or included with household packages such as soap; and having numbered each one and noted it against a similar number on a reference card, she must cut out all *names* and leave only the pictures. Wording such as "Won't Wash Clothes" or "Matchless for the Complexion" may be left, however.

These pictures must be pinned up all round the room, fastened to walls, screens, and curtains, before the guests arrive.

To begin the game, each guest is given a card, numbered to correspond with those on the advertisement pictures, with a small pencil attached.

The competitors, having written their names at the tops of the cards, proceed to rack their brains to remember the names of the maddeningly familiar advertisements, which, as a rule, entirely escape them in the excitement of the moment, especially if the hostess has chosen several pictures advertising different makes of the same article, such as cocoa or soap.

When the competitors have filled in their cards to the best of their ability, they are exchanged, and each one corrects her neighbour's card from the list read aloud by the hostess, a small prize being awarded for the best.

An Amusing Competition

Tailing the Manx Cat is an amusing blindfold game. The Manx cat—without a tail!—is cut out of white paper and fastened to a blackboard or to the lid of a dress-box, and as many paper tails and pins as there are to be guests are also provided.

The competitors are blindfolded, and, having been each provided with a pin and



Advertisement Guessing Competition. The names of the advertisers are cut away, and the pictures must be identified without them



Tailing the Manx Cat. The competitor is blindfolded and has to affix the tail given her to its proper position on the cat on the wall. It is rare that even the winner succeeds exactly

tail, are turned round three times and directed to go forward and attempt to tail the cat, which is apt, when the game is over, to present somewhat the appearance of a catherine wheel with tails completely surrounding it, to say nothing of those which are sure to adorn the neighbouring walls and curtains.

The Whistling Competition is the greatest possible fun, and has the advantage of being no trouble whatever to arrange. All that has to be done is to write upon slips of paper the names of as many well-known tunes as there are pairs of competitors, and, having folded them, to shake them up in a bag.

Where Musicians Score

The competitors are now arranged in couples, a short distance apart, at one end of the room, whilst the judge, holding the bag, is stationed at the other.

As the starting bell rings, the men run to the judge, and each draws a slip of paper and runs back with it to his partner, who, having unfolded it and read the name of the tune written within, must whistle it to her partner to the best of her ability.

Directly he has succeeded in catching what he imagines to be the air, he writes down its name and runs back with it to the judge, who awards the prize to the first competitor who arrives bearing the right title.

Needless to say, it is by no means easy to whistle the "Bluebells of Scotland" when a competitor on one's right is piping "Pop Goes the Weasel," and another on one's left is trilling forth the "Merry Widow" Waltz, and the ludicrous attempts to whistle at all without laughing made by the feminine competitors afford much merriment to the onlookers!

The Candle-lighting Competition is an entertaining one for masculine competitors.

A board must be prepared beforehand bearing thirty small coloured Christmas-tree candles of every hue fastened in an upright position upon it in the following way.

Light each candle, and let a drop of grease fall from it on to the desired spot. Then blow it out, and place it upon the spot of grease, which will hold it in position.

To begin the game, each competitor in turn is handed a small wooden match and a box upon which to strike it, and is directed to light as many candles as he can with the one match, and to note the number lighted before extinguishing them again.

Whichever competitor succeeds in lighting most candles is declared the winner.

A Test of Marksmanship

The hostess should keep some extra candles in reserve, so that, in the event of two competitors each succeeding in lighting thirty candles with a single match, extra candles could be added for the final contest.

The Pin and Target Competition is amusing. A large, painted cardboard target is placed at the farther end of the room—or a flat, white silk pincushion painted to represent a target might be substituted, and might subsequently form the prize—and the competitors are blindfolded one by one and provided with a pin, to be stuck in to the target.

One hand only may be used, and no feeling, to gauge the size and shape of the target, is allowed. Small glass-headed pins of various colours should be provided, and the player who succeeds in scoring a bullseye wins the game.

• *The Blow-and-Fan-the-Egg Contest* makes a most exciting item on an afternoon's programme, and the best way to play it is to provide from four to eight blown eggs, and for a team of two, three, or four girls to compete against a team composed of a similar number of men or boys.



Man blowing an egg over the barrier into the enemy's territory in the Blow-and-Fan-the-Egg Contest, which should be played by a team of men who blow against a team of girls who fan the eggs



Fanning an egg across the barrier. This is the permissible method for girls in the egg contest

Two barriers of wide white tape must be fastened across either end of the room five or six feet away from the walls, thus leaving as wide a space as possible between the two barriers.

The blown eggs are placed just behind the barriers, and, when the starting bell rings, the masculine team, crouching down behind their eggs, proceed to blow them over the barrier and the intervening space across the opposite boundary into their opponents' territory before the feminine team, starting with their eggs just behind their own boundary, have succeeded in fanning them to victory down the course and over their opponents' line.

The team whose entire side gets their eggs across first wins the competition, and wee duplicate prizes should be awarded to each of its members. Some ridiculous penny or twopenny toy introducing an egg will be received with acclamations by the recipients.

A Difficult Task

For the Scent and Smell Competition some twenty different bottles and decanters of every imaginative shape and size will be required, and these must be filled with various liquids with a definite odour of their own—tea, coffee, liquorice-water, port, sherry, ale, peppermint, aniseed-water, camphor, and lemon-juice, for instance—each liquid being put into a most unlikely bottle—weak tea and ale into a couple of decanters, and port and lemon-juice into small medicine bottles.

The bottles must each bear a distinguishing number, and each competitor must be provided with a card numbered to correspond, and furnished with a pencil.

The competitors sniff at the contents of each bottle, and then note down what they believe its contents to be, and the one who makes the largest number of correct guesses wins the game, for which the prize should certainly take the shape of a bottle of scent,

a sweet-scented sachet, or a dried lavender cone.

For the Domestic Shopping Competition the hostess must previously prepare several large boxes or baskets full of odds and ends of every description—silks, satins, ribbons, laces, neck frilling, coloured wools and silks, besides safety-pins, knitting needles, and any other small odds and ends of haberdashery.

Pattern Matching

From each basket a pattern sheet must be prepared, with scraps of satin, coloured wool, darning cotton, lace, etc.—not less than half a dozen items—pinned down it in a row. Each box or basket must bear a number, which is repeated in the envelope containing the matching sheet.

The competitors are directed to sort themselves into pairs, a man and girl in each, and to begin the game the men range themselves behind the baskets placed across one end of the room, whilst the girls, each one armed with a numbered envelope, stand in a row at the other.

As the bell rings, the men dash down the room to receive the envelope from their partners, and each rushes back again to his own basket, and, having torn open the envelope and examined the patterns, proceeds to hunt madly amongst endless cuttings for the special pieces from which his patterns were cut.

The competitors, as a rule, work themselves into a state of frenzy over this herculean task, to the unbounded delight of the feminine onlookers, and many of them will return bearing a most hopeless collection of wrong shades of colour and wrong patterns of lace, to be reprimanded sharply by their indignant partners, while the couple who can show the best matched sheet wins the prize.

For a Silhouette Portrait Cutting Competition it is necessary to provide as many pairs of



A Domestic Shopping Competition. Each man must match every thing on a pattern sheet given him by his girl partner from a basketful of odds and ends of haberdashery

scissors and sheets of black paper as there are to be competitors, and suitable paper, costing a penny or three-halfpence a sheet, can be obtained at any big store.

To begin the game, the guests, having been all provided with scissors and black paper, are sorted into couples—two girls can quite well pair off together if there are more girls than men present.

When the bell rings, each scissor artist, swiftly taking in her neighbour's most striking features, proceeds to cut out his or her silhouette, emphasising the likeness as clearly as may be.

The hostess meanwhile will have pinned up a sheet across one end of the room, and when the five or ten minutes' time allowance has expired, the bell rings for all work to cease, and the designs are collected and fastened up against the sheet.

Voting papers are now passed round, and the portrait which gets the most votes wins the prize.

A Dress Reporter's Competition

This is an amusing and novel contest, which should be carried out thus:

Before the guests arrive, the hostess should place a number of piles of finery of every description in a dressing-room, arranging a special set for each girl present, and placing a distinguishing number against it, before noting down the items of which it consists for future reference.

To begin the competition, the guests are sorted into

couples, each man being given a pencil and reporter's notebook bearing a number on the first page, while each girl receives a similar number painted on cardboard and attached to a ribbon-string by which to hang it round her neck.

The "reporters" are now bidden to sit in a row opposite a line of empty chairs while the girls, who are to represent ladies of fashion, retire to dress up, a strict time limit of not more than ten minutes being enforced.

Each girl now dons the pile of finery which bears her number—a large matinée hat with several feathers and a rose, a white lace veil, long white kid gloves to reach above the elbow, an ostrich feather boa, and a lace fan, perhaps. The piles should each be made as different as possible, and the more ludicrous the contents the greater the

hilarity with which the wearers are greeted on their return, when, having paraded the room to show themselves off after the manner of the mannequins at a fashionable dressmaker's, they occupy the vacant chairs.

When they are seated, the reporters hastily proceed to write an account of their costumes, the more detailed the better, while, in the awarding by the hostess of marks for prizes, half the marks will be given for correctness of description and half for a distinguished journalistic style.

The Result

Voting papers are passed round, and the reports are read out amidst much merriment, and the reporter whose account secures most votes is awarded a prize, which might well take the form of a small doll pincushion dressed in the height of fashion.

Cutting Down Presents Blindfold

In this popular competition a cord is drawn tightly across the room, a foot or two below the ceiling. From this cord hang as many small presents as there are guests.

Mock tangerine oranges or potatoes containing cracker caps are excellent for the purpose, as are new and entertaining penny toys, crackers, wee baskets of chocolates, small bunches of hothouse grapes, a few of the little artificial nose-gays which are nowadays so popular, wee bundles of cigarettes tied together with a tiny bow. Any variety of amusing or useful trifles may

be included, each suspended by narrow ribbon from the cord so as to hang within about four, five, or six feet from the ground, and form a bobbing, tantalising row for the competitors.

To begin the game, the players are marshalled behind a wide white tape, tied between two chairs, placed several yards apart at the opposite end of the room. The players are now blindfolded one at a time, and turned round three times. They are then handed a pair of blunt-ended scissors, with directions to go forward and cut down a gift.

No feeling is allowed, and the left hand must be held behind the back.

The master of the ceremonies is, as a rule, very helpful, and stands with outstretched hands, prepared to catch the chosen treasure as the string is cut and before it can fall to the ground.



Silhouette Portrait Cutting Competition. Voting for the best likeness. A time allowance is essential to this competition

NOVEL MATCHBOX HOLDERS

By A. M. NADIN

Suggestions for Decorating the Ever-necessary Matchbox Holders—Materials Required—Football Scenes—A Runaway Match—Striking Scenes

A MATCHBOX that is always ready to hand is a great convenience in any room, and as those that have no fixed place of

cardboard, scraps of white and coloured paper, a penknife, and a wooden board on which to cut the matches. Oil or water-colour paints are used for finishing touches, and for lettering.

On no account should any but safety matches be used in making up the designs.

"A Runaway Match"

The design illustrated in "A Runaway Match" has for foundation a brown cardboard photographic mount, on which a little gentleman, formed entirely of wooden matches, is seen eloping by moonlight with a fascinating wax vesta clad in a black velvet hobble skirt and a picture hat of red cloth with fashionable quills secured by a green ornament.

In one hand she carries a green bag, the other is clasped in that of her lover. The white house they have left stands in the background on a square of sandpaper; it has a red



This amusing device can be fashioned quickly and easily from a photographic mount, some matches, paper, and a few pieces of material

abode are apt to stray into other apartments, and frequently fail to put in an appearance in moments of direst need, the use of hanging matchbox holders, securely fastened to the wall, is to be advocated, and as they should occupy prominent positions, the subject of the suitable decoration of these is well worthy of consideration.

Many appropriate devices can be readily carried out at home, by those artistically inclined, from wooden safety matches ingeniously grouped and mounted upon plain foundations.

The materials required consist of boxes of safety matches, metal receptacles for the same (these are supplied with packets of a dozen matchboxes, or can be procured separately at many stationers), gum,



A spirited game of football, a quaint design for a matchbox holder

roof and green door and window blinds. All these accessories are cut out of paper and gummed in place. The words "A Run-away Match" are in red, outlined with black, and a brass matchbox holder is secured in one corner. Green ribbons are passed through holes punched through the top of the mount.

A Spirited Game

A spirited game of football, carried out in wooden matches cut in lengths and gummed together in striking attitudes, is also illustrated. The men of one side have red heads, hands, and feet, while those of the other side are blue. These are first painted thickly in white paint and subsequently coloured. The goal is formed of matches, and the pavilion of red and white paper. The football is merely a wooden bead cut in half. Green art linen, mounted on cardboard (in the manner described on page 3589, Vol. 5), makes a very efficient field. A metal matchholder, painted red and green, occupies the right-hand corner, and red ribbons suspend the whole.

"The Match of the Season"

Another design illustrated depicts a scene in which a footballer, made of safety matches and dressed in an appropriate costume of red and white paper, is actively engaged in the pursuit of the game. The goal-posts are also made of matches, cut to the required size and gummed in place upon a background of dark blue cardboard. A neat little red and white pavilion with sandpaper roof, stands on a plateau of sandpaper in the distance. The metal matchbox holder itself is enamelled red, a colour which is repeated in the ribbon bow at the top.

A Handy Invention

Capital matchbox holders, made in white wood, and stained oak or dark green, are obtainable. They are contrived to hold several boxes, one being always visible for use. As soon as one is removed, another slips down into its place.

These neat cases may be successfully ornamented with match designs, in the manner described.

The Chinese Procession

Rather more ambitious, though really not difficult to carry out, is a little procession of three merry Chinese boys, dressed in scraps of gay Oriental brocade, each carrying a safety match in his hand from which is suspended a tiny coloured paper lantern. Walnut-shells cut in half, with painted features, make most realistic heads for these miniature figures, and are a pleasant change from matches only. Long black silk queues

add much to their appearance. These are gummed behind the walnut-shells. Comical, high-soled shoes of black velvet must not be forgotten.

The matchbox itself should be decorated with Chinese motifs, such as tiny fans, cranes, or dragons; and if lettering is introduced it should be in character.

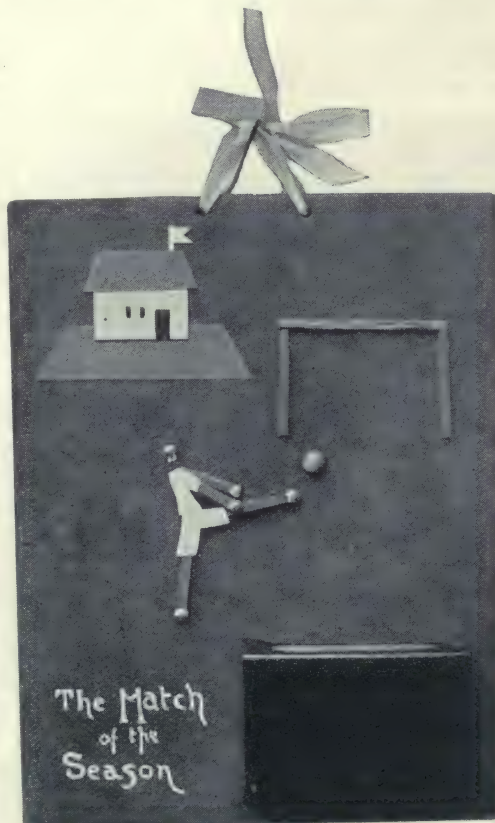
To carry out the idea completely the background should be black, and the hanger composed of narrow silk cord of a bright colour, finished off with slender beaded tassels.

A Scene in Far Japan

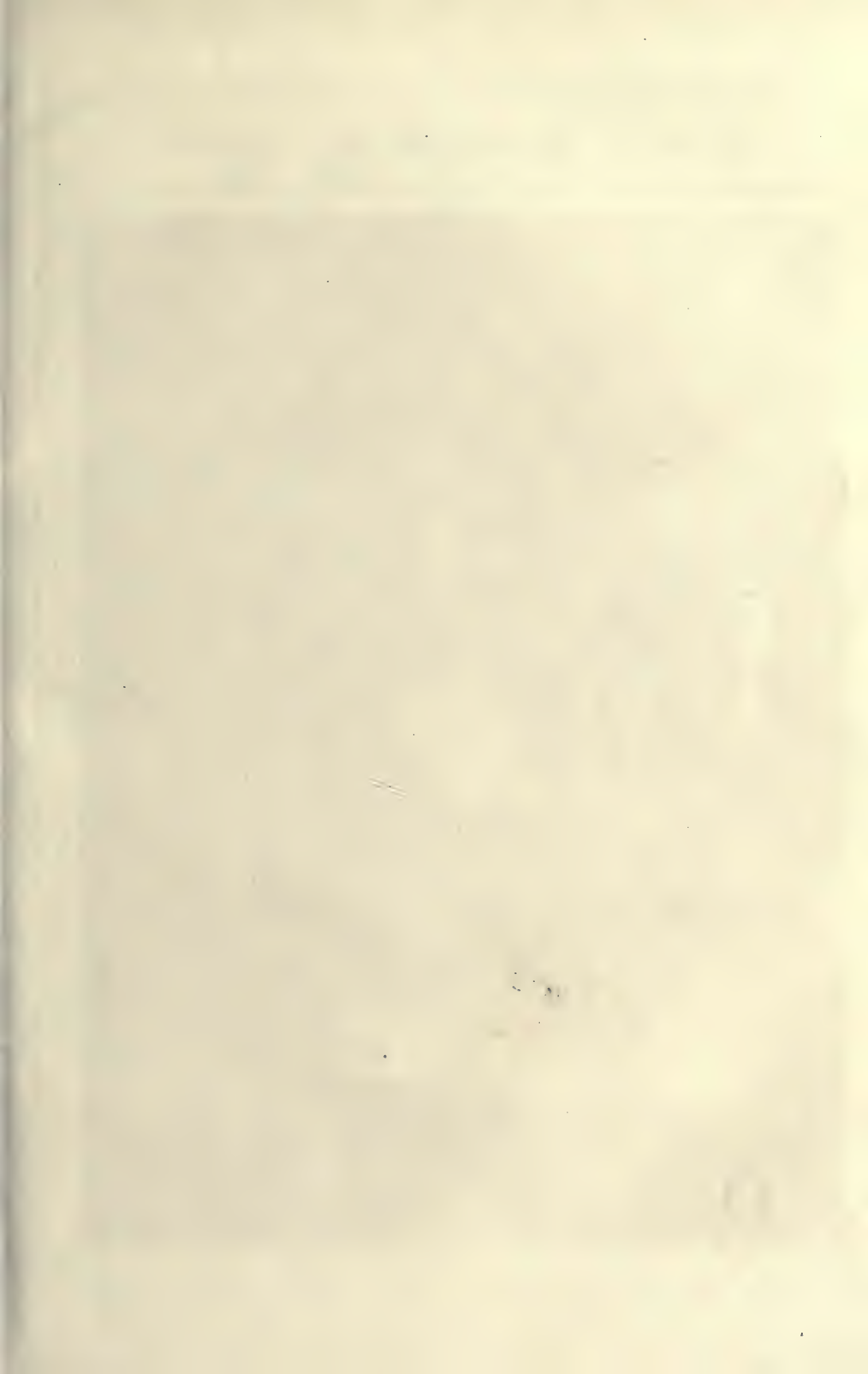
An old Japanese man, crossing a rustic bridge made of matches, and carrying on his head a small, neatly bound sheaf of the same, is another suggestion that may be exploited with advantage. If the designer can add in the background a sketchy view of the graceful

Mount Fujiyama—a dominating presence in very many Japanese landscapes—the effect of the work will be considerably heightened. Or the mountain itself might with advantage be entirely composed of sandpaper, as it is always well to introduce a little of this useful accessory into the scheme if possible.

Such subjects as acrobatic displays, or a band of strikers, bearing banners, readily suggest themselves, and it is very certain that anyone who cares to try the work will soon find herself evolving all manner of amusing tableaux with the simple materials at hand.



Another ingenious idea for a matchbox holder. Care should be taken to use only safety matches



BEAUTIFUL WOMEN OF ALL NATIONS



AN AUSTRIAN BEAUTY

Photo, d'Ora, Vienna.



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

TASTEFUL FURNISHING

Problem for Artistic House Decorators—The Character of the Landing—Appropriate Decoration for the Landing of a Small House—of a Large House—When Restraint Must be Practised—The Beauties of White Paint—Suggestions for a Landing—The Staircase Window and its Glazing—Some Alternative Treatments of Such Windows

WHEN dealing with so nondescript a place as the landing on the first floor, it is essential to keep a very firm hand not only on the decorator, but also upon ourselves, for we are not discussing this matter from the point of view of the woman who is planning a house, but from that of the woman who must make the best she can of the upstairs landing which she already possesses.

Unless we practise this restraint, the upstairs landing is apt to suffer from the decoration of the hall. This, if continued upstairs, becomes too elaborate for the landing, and if cut off abruptly, makes the next storey bare and under decorated.

Another pitfall for the woman who has no definite ideas for the landing is that, owing to its nondescript character, such a place is liable to be left with bare walls and a table or a couple of chairs, placed where no one wants to sit. Such often forms the sole furniture of this part of the house, because one must put something, and the table and chairs seem to belong to no particular room.

The character of a landing should be that of an open and airy space, a passage room, where one can move quickly to and fro. It should be so pleasingly decorated, however, that we may be tempted to linger because of its agreeable light and airiness. The

landing should never be considered as a room. For this reason chairs are quite unsuitable in an upper landing unless there is someone of such delicate health living in the house that a chair is essential for rest before mounting the second flight of stairs.

Wall Decoration

The wall decoration of the upper landing of a small house should be the same as that of the hall, for it is better to have no violent break in colour when only a few steps lead from one part of the house to the other. In such a house, too, the simple self coloured, or canvas-covered walls of the hall will be equally suitable for the landing. In a house where the hall is large, or where it is used as a sitting-room, if the decoration is in elaborate panels or in leather paper, the landing must on no account be in the same style. The hall decoration should end at the beginning of the stairway, where an arch or pendent drapery will soften the break in continuity of decoration.

Unless the landing is very large, the stairway decoration should always be identical with it.

As regards a room, the matter is different ; the effect of entering a differently ornamented space is pleasing, but the stairway and the landing naturally lead on to one

another. The desire for as much light as possible naturally indicates that the colouring, if any, should be very pale. White or cream painting for all woodwork, including the sides of the stairs and the wainscoting, is most desirable, whether the house be in the country or in town. The extra cleaning involved is well repaid for the extra cheeriness and light effect. The balustrade, however, should not be white, this constantly fingered woodwork being usually of polished wood.

The walls should also be light, the sunniest tint of yellow being advisable in any dark stairway or landing. Plain papers, or those with invisible stripes, are so popular that we need hardly suggest the agreeable effect that such a scheme gives.

It should be remembered that all mural decoration should be in monochrome, so

that the objects in the house stand out with telling effect. Especially is this the case with landing or passage-way decoration, when nothing arresting to the attention is required.

It is not advisable to have either a dado or frieze in staircase or landing. The lines of a dado running slantwise up the stairs are by no means pleasant; the same remark applies to the frieze border.

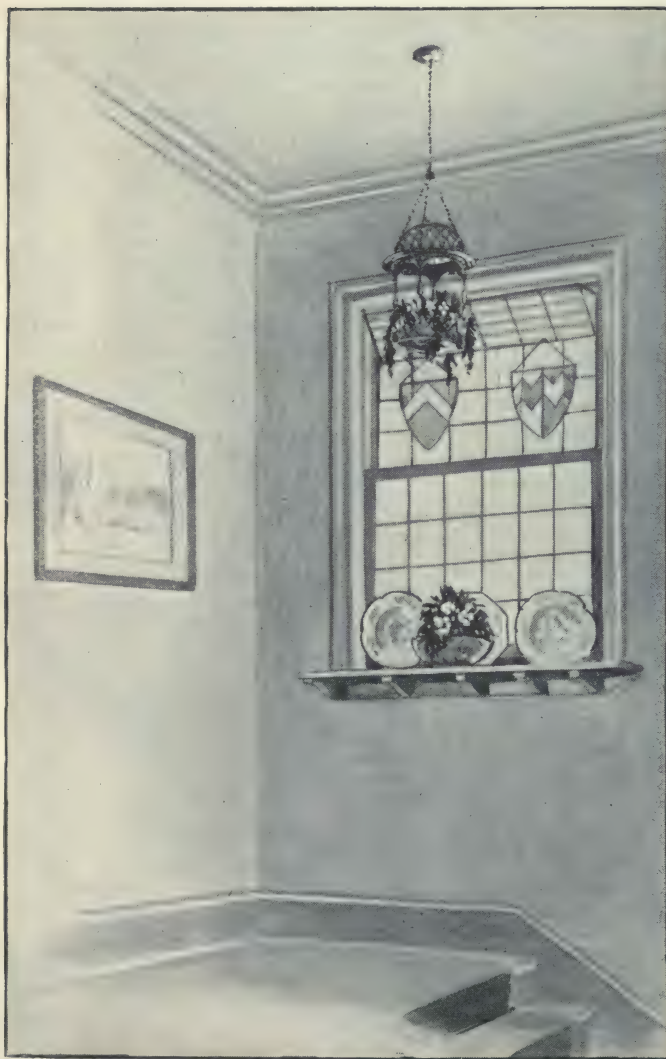
In our sketch an ordinary landing hall way to the drawing-room is shown. Here, sometimes, a bedroom door is placed at the end, sometimes a window. The suggestions in this illustration could be equally well adapted to the larger landing one usually finds in a country house, where the window, placed at the side, is most useful for lighting the staircase, and where there may be room for the old oak dresser or dower chest, which is placed against the wall opposite.

It will be noticed that the curtains do not obscure the light in this space; the thinnest of net or muslin brise-bise are hung against the window, and thick Oriental or serge curtains should be dispensed with altogether. Thus an abundance of light, so necessary on a staircase, will be secured.

The feature of the drawing on the next page is the suggestion that the hard line above the staircase should be beautified with a double arch. This can be done easily by any carpenter, for only a thin piece of board, cut to the required shape, is needed. If desired, a small wooden pillar may be added in the centre, which would rest on the extreme edge of the balustrade. If it is possible to find an old Chippendale bedpost, such a pillar will be a really artistic feature.

This arch should be painted in the same colour as the rest of the woodwork. If a carved Chippendale pillar is used, it should not, of course, be painted, but merely polished.

One of the brass Dutch lamps, which can be found at any curio shop, would be a good addition when fitted with an electric bulb. In this position it would light that always dangerous place, the last or first step of the staircase.



A suggestion for the artistic treatment of a staircase window. The plain glass ensures adequate light during the day, as does the Moorish lamp by night. A few plates firmly secured to the shelf lend a touch of colour and brightness

The Staircase Window

Perched high upon some staircases there is a window which, though necessary for lighting purposes, gives the householder anxiety as to how to make the best of it.

Not infrequently the early or mid-Victorian builder has greatly enhanced the ugliness of the window by placing dreadful panes of bright yellow, blue, or magenta glass at the outer edges. Even more terrible are the pains inflicted by them on the artistic beholder. It is essential that such atrocities be removed immediately, together with the ground glass which often fills up the rest of the window.

The pleasantest filling for the staircase window is either plain glass in small leaded panes, or the ordinary white bottle glass, with small round sections. Our illustration shows how the two can be combined, the smaller panes making a kind of top border. These panes should be made to open, as in our sketch, for the thorough ventilation of the staircase and landings in a house is a most important detail. As the height and situation of this window precludes any idea of opening it, the ventilators can be manipulated by cords from below.

It is suggested in our sketch that small shields of coloured glass of an artistic design should hang below. These shields or medallions are extremely pretty, hanging against the light, and give the effect of real stained glass windows, without a great deal of expense.

Finishing Touches

A Moorish lamp is hung from a handsome chain, and either an electric light or a trailing plant can be placed in the shelf-like space beneath. But if the window is too high, watering the plant may be difficult.

Some fine Delft plates stand on the window-sill. These should be secured in their places by means of a couple of nails or screws in the wooden shelf to prevent their slipping. There is so much vibration in these days of heavy motor-lorry traffic and underground railways that such precautions are necessary, especially as the modern house is not built with too much stability. A bowl of spring flowers or a



If the expense of re-glazing an ugly window is not desirable, a short curtain of thin muslin should cover the window completely. A double arch gives a distinctive note to the general effect

palm are the finishing touches to the decoration of this simple yet artistic staircase window.

For those who cannot incur the expense of leaded glass in small panes, we advise the taking out of the ugly coloured panes, and replacing them with plain sheet glass. The window should then be covered with a short curtain of Swiss net, with large squares woven upon it. This gives an excellent effect, as seen in the picture, and is not expensive.

When there is an ugly or depressingly dull outlook, as so often is the case in a town house, the blocking out of an opposite roof or wall is very important. Nothing achieves this better than curtains of an all-over pattern reaching to the sill. This simple drapery is so close that the view of an undesirable neighbour or ugly view is excluded without too much interference with the light.



Beautifying an ordinary landing and staircase. If curtains are considered desirable, they should be arranged with care and taste

If great cosiness is desired, the staircase window should be fitted with dark velvet or damask curtains as well as muslin ones. These must, if used at all, be of sufficient width to draw right across.

Dark curtains are never necessary on a staircase or anywhere else unless their use is for excluding draughts or making the house look more comfortable.

On no account have them of such length that they touch the floor, for the staircase is inevitably a dusty place if there is much going to and fro, and the dirt collects on the floor ready for easy removal by the housemaid. Her work must on no account be hampered.

With all these window decorations, do not forget that the primary use for a staircase window is to let in light and air, in order that the house may be aired and sweetened. Nothing must be arranged over or near the window to impede its frequent opening.

HOUSE CLEANING

The Importance of House Cleaning—Methods in General Use—Why Spring Cleaning is Necessary—Substances Used in Cleaning—Soap—The Best Kinds of Soap—Other Detergents and their Uses—Bleaching Substances

WHETHER it be regarded as an aid to sanitation, or as a concession to our comfort, house-cleaning is a subject of the greatest interest and significance to the housewife.

A review, therefore, of the best methods by which its processes are accomplished will be of both interest and practical value.

Cleaning Methods

The adequate removal of dust and dirt calls for knowledge of a special kind. The cleaning method must be adapted to the place and object to be cleaned. Imperfect methods may not only fail to remove the dirt, but they may result in injury to the things cleaned.

Cleaning may be a mechanical or a chemical process, a dry or a wet one. The expert in such matters will know exactly which method to apply. A study of the various modes of cleaning available, and their suitability in various circumstances, is time well spent, and will repay the student. The subject, therefore, will be treated fully from every standpoint of interest and service to the housewife.

Effective cleaning should be a continuous process, a process conducted at short intervals, and so thorough in its preparations that as little as possible is left over

to accumulate for the annual spring cleaning. This latter, in certain circumstances, however, is imperative, as, for instance, after workmen have been in to renew the decorations. This work is more generally and most conveniently done in the early part of the year, when fires are being discontinued and fogs have ceased to invade the home. Even when skilfully and carefully done, it results in the importation of much dust and dirt into the rooms, and this has to be removed.

The exit of these useful and necessary men may be taken as the signal for a general cleaning and sweetening of the rooms, and, be it added, for a general overhaul of our belongings.

At such times it may be considered whether certain pieces of upholstery should not be re-covered, and others discarded for new. The backs and lower concealed parts of heavy pieces of furniture may be examined and cleaned. Pictures may be taken from their frames and treated to a cleaning process. Carpets and curtains will be sent to the cleaners, and the sweep will be requisitioned to clean the chimneys of the winter's accumulation of soot.

Spring cleaning, however, can never be an efficient substitute for constant periodical

cleansing, for its results cannot possibly persist for more than a limited time.

The Chemistry of Cleaning

Soap is a combination of fats with alkalies, the latter being either soda or potash. The fat reduces the strength of the alkali, whilst the alkali renders the fat soluble in water. All new soaps contain a quantity of water, and in cheap soaps this quantity is very large.

The salts of lime contained in ordinary spring or tap water, which give it that quality of "hardness," combine with soap to form insoluble matter, which is useless in the cleansing process, and represents so much waste. Hence the economy of using rain-water, which contains no such salts.

Boiling is the only practicable method of rendering hard water useful for detergent purposes. Boiling, however, only eliminates a part of the lime, and therefore boiled water is less economical than naturally soft water.

The great value of soap is its power of combining with grease, and rendering the latter soluble. But soap has also a mechanical action on ordinary dirt; it gathers it up, thus facilitating its removal.

The best quality soaps are the cheapest, because the buyer does not pay for so much water and useless chemicals.

Among other chemical cleaning substances may be mentioned soda, potash, and borax. These all act by reason of their alkaline nature, and are more powerful as solvents of greasy matter than the soaps, though they are less desirable, because of their caustic action on the hands. Their complete solubility in hard water, however, is an

advantage. The many "soap powders" and "dry soaps" advertised are mostly forms of borax, or borax in combination with soda.

Potash is the most powerful of these alkalies, and is unsuitable for household use, except in special circumstances, when precautions must be taken to avoid injury to the hands. In combination with fish oil, it forms the well-known soft-soap.

There are other chemical cleaning processes in which such solvents as benzoline, turpentine, and other liquids are employed. These are specially applicable to fabrics, and will be further noticed in due course.

The acids, more particularly sulphuric and hydrochloric acids in dilute form, are useful in removing stains and deposits which will not yield to the alkaline detergents, and act either by dissolving such deposits, or by slightly dissolving the surface to which they are attached, and thereby loosening them. The cleaning of marble, for instance, is conducted by the careful use of a dilute acid. Great care must be exercised in the use of acids. They must be kept in poison bottles, plainly labelled.

Lastly, there are the bleaching substances, which are used to remove stains. Chloride of lime and oxalic acid (salts of lemon) are those most commonly employed. Their action is purely chemical, and they are adapted solely for restoring the whiteness of chemically discoloured substances, and are not suitable for the removal of attached dirt.

The great value of oxalic acid is that it discharges the well-known "ironmould" stains, produced by ink or contact with rusting iron.

To be continued.

HOME-MADE CANDLE-SHADES

An Easily Made Shade for Candles—Choice of Materials and Colours—The Combination of Colours—Lantern and Lamp Shades

It is not always the most costly things that lend an artistic effect to the house, and those whose means are limited may welcome the idea of the artistic and inexpensive candle-shades here illustrated.

Anyone with a little knowledge of drawing will find endless possibilities in design and decorative work, while those who do not feel competent to produce an original design should adopt the use of transfers, which can be bought at any fancy-work shop for a few pence.

First obtain some thin sheets of carton paper in a pale grey or fawn colour. These may be bought from any art dealer, or in the stationery department of the big shops. Some pieces of thin pongee or glacé silk will be needed, a bottle of glue, and a camel-hair brush.

With a pair of compasses mark out a circle forty inches in circumference on the carton paper. Mark the half circle at each side, and cut the circle exactly in halves. This will give two semicircles, which will form the pair of candle-shades.

Having obtained the semicircles in the rough, proceed to trim the edges of the



When this design has been traced on to a piece of cardboard, it can be cut out with sharp scissors and used as a stencil plate

carton paper. This is best done by means of a very cheap penknife on a drawing board. Fix the cardboard to the drawing board very firmly by means of drawing pins, and, taking a firm hold of the knife, cut the card all round the pencil line, lifting the hands as little as possible to ensure a clean cut. Remove the pins, and set the semicircles aside while the design is prepared.

It is best to start with some quite simple design, such as a shamrock leaf or a small conventional pattern. Take a piece of thin box cardboard and very carefully draw the selected design on this. Then carefully cut the design out to use it as a stencil plate. The design given on this page can be traced on to a sheet of tracing paper and transferred to the small piece of cardboard by means of carbon paper. A pair of manicure scissors will be found the best with which to cut the more delicate parts of the design.

When it is cut out, and the edges neatly and smartly trimmed, lay the design on the semicircle for the shade, marking with a pencil the position in which it should be placed.

Care must be taken to see that an equal distance is arranged for between each design. Lastly, cut out the design in the places indicated, and make each outline as bold and characteristic as possible.

Cut some small pieces of silk of any colour which will suit the design you have selected, and, after having glued well the back of the shade, stretch each piece of silk over the cut out design, and with quite a clean and soft cloth go over the whole surface, pressing the design to the silk and the edges of the silk to the



The candle-shade when finished. A very pretty effect is obtained when the candle is alight

candle-shade until there is no danger of sagging.

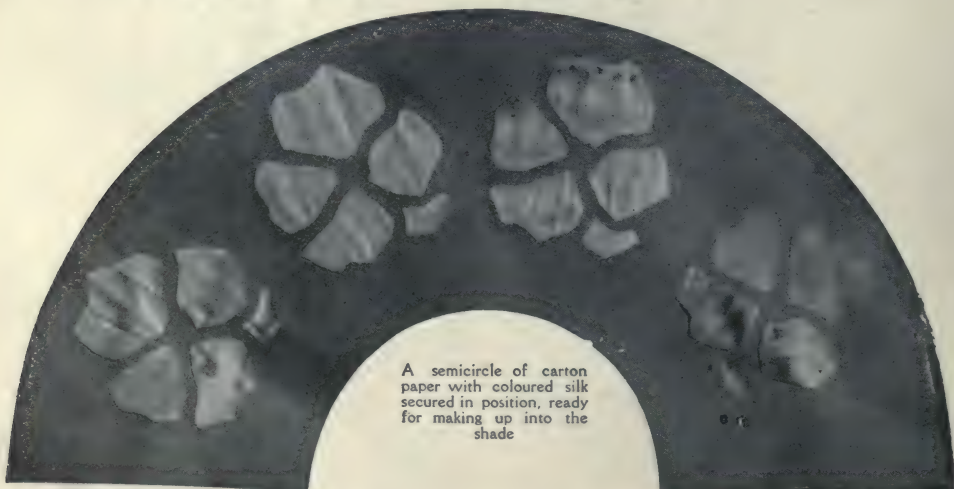
The shades must then be placed under a heavy book to make them perfectly flat. The shade may then be lined with the thinnest white kitchen paper, and joined neatly by means of glue. After joining, it will be found a good plan to place it over

a candle-shade already made to ensure its drying a good shape.

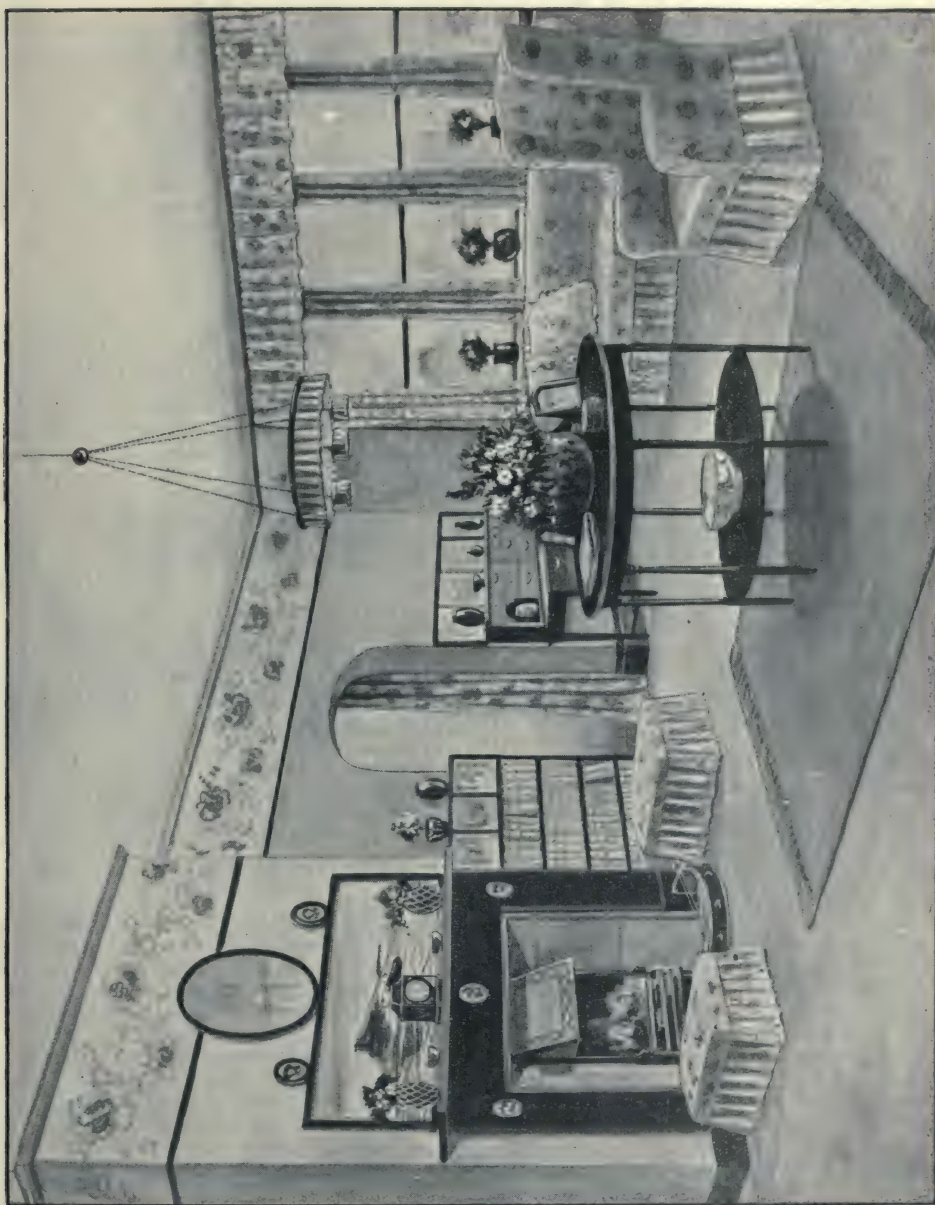
As a means of raising money for charitable enterprises the sale of these little shades will be most successful. They invariably attract the attention of buyers, and their novelty assures a great demand for them. They offer a good opportunity for the exercise of artistic talent, not only in design, but in the variety of the colour schemes. Exquisite combinations of white and green, of yellow and brown, mauve and purple, grey and orange, can be worked out by the clever girl who can make deft use of her fingers.

Those who desire to carry out a more elaborate scheme will find that a study of leaded-glass shades and stained-glass windows will help them greatly, and will result in beautiful productions, in which the colour schemes may be quite as lovely as any carried out in stained glass.

Lamp shades and screens can be fashioned successfully in this work, and lanterns offer scope for novel designs in which large flowers or quaint figures should be chosen. These lanterns may be used in halls and on porches. In rooms where a Japanese scheme of decoration prevails lanterns set on pedestals or hung from the ceilings give a finishing touch that is charming, but, in this case, only designs of strictly Japanese style should be used.



A semicircle of carton paper with coloured silk secured in position, ready for making up into the shade



A chintz drawing-room is one of the most charming and restful of rooms. The walls should be hung with self-coloured paper, the frieze finished with a black beading, and the mantelpiece painted black to introduce the note of black which is a distinctive asset in the scheme. All woodwork should be black and all furniture covered in rose-covered chintz. The floor is laid with Indian matting on which are rose-coloured rugs.

THE CHINTZ DRAWING-ROOM

TASTEFUL FURNISHING AT SMALL COST

The Drawing-room to be Avoided—The Beauty of a Chintz Scheme—How to Carry it out Successfully

ONE of the greatest delights of a drawing-room should be its cosiness and its homeliness.

There is nothing more unsatisfactory than a room which is held in solemn reverence by every member of the family, from the head of the house downwards. There is an air of despondency and reserve which always seems to be associated with these drawing-rooms that are seldom used. Their days of occupation must be regarded as terrible ones by the younger members of the family. How much it would add to the happiness of everybody concerned if the drawing-room were a *living-room*—a room with comfortable chairs and a few readable books; a room breathing of refinement and repose, where guests would always be welcome, and where one felt truly "at home." A sort of glorified collection of prim chairs and innumerable tables does not make a comfortable place to take tea and rest the brain after a hard day's work. But a room breathing of sweetness and repose is one that should be jealously guarded in the home.

Beauty at Small Cost

First of all, it is a great mistake to suppose that it is always the best that costs the most. Many charming decorative results may be obtained in these days at comparatively small cost. So often delightful cosy chairs and sofas may be picked up at sales. The great point in furnishing a drawing-room is not to be in too great a hurry if resources are limited. Choose opportunities for laying out your money to the best advantage.

Now, it is a very great feature in the successful furnishing of a room to *know* and *see* in your mind's eye exactly what scheme of colouring and furniture you want. It is never wise to buy a table here or a table there at random. This sort of reckless buying brings a collection together which fails to express uniformity in any degree whatever. Of course, suites of furniture are fatal from an artistic point of view, and so are various articles of furniture which are not harmonious as a whole. Therefore, decide what kind of drawing-room you want—form a picture of it, as it were, to yourself, and then hunt about for each individual article to build up this room which you desire.

There is no room more delightful than a chintz drawing-room—it is always fresh and fragrant. It makes one think of sweet lavender and old bowls and the secret of pot-pourri. Chintz-covered furniture is likewise new each time it has paid a visit to the cleaners, for, of course, you will have the chairs covered by artistic loose chintz covers.

Before going into further details, let us try to picture the chintz drawing-room as

a whole. We will commence with the chintz itself. It will have a white ground, and over its glazed surface soft pink roses will trail carelessly—such chintz cleans perfectly, and looks delightful.

We must now think of the walls of the room. A wide frieze will run along the top, and this will be finished off with a dull black wooden beading—a frieze of the rose chintz would be perfect. Should this prove too expensive, try to get a good paper frieze, as near to the design of the chintz as possible. This should not be difficult, as the frieze designs are so innumerable and beautiful.

The walls should be papered in a self-coloured paper—for instance, a soft shade of mauve. There is no more exquisite combination of colouring than that of soft rose and mauve. White walls are very popular, and deservedly so, but the mauve wall-paper will, if chosen with care, give a distinct touch of originality to your room. From this room ordinary pictures should be banished, except over the mantelpiece. A black note is a distinct asset to the chintz drawing-room, and so the woodwork could be the means of introducing this quaint finish. Very often the drawing-room mantelpiece is far from being artistic. The top and sides of the mantelpiece—those portions over and each side of the grate—could be covered with wood or thick imitation leather paper, and painted black. Miniatures look delightful hung upon the sombre wood. A long seascape, framed in black wood to form a panel over the mantelpiece, is a delightful addition, and over this there is nothing more effective than an oval mirror framed in black, with a pair of miniatures each side.

A Note of Black

Round the walls of the room it is most effective to have a narrow shelf and two laths of wood divided into squares for the reception of photographs or small, old prints. Under this frame and beading, near to the fireplace, several shelves could be fixed for books. All this woodwork should be stained black; it will be a pleasing foil to the gay chintz. The door of the room could be taken down, and an archway formed. If this is done, chintz curtains take the place of the door with great effect. If the door is used, it must also be black, and chintz panels would look delightful fixed carefully behind the beading, or an artistic member of the family could copy the rose design of the chintz in oil-paints direct upon the wooden panels of the door.

We now come to the actual furnishing of the room. A Chesterfield sofa, several lounge chairs according to the size of the room, one or two Chippendale chairs—if

they could be found where their beauty and value was not appreciated. These are additions which require time, but it is as well to consider them. A round table, an unostentatious writing-table, and a light folding table or a table with a Benares tray is ideal for tea. But try and get black wood for the table and writing-table. Ingle-seats look very well each side of the fireplace; they can be made so as to be removable.

These inge-seats can be made very cheaply by getting a carpenter to fix a flat deal seat—if possible, supported from the wall, and resting upon about three legs. A loose, flat cushion-seat and frill of the chintz completes these seats. They would cost about twenty-five shillings each, and they would be very nice and useful.

A Cosy Corner

If inge-seats are not liked, a cosy corner could be arranged in one corner of the room—rather a low, comfortable one for choice, with very little woodwork showing, and made with a loose cushion-seat and frill. The covering would also be of the rose chintz. Such a cosy corner would cost about £8 8s., which might be prohibitive, unless the chairs and sofas were bought at a sale. Either the inge-seats or cosy corner would make a pretty and novel addition to the room. The floor of the chintz drawing-room would look well covered with Indian matting upon which plain rose-coloured rugs are carelessly arranged. The floor stained black, with rose rugs, would also be most effective.

The casement curtains of rose chintz must be lined with rose-coloured sateen of thin rose casement cloth. They should be finished off with a wide frill at the top. A delicate shade for an artistic hanging electric lamp could be made by a wide white Japanese silk frill. Small pink chintz roses cut out from the chintz are appliquéd in pink filloselle on to the silk frill. Old brass or copper ornaments are perfect for such a room. These old ornaments are not expensive when picked up with care, and they add greatly to the beauty of the room.

How to Place Curios

Many people find the collecting of these quaint brass or copper nick-nacks a delightful hobby. But the collector must always be on the look-out for spurious imitations. In one beautiful chintz drawing-room a cosy corner was arranged with an imposing white enamelled woodwork. It looked like part of an Eastern temple in miniature. An exquisite old brass Buddha was enshrined on a ledge with a canopy of white wood. The seat of the cosy corner was upholstered in a beautiful old chintz, on which there was a design of moss roses, with vivid trails of turquoise-blue ribbon.

Some women have a fancy for the quaint brass from Benares. The old brass is very much more beautiful than the modern Benares ware now upon the market. The engraving is more delicate and altogether

more attractive. If one has a quantity of these old brass curios, there is no more effective way of showing them off than by arranging them on shelves. Three shelves—of course, stained black—should be arranged around the room. Small brass articles should be placed on the top shelf. The larger sizes look well on the ledge below, and last of all come the still larger treasures.

The Beauty of Blue China

Failing brass or copper ornaments, blue china is always in good taste, and even in these days of curio hunting—which, it must be admitted, has somewhat spoilt the chances for "bargains"—blue china, old and of the softest tones, is still to be found in out-of-the-way shops and cottages. It is best to pick up a piece of china here and another piece there, even if the room looks a trifle bare, than to crowd it with rubbish. One good ornament is far better than a showy display, which must only vulgarise our pretty chintz drawing-room. Old blue plates are decorative for the walls of a room. If blue china is chosen for the ornaments instead of the copper or brass, festoons of blue plates would look delightful over the fireplace instead of the seascape framed in black wood.

A few gay rose silk-covered cushions for the sofa and the lounge chairs will add the last touch of daintiness to a charming room.

As to the cost of furnishing such a room, much, of course, must depend upon where and how the things are bought. Lounge chairs can be purchased second-hand for from nineteen shillings upwards. Loose covers are seldom successful if made at home—they should be well cut, to fit perfectly. Four pounds must be laid aside for the chintz; five pounds would be even better. It may work out a little cheaper to get a working upholsteress into the house, and arrange to pay her so much for the making of the casement curtains and loose covers. Roughly, the cost of furnishing the room should work out as follows:

	£	s.	d.
Looking-glass over picture ..	15	0	
Seascape or print in black frame	2	2	0
Odd woodwork	1	10	0
Ingle-seats (two)	2	10	0
Three lounge chairs at £1 10s.	4	10	0
Table	1	5	0
Three rugs at £1	3	0	0
Chintz	5	0	0
Woman's time for making covers, curtains, etc. ..	1	10	0
Old brass (about £3) ..	3	0	0
Benares tray and stand ..	19	0	
Chesterfield sofa	5	5	0
Frill for electric-light fittings	2	0	
Fire-irons	8	6	
Copper and iron fender ..	1	3	6
Writing-table	2	2	0
Coal vase	11	6	
	£35	13	6

FAMOUS LOVE SCENES IN PICTURES



From the painting by E. Blair Leighton

A QUESTION

By permission of the Berlin Photographic Co



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPEDIA, therefore, will include, among many other subjects—

Famous Stories
Historical Love Letters of Famous People
Love Scenes from Fiction

Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes

Proposals of Yesterday and To-day
Eloquements in Olden Days, etc., etc.

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 33. MADAME ROLAND, THE BEAUTIFUL QUEEN OF THE GIRONDE

By J. A. BRENDON

IN the middle of the eighteenth century, among the many jewellers' shops overlooking the Quai de l'Horloge, stood one which bore the name of Pierre Gatien Phlipon.

Not that there was anything remarkable about the establishment; there was not, nor about the proprietor. The latter, in fact, happened merely to be a very dull Frenchman with extravagant habits and rather vicious tastes.

But he was blessed—and this is often the case with well-to-do men in lands where marriages are arranged—with a wife who was very much too good for him, a really charming woman, and a daughter, the idol of all whose eyes beheld her.

Now Jeanne-Marie Phlipon—Manon, her friends called her—was really very lovely. It would have been hard, indeed, to find in all Paris a girl more fascinating. Nor did her charm depend solely on her beauty. Manon was no mere butterfly, but a girl possessed of a thousand graceful accomplishments, artistic, musical, well-read, a brilliant talker, and—this surely was her crowning virtue—supremely feminine.

The young men of the neighbourhood adored and worshipped her. Of course they did. But not one of them understood her, for below all the wayward charm of her fascinating girlhood lay the mind of a great man and the heart of a great woman. In their eyes, therefore, she seemed like some goddess—and as incomprehensible. But still her personality—and the heritage which, so

they thought, was hers—attracted them magnetically. They could not resist it. And they buzzed round her like bees round a newly opened flower.

But Manon would have nothing to do with them. She sent them all peremptorily about their business, even the family butcher, who hoped to win favour by sending her the choicest cuts of steak, even the elderly widower, who prepared himself for courtship by having an ugly disfigurement removed from his left cheek.

And, needless to say, this high-handedness enraged her father greatly. He wanted to see his daughter married, and among her innumerable suitors could be found several admirable *partis*. But with Manon worldly considerations counted for nothing. She had her own ideal. "From the age of fourteen," she wrote, "I had dreamed of a polished man of the world; from sixteen to eighteen of a wit; from eighteen my ideal has been a philosopher."

And then, in 1772, when she had barely passed her eighteenth birthday, she met, so she thought, a man in whom were realised all her hopes, her perfect philosopher. His name was La Blancherie.

"He is not a Rousseau, doubtless," she told her friend Sophie Cannet, "but he is never tiresome. . . . I dare not judge the young man because we are too much alike, but I can say of him what I said to Greuze of his picture, 'If I did not love virtue, he would give me a taste for it.'"

And so, for a while, the sweet flame of romance burned brightly, fanned by M. Philipon's relentless opposition. He hated La Blancherie. And not without reason. He thought the man a fortune-hunter. So he was. But he was also more than this, much more, and much worse.

But a sentimental young woman very, very rarely sees her lover as he really is. In this case, Manon certainly did not. But fortunately she discovered her mistake before she had made it irrevocable. M. la Blancherie then made a hurried exit from her life.

And a great joy filled the hearts of the other suitors. Hope re-inspired them. Again they clamoured around their Penelope, clamoured insistently. But not yet would she listen to them. In spite of all, she remained still true to her ideal, and waited patiently for the coming of her own Ulysses.

And before long he came—the man whose name she was destined ultimately to bear and to immortalise.

Now, M. Roland de la Platière, Inspector General of Commerce in Picardy, was much more than a mere Government official. In fact, he took a real interest in his work, and, it is said, knew more about the social and economic conditions of the working classes in France than any man alive. And then, again, he was essentially an interesting man. He was well-read, came of a good family, had travelled much, was closely in touch with scientific and artistic circles. In short, clearly he had a future in front of him, and already had gained a reputation both as an eccentric and as a *savant*.

Now, it was through the medium of her friend, Sophie Cannet, that Manon first made his acquaintance. M. Roland lived at Amiens; the nature of his work made it necessary for him to do so. Sophie Cannet lived there also. And, feeling sure that he would appeal to a girl with Manon's romantic, imaginative temperament, she suggested to M. Roland one day that, when next he went to Paris, he should call upon her dear friend, Mlle. Philipon.

And M. Roland did so, in 1776, presenting himself at the Philipons' house duly armed with a letter of introduction from Sophie.

Manon took the letter. "This note," she read, "will be presented to you by the philosopher of whom you have often heard me speak. Enlightened, of irreproachable character, M. Roland de la Platière's only failings are an overwhelming admiration for antiquity and a contempt for all that is modern; he is also accustomed to talk overmuch of himself."

It was a strange communication. And Manon looked with curious interest to see what manner of person he was who had inspired it. "I saw," she wrote afterwards, "a man of forty and odd years, tall, unceremonious, blunt, as is often the scholar, without the polish acquired in society, yet with manners simple and easy, good breeding in his case being allied with philosophic

gravity. Attenuation, partial baldness, a sallow complexion did not detract from the advantage of regular features, his whole appearance inspiring respect rather than admiration. But," she added, "he possessed a smile of uncommon winningness."

In short, as Sophie had foreseen, the man interested her. But, for the present, not so much as the thought of falling in love with him crossed her mind. She met him once or twice while he was staying in Paris. He amused her. She liked him. That was all.

On the eve of his departure, however, M. Roland came to her, and said that he was about to set out on a prolonged tour through Switzerland and Italy, and that he wished to commit his impressions to paper. Might he send them to her periodically in letter form? Would she keep the letters carefully? And, should he never return, would she edit and have them published for him?

Laughingly Manon conceded to the request. And then she thought no more about it—until the first letter arrived. In due course came the second. Then the third. And they were splendid letters, too. Manon began to wonder. Why did he address them to her? Did this grave-countenanced philosopher take more than merely an impersonal interest in her? Had she at last found the man whom Rousseau had taught her to seek as her mate in life? Had she? Had she? . . .

And then M. Roland returned. She saw him again, and her woman's instinct told her that she *had* found her mate. She loved him. And in 1778 he told her that he loved her, too. He asked her to marry him.

But almost in the same breath he said that he could only marry her if first she would renounce her family. "Your father, my friend"—and he shook his head wisely—"no, I could never claim relationship with such a man; he's utterly impossible."

And so, indeed, he was. But still, the girl could not renounce her father. Her loyalty revolted. Be patronised, she would not; humiliated for her father's folly. No! Never! She could not accept love on terms like those.

She knew not what to do. And so she aimed at a compromise. She would be his friend, she told M. Roland, a true friend as she had always been, if he would accept her as such. Would he?

And M. Roland, sententious, pedantic, middle-aged, agreed. The platonic idea appealed to him. Indeed, he had already begun to repent his bold wish to marry. He had grown to like his bachelor habits. He did not want to alter them in so revolutionary a school as matrimony. But friendship—yes, he thought it eminently satisfactory.

Still, however, he was merely human. And, next to himself, he loved Manon more dearly than anything in life. Now, under the best of circumstances, it is hard for a man to love a woman and still remain merely her friend. But when the woman is

bewitchingly beautiful and persists in addressing passionate love-letters to him, the task becomes appreciably more difficult. M. Roland soon found it quite impossible.

And then the inevitable end drew nearer. In short, his letters too—he had now returned to Amiens—became more tender, less impersonal, until at last he sent her one written when all his restive passions were unbridled.

It threw Manon into a turmoil of doubt, this letter. Her lover had been faithless to his promise. He had robbed her of his friendship, her dearest treasure. What would happen now? Anxiously she wrote to him:

"I had looked upon the secrets of friendship as compensation for misfortune, revelling in the deliciousness of entire confidence, yet ever careful not to let my feelings carry me too far. In your strong, energetic nature and richly stored mind I discerned my ideal friend, loving as such to regard you, and to be able to add tenderest sympathy. You also succumbed to the same emotions, encouraging the growth of a sentiment against which I struggled. Seeing this, I throw off reserve, . . . relying on your generosity for the support of which I stood in need.

"Instead of acting thus, of letting me rest havened in perfect friendship, each day of late you have played upon my weakness, and now you dare to ask the reason of my altered behaviour, of my silence and embarrassment. . . .

"Love, as I look upon it, is a passion terrible in its intensity—a passion that would take possession of my entire being and influence my whole life. Give me back, therefore, your friendship, or fear lest I ask you to see me no more."

And now it was M. Roland's turn to be puzzled. What did the girl want? Once he had asked her to marry him. Instead, she had asked for an intimate friendship. He had taken her at her word. Then she had told him that she loved him. Again he had taken her at her word, and had written to say that he, too, loved. And now she was

offended with him. Why? For a moment he was tempted to feel angry, to call himself an old fool for worrying about her. But he could not do this. He loved her. And so he wrote tenderly, expressing sorrow for having pained her.

His letter brought forth this reply: "In the midst of the different objects which surround and oppress me, I see, I feel but you. I hear always: 'I am unhappy!' Is it because I exist, or because I love you? The destruction of the first of these causes is in my power, and would cost me nothing. It would take away with it the other, over which I have no longer any control."

These words moved Roland strangely. His cynicism vanished, a boyish wonder filled him. That a woman should love him thus, him,

an ugly, dull old man—he was forty-three, to be precise—it seemed incredible. Did Manon really mean it?

"If I thought that question was unanswered for you to-day," she wrote back, "I should fear it would always be."

Then she did mean it—she did love him! Would she marry him? Timidly, with humble reverence, he now asked the question. And anxiously he waited for her answer. What it was can be judged from his reply. "You are mine," he

wrote. "You have taken the oath. It is irrevocable. Oh, my friend, my tender, faithful, I had need of that yes."

And a splendid wife she made him. No man has had a better. In his life and his career literally she absorbed herself, first as the mistress of his home, then as the mother of his daughter, little Eudora; and then, when his country called upon his services, as his mentor, his adviser, and his friend.

Now, from the very outset the Rolands had been entirely in sympathy with the revolutionary movement. M. Roland, although an aristocrat, had always been in close touch with the working classes; he understood their troubles, he appreciated their desire to free themselves from the burden of oppressive government. And Madame Roland shared, nay, encouraged,



Madame Roland, the beautiful Queen of the Gironde, one of those strange and lovely creatures who lend beauty and romance even to the grim horrors of the French Revolution

his passionate interest in the welfare of humanity. Her views, in fact, were even more violent than her husband's. Nor did she see any danger in her doctrines. To establish a republic became her great ideal in life. And she infected her husband with her own enthusiasm.

In 1791 they came to Paris to fulfil their mission. And much had already happened then. Already one great upheaval had been consummated; centuries of caste and privilege had been swept aside and the monarchy deprived of almost all its ancient rights. But for Madame Roland this was not enough.

A second revolution must be organised. The monarchy must be abolished and a republican government instituted in its place. However great the price, the ultimate result would justify the cost. Madame Roland was all enthusiasm, and her house in Paris became a salon at which assembled all the advanced thinkers of the day. Ultimately this body of men developed into the party known as the "Gironde," pledged to sweep away every vestige of the *ancien régime*.

But here it is impossible even to trace its activities. It must suffice merely to say that the flame which these honest but misguided patriots patiently had kindled soon burst forth with such fierce intensity that even they could not control it. Indeed, they soon found themselves championing law and order against a party of extremists still more violent, a party of which Robespierre was the will, Danton the brain.

Could these parties but be fused, France might be saved. Danton knew this; he desired earnestly to effect such a fusion. But Madame Roland made it impossible. She hated the man. And, womanlike, she allowed prejudice to govern reason.

But there was also a more subtle cause to Madame Roland's folly. She had fallen in love! And a woman in love is ever better out of politics. Love dims her vision; she can judge no man correctly, save the man she is in love with, and him she idolises.

But Madame Roland in love? Yes, and with a man other than her husband! In the springtime of her life she had seen perfection in the rich maturity of autumn. But autumn soon passes into winter. She had not thought of this; she had not thought of the day when she, still young, still full of the joy of life, would find herself wedded to a man for whom love had lost its meaning.

And now that day had come, and with it a man who stirred her nature in its deepest depths. Then the realisation of her great mistake dawned on her. François Buzot, in fact, young, handsome, debonair, an ardent sympathiser with her views, roused all the dormant, elementary passions in her. She loved him. But to Madame Roland love was a something sacred, beautiful not in its fulfilment, but in its innocence and purity. Such, at any rate, was her love for Buzot, a passion made great by the rare restraint that ruled it.

Chaste as an icicle
That's candied by the frost from purest snows
And hangs on Dian's temple.

This must she be. And to the end she remained true to her noblest self.

And Buzot helped her, for he was one of those fine flowers of chivalry which the very horrors of the Revolution seemed to cultivate. Fersen's love for Marie Antoinette, Buzot's for Madame Roland—they are without equal in the history of romance.

But M. Roland—poor man, it wounded him sorely thus to lose his wife's affections. And yet, older than his years, hemmed in on every side with dangers, worn out in body, ill in mind, he still stood with pathetic loyalty beside his wife, brilliant as ever, while she plotted with her lover to frustrate the Terrorists.

Needless to say, their efforts failed. In the end, Robespierre triumphed, and wrought an awful vengeance on his adversaries. A miracle enabled Buzot to escape from Paris. Roland reached safety, thanks mainly to his wife's resource and cunning. But she herself did not escape. She had no wish to. Almost gladly she went to prison. Freedom now had lost its charm for her, the honoured wife of one man, the loved one of another.

"I thank Heaven," she declared to Buzot in a farewell letter, "for having learned to know you, and for having tasted the ineffable happiness of love like our own, a love vulgar natures can never experience.

"Pity me not," she continued; "my execution will reconcile that love to duty. . . . Beloved, adieu."

Then came that grim November afternoon. Clad all in white, she passed from the prison, and so out into the street. Her fellow-prisoners clamoured round her as she left, begging her blessing, kissing her hands, her frock. Even the hardened gaolers wept. She alone remained unmoved. Proud, beautiful, austere, she stood in the tumbril while it made its way, through seething, brutal crowds, over the Pont Neuf, past the home of her childhood, down the Rue Saint Honoré to the Place de la Concorde, then to the Place de la Guillotine.

Unflinching she stepped up to the hideous plank. Her courage almost moved the onlookers to pity. For one moment she gazed at the statue facing her. "O Liberté," she cried, "comme on t'a jouée!"

Then the knife fell.

A few days later, lying in a road near Rouen, a labourer found the body of a man. He was quite dead. He had fallen deliberately upon his sword. And fastened to his coat was a piece of paper with these words: "Respect my remains, you who find me lying here. They are the remains of a man who devoted his life to being useful, and who has died as he has lived, virtuous and honest. Not fear, but indignation, brought me from my place of refuge. My wife had been murdered. I did not care to remain longer in a land stained with such crimes."

The body was M. Roland's.

FAMOUS LOVE PASSAGES FROM ENGLISH LITERATURE

WAVERLEY PROPOSES

It is well known that Sir Walter Scott did not like writing love scenes. If he could possibly arrange for people to get engaged in the interval between two chapters, he did. In some cases, however, matters connected with the plot were intricately interwoven with the proposal. Then he was unable to shirk. One such case is that of Waverley, the young Englishman, till that very day a captain in the Hanoverian army, when he proposed to Flora MacIvor, the passionately Stuart sister of an equally Stuart Highland chief.

"Waverley's attachment was evident, and as his person was handsome, and his taste apparently coincided with her own, he" (Fergus, Flora's brother) "anticipated no opposition on the part of Flora. Indeed, between his ideas of patriarchal power and those which he had acquired in France respecting the disposal of females in marriage, any opposition from his sister, dear as she was to him, would have been the last obstacle on which he would have calculated, even had the union been less eligible.

"Influenced by these feelings, the Chief now led Waverley in quest of Miss MacIvor, not without the hope that the present agitation of his guest's spirits might give him courage to cut short what Fergus termed the romance of courtship. They found Flora, with her faithful attendants, Una and Cathleen, busied in preparing what appeared to Waverley to be white bridal favours. Disguising as well as he could the agitation of his mind, Waverley asked for what joyful occasion Miss MacIvor made such ample preparation.

"'It is for Fergus' bridal,' she said, smiling.

"'Indeed,' said Edward, 'he has kept his secret well. I hope he will allow me to be his bride's man.'

"'That is a man's office, but not yours, as Beatrice says,' retorted Flora.

"'And who is the fair lady, may I be permitted to ask, Miss MacIvor?'

"'Did I not tell you long since that Fergus wooed no bride but Honour?' answered Flora.

"'And am I then incapable of being his assistant and counsellor in the pursuit of honour?' said our hero, colouring deeply. 'Do I rank so low in your opinion?'

"'Far from it, Captain Waverley. I would to God you were of our determination, and made use of the expression which displeased you, solely

"'Because you are not of our quality,
But stand against us as an enemy.'

"'That time is past, sister,' said Fergus; 'and you may wish Edward Waverley (no longer captain) joy of being freed from

the slavery to an usurper, implied in that sable and ill-omened emblem.'

"'Yes,' said Waverley, undoing the cockade from his hat, 'it has pleased the king who bestowed this badge upon me to resume it in a manner which leaves me little reason to regret his service.'

"'Thank God for that!' cried the enthusiast. 'And O that they may be blind enough to treat every man of honour who serves them with the same indignity, that I may have less to sigh for when the struggle approaches.'

"'And now, sister,' said the Chieftain, 'replace his cockade with one of a more lively colour. I think it was the fashion of the ladies of yore to arm and send forth their knights to high achievement.'

"'Not,' replied the lady, 'till the knight adventurer had well weighed the justice and the danger of the cause, Fergus. Mr. Waverley is just now too much agitated by feelings of recent emotion for me to press upon him a resolution of consequence.'

"Waverley felt half alarmed at the thought of adopting the badge of what was by the majority of the kingdom esteemed rebellion, yet he could not disguise his chagrin at the coldness with which Flora parried her brother's hint.

"'Miss MacIvor, I perceive, thinks the knight unworthy of her encouragement and favour,' said he, somewhat bitterly.

"'Not so, Mr. Waverley,' she replied, with great sweetness. 'Why should I refuse my brother's valued friend a boon which I am distributing to his whole clan? Most willingly would I enlist every man of honour in the cause to which my brother has devoted himself. But Fergus has taken his measures with his eyes open. His life has been devoted to this cause from his cradle; with him its call is sacred, were it even a summons to the tomb. But how can I wish you, Mr. Waverley, so new to the world, so far from every friend who might advise and ought to influence you—in a moment, too, of sudden pique and indignation—how can I wish you to plunge yourself at once into so desperate an enterprise?'

"Fergus, who did not understand these delicacies, strode through the apartment, biting his lip, and then, with a constrained smile, said, 'Well, sister, I leave you to act your new character of mediator between the Elector of Hanover and the subjects of your lawful sovereign and benefactor,' and left the room.

"There was a painful pause, which was at length broken by Miss MacIvor. 'My brother is unjust,' she said, 'because he can bear no interruption that seems to thwart his loyal zeal.'

"And do you not share his ardour?" asked Waverley.

"Do I not!" answered Flora. "God knows mine exceeds his, if that be possible. But I am not, like him, rapt by the bustle of military preparation and the infinite detail necessary to the present undertaking, beyond consideration of the grand principles of justice and truth, on which our enterprise is grounded; and these, I am certain, can only be furthered by measures in themselves true and just. To operate upon your present feelings, my dear Mr. Waverley, to induce you to an irretrievable step of which you have not considered either the justice or the danger, is, in my poor judgment, neither the one nor the other."

"Incomparable Flora!" said Edward, taking her hand. "How much do I need such a monitor!"

"A better one by far," said Flora, gently withdrawing her hand, "Mr. Waverley will always find in his own bosom, when he will give its small, still voice leisure to be heard."

"No, Miss MacIvor, I dare not hope it. A thousand circumstances of fatal self-indulgence have made me the creature rather of imagination than reason. Durst I not hope—could I but think—that you would deign to be to me that affectionate, that condescending friend, who would strengthen me to redeem my errors, my future life."

"Hush, my dear sir! Now you carry your joy at escaping the hands of a Jacobite recruiting officer to an unparalleled excess of gratitude."

"Nay, dear Flora, trifle with me no longer; you cannot mistake the meaning of those feelings which I have almost involuntarily expressed; and since I have broken the barrier of silence, let me profit by my audacity. Or may I, with your permission, mention to your brother—"

"Not for the world, Mr. Waverley!"

"What am I to understand?" said Edward. "Is there any fatal bar—has any prepossession—"

"None, sir," answered Flora. "I owe it to myself to say that I never yet saw the person on whom I thought with reference to the present subject."

"The shortness of our acquaintance, perhaps. If Miss MacIvor will deign to give me time—"

"I have not even that excuse. Captain Waverley's character is so open—is, in short, of that nature that it cannot be misconstrued, either in its strength or its weakness."

"And for that weakness you despise me," said Edward.

"Forgive me, Mr. Waverley, and remember that it is but within this half-hour that there existed between us a barrier of a nature to me insurmountable, since I could never think of an officer in the service of the Elector of Hanover in any other light than as a casual acquaintance. Permit me, then, to arrange my ideas upon so unexpected a

topic, and in less than an hour I will be ready to give you such reasons for the resolution I shall express as may be satisfactory at least, if not pleasing to you." So saying, Flora withdrew, leaving Waverley to meditate upon the manner in which she had received his addresses."

Her meditations, however, prove unfavourable; she decides that Waverley has too domestic an idea of married bliss, while he might consider "the enthusiasm with which I regarded the success of the Royal family as defrauding your affection of its due return."

She is terribly sensible, this Flora. When Waverley wishes to espouse the Stuart cause, hoping to win her approval, she counsels him thus: "Consult your own good sense and reason rather than a prepossession hastily adopted, probably only because you have met a young woman possessed of the usual accomplishments in a sequestered and romantic situation. Let your part in this great and perilous drama rest upon conviction, and not on a hurried, and probably a temporary feeling."

Perhaps it is all a little too formidable for Waverley. At any rate, one feels some sympathy with him when his heart turns to impulsive Rose Bradwardine, who, as he reflects, with a tenderness tinged with relief, is not so completely moved by loyalty. Moreover, "to Waverley, Rose Bradwardine possessed an attraction which few men can resist, from the marked interest which she took in everything that affected him. She was too young and too inexperienced to estimate the full force of the constant attention which she paid to him. Her father was too abstractedly immersed in learned and military discussions to observe her partiality, and Flora MacIvor did not alarm her by remonstrance, because she saw in this line of conduct the most probable chance of her friend securing at length a return of affection."

"We shall not attempt to describe the meeting of the father and daughter—loving each other so affectionately, and separated under such perilous circumstances. Still less shall we attempt to analyse the deep blush of Rose at receiving the compliments of Waverley, or stop to inquire whether she had any curiosity respecting the particular cause of his journey to Scotland at that period. We shall not even trouble the reader with the humdrum details of a courtship sixty years since. It is enough to say that, under so strict a martinet as the Baron, all things were conducted in due form. He took upon himself, the morning after their arrival, the task of announcing the proposal of Waverley to Rose, which she heard with a proper degree of maiden timidity. Fame does, however, say that Waverley had, the evening before, found five minutes to apprise her of what was coming, while the rest of the company were looking at three twisted serpents which formed a *jet d'eau* in the garden."



THE LANGUAGE OF FLOWERS



Continued from page 4434, Part 37

Magnolia—"Love of Nature." The flower was named after Pierre Magnol, Professor of Medicine at Montpellier, 1638-1715.

Mallow—"Mildness." In Greek the word means "healing."

Mallow (Marsh)—"Beneficence."

Maiden-hair—"Virgin mind." Sometimes the meaning of "secrecy" is given because of the hidden secret of its flowers and seeds, which are wind-scattered here and there.

Mandrake—"Horror." Whole pages might be devoted to the mandrake, which was one of the plants most resorted to by the witches. Many weird superstitions are attached to it, one of the most uncanny being told by Thomas Newton in his "Herball to the Bible." "It is supposed to be a creature having life, engendered under the earth from the body of some dead person put to death for murder." Hence the idea that when the mandrake was pulled up it uttered a scream. In "Romeo and Juliet," iv. 3, we find "Shrieks like mandrakes, torn out of the earth."

Maple—"Reserve." Because its flowers are late in opening, and slow to fall.

Marigold—"Grief," "despair." It seems that the marigold derives its meaning from its connection with the sun (either because of its disc-like resemblance, or the fact that it turns towards the sun like the heliotrope and the sunflower). Originally the marigold was called "calendula," because it was in flower on the calends (1st) of nearly each month. Then when the devotion to the Blessed Virgin became widespread, its name was changed to Marygold, and then to marigold, first because of its flowering on Lady Day, the Annunciation of the Virgin Mary, and, secondly, because the word "gold" was used in reference to its golden, ray-like corolla likened to the rays of light around the Virgin's head.

Marsh Marigold—"Splendour."

May—"Hope." Popular name for the hawthorn.

Meadow Saffron—"My best days are past." Because this flower, which might well be called an autumn crocus, springs up as if to announce the coming of autumn, or to declare the summer days are over.

Meadow-sweet—"Uselessness." Sometimes called "bride-wort," on account of the likeness of its lovely creamy heads of blossoms to the white feathers worn by brides. Also "queen of the meadows."

Michaelmas Daisy—"After-thought."

Mignonette—"Your qualities surpass your charms." The "Reseda Odorata," as the mignonette is botanically known, was introduced into Europe from Egypt about a century ago, and has been a great favourite ever since, owing to its great sweetness and duration of flowering.

Mimosa (sensitive plant)—"Sensitiveness" and "chastity."

Mistletoe—"I surmount difficulties." With reference to the great height at which the mistletoe generally grows, Mythology tells the following story concerning the mistletoe: Loki, the Scandinavian Spirit of Evil, was envious of Baldur, the god of Light and Beauty, the son of Freya. Now, Baldur the Good was beloved of all, and the joy of Asgard, the abode of the gods. All was peace till one day Baldur informed his friends that he had suffered terrible dreams pregnant with waking. Thereupon, his mother at once determined to extract an oath from all created things—earth, air, fire, water, stone, poison, etc.—that they would never injure her son; but she overlooked one thing—a tiny little plant with clear white berries, a harmless, insignificant-looking thing, growing upon an ancient oak on the eastern side of Valhalla. After Freya's spell had been laid upon all creation, the gods often amused themselves with making him a target, and casting at him all manner of weapons in order to see them rebound, leaving him unharmed. Loki, one day, chanced to witness this strange performance, and, disguised as a woman, discovered from Freya the omission of the mistletoe. Instantly Loki hastened away to obtain a sprig, and, returning to the plains of Asgard, placed the mistletoe in the hands of the blind god Hödur, bidding him also cast something at Baldur. Loki then bewitched the plant, so that when it touched the fair-haired god he fell dead. After this tragedy, Freya commanded all mistletoe to grow high up out of reach, so that it might do no further harm.

Moon-daisy—"Innocence."

Moon-wort—"Forgetfulness." From the old belief that people who slept in the moonlight lost their memories.

Morning Glory—"Affection." This pretty, pale pink flower is an easily trained climber.

Moss Rosebud—"Confession of love."

Mountain Ash (Rowan)—"Prudence." That the rowan-tree is the dread of witches we learn from the lines:

Rowan-tree, and red threed,
Put the witches to their speed.

Or in the Highlands:

Roan-tree and red thread
Haud the witches a' in dread.

Because of the old superstition that if a witch were touched with a rowan-branch (held by a baptised person) she would be the first victim carried off by the Evil One when he visited that district. Little rowan-twigs used to be carried about as a charm against witchcraft, and rowan-trees grown by the homestead to keep away witches.

Myrrh—"Gladness."

Myrtle—"Love." The shrub dedicated to Venus, the goddess of Love, and frequently included in bridal bouquets.

To be continued.



NEEDLEWORK

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

GERMAN APPLIQUÉ WORK

Continued from page 4438, Part 37

By A. M. NADIN

Floral Designs in German Appliqué—An Ivy Handkerchief Sachet—An Effective Wreath of Pansies—Name Flowers as Decorations—The Name-flower Plaque—Black as an Effective Background

THE rapidity with which objects decorated by means of German appliqué can be successfully achieved is a great point in

its favour, especially in these days, when we all seem to live at high pressure.

The very varied nature of the work also adds to its fascination, while the fact that the worker may go direct to Nature for inspiration and design removes many difficulties from her path.

It was not even necessary to go out of doors to obtain the motif for the original handkerchief sachet illustrated. A few sprays of the ivy climbing around the window furnished excellent models for this simple yet effective design. Suitable leaves in three or four sizes were selected, laid flat on stiff paper, and the outline drawn around them with a lead pencil. These paper patterns were cut out, laid in turn on thick, smooth cloth in shades of green, and the leaves quickly cut out with sharp scissors by their aid. These paper patterns may be kept and used again and again.

The leaves were next arranged as naturally as possible on a piece of cream-coloured cloth, and lightly gummed in place. Stems were then sketched in, and worked in pale greenish brown embroidery thread. The veinings



A handkerchief sachet with an ivy leaf design is charming, lined with soft silk and finished with a silk cord



Full-size pansies showing details of working. Cut out in a fine faced cloth a very natural effect is given to the flowers

of the leaves served to hold them in place, and were worked in silks of a lighter shade than the leaves. A tiny bunch of green ivy berries was not forgotten, composed of French knots. The sachet was lined with mauve silk and edged with cord of the same colour. When open it measures 16 inches by 7 inches, which is a very useful size.

Originality of Design

A wreath of pansies (the blossoms alone, with no leaves or stems whatever) is an extremely striking design, and one that is adaptable to many purposes, such as the lid of a round box, the back of a blotter, or a photograph frame. The latter is illustrated with a diagram of the pansies. All the flowers composing the wreath can be cut from this pattern, as, in the cutting out, little variations in shape and size can easily be contrived. The different colours

employed do away with any idea of monotony, and the formation of the flower is usually the same—*viz.*, two large petals at the back, and three, generally of a lighter or contrasting shade, in front.

This design is handsome when velvet is used for the flowers. The edges in this case must be outlined with the pyrographic point (as described in a previous article, Vol. 7, page 4436), to prevent them from fraying. Shades of mauve, from faintest lavender to rich purple, look delightful on a pale

grey or green background. Here and there a pansy entirely of the deepest shade, with a touch of yellow silk in the centre, serves to accentuate the design, and throws into relief the more delicate petals of mauve and creamy white.

Another appropriate colour scheme runs

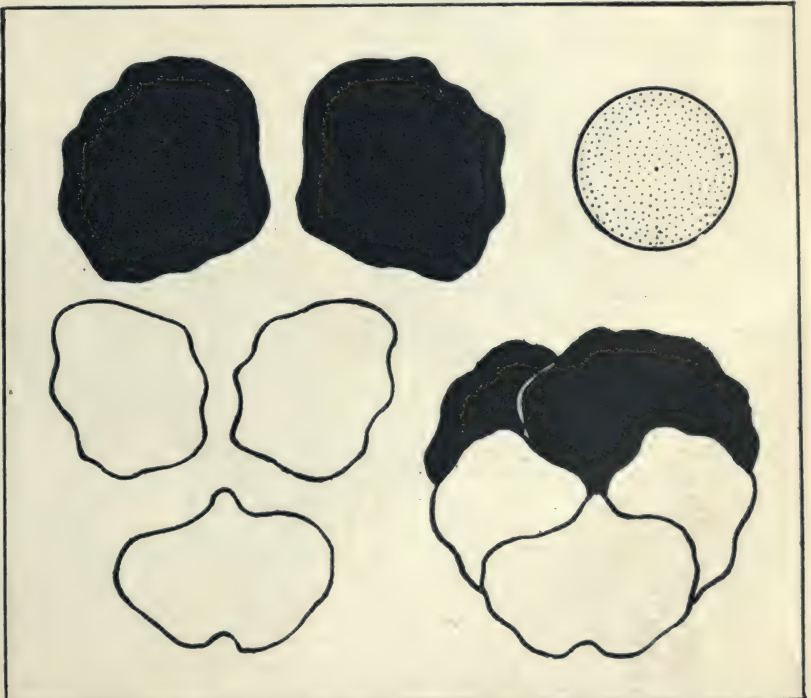
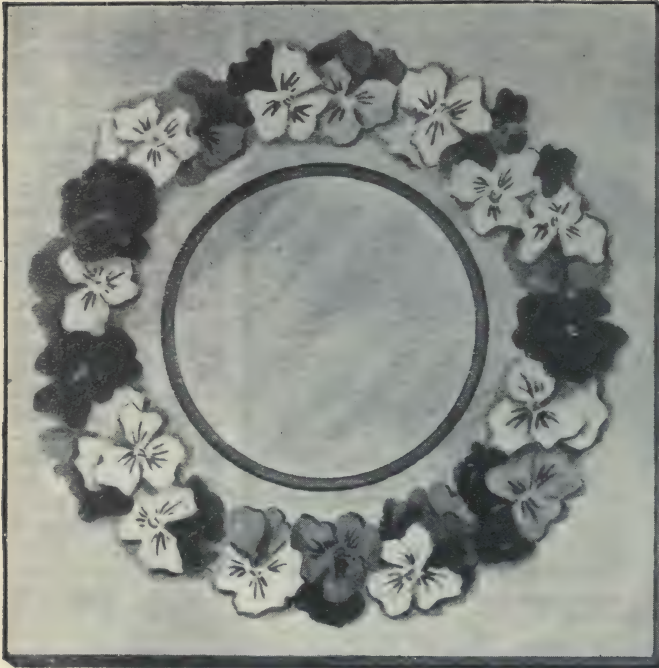


Diagram showing the separate parts of the heartsease blossom. Cut these out in paper and lay on the material, cutting neatly round with very sharp scissors. Each pansy should be made up on a tiny piece of stiff muslin



Pansy blossoms arranged closely together without foliage form an artistic decoration for a photograph frame

through the scale of yellows, pale primrose, lemon, orange, gold, on to tawny brown and chestnut shades. Indeed, one has only to go to Nature for endless suggestions of unending harmony.

Each pansy is made up separately, on a tiny piece of stiff lining muslin. First the back petals are stitched on, by the base, then the front ones, partially covering them, and finally a few stitches of silk are added to suggest the flecks and markings so characteristic of this popular flower. If secured to the background by a touch of paste and a stitch or two of yellow silk, through the heart of the blossoms, the petals will stand out loosely in a highly natural manner

Flowers of the Poets

It is a growing custom, and a very pleasing one, for girls who own flowers as namesakes—Rose, Lily, Marguerite, May, Violet, Ivy, and so on—to embroider their own particular name-flower upon their dainty personal belongings and dress accessories.

It is now possible to obtain round plaques in varying sizes, from tiny ones four inches in diameter to those measuring ten or twelve inches, composed of art linen, mounted in circular frames of dull oak or rosewood. They are fitted with cords for hanging, and make charming decorations for a girl's bedroom or study, when embroidered with a spray of flowers. The lining

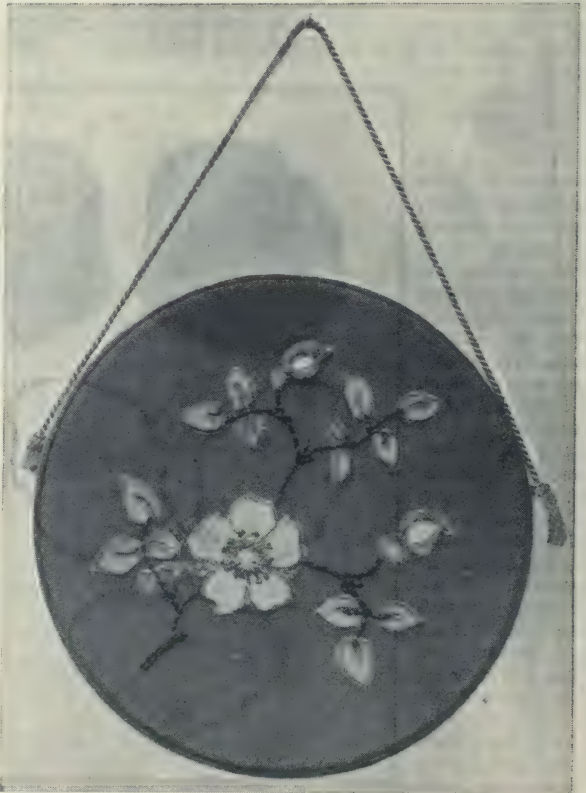
at the back can be removed while the work is being accomplished, and replaced when it is completed. The great advantage of these novel plaques is that the material is stretched tightly in the frame, so that the embroidery or appliqué work is rendered easy of accomplishment.

Some like to work the flower appropriate to the month in which their birthday falls—daffodils for March, primroses for April, and so on—or favourite blossoms are selected, and mottoes or quotations from the poets embroidered to lend an added interest.

Flowers are lovely. Love is flower-like;

Friendship is a sheltering tree is a quotation that is not hackneyed, and one eminently suitable for a gift to a friend; while it is only necessary to turn to the pages of Shakespeare, Shelley, Tennyson, or Christina Rossetti to find numerous appropriate examples.

A plaque, similar to those described, is illustrated. It has



Apple blossom in pale pink velvet, and leaves in soft green, appliquéd on art green linen and mounted in plaque form, is delightfully decorative



Marguerites or ox-eyed daisies are particularly effective in appliqué on black satin; pale mauve ribbon studded with beads connects the flowers

a wild-rose design in German appliqué upon a foundation of green Harris linen.

Black as a Background

The modern fashion of introducing black as the keynote in decorative schemes has much to recommend it. This sombre hue enhances by contrast all bright colours introduced into its vicinity, and frequently forms the groundwork of cretonnes, damasks, brocades, and chintzes. The effect is undoubtedly rich, and one is spared the pain of beholding delicate and evanescent shades become dulled and dimmed after but a brief exposure.

No exception, then, can be taken to the choice of black satin for the covering of the useful tea-cosy in the illustration, on which is applied a large spray of ox-eyed daisies, carelessly tied with mauve ribbons. Rows of petals, large and small, straight and curved, single and in groups of two and three together, were firmly outlined with the pyrographic needle, on a strip of white velvet laid on cardboard, and fastened down with drawing-pins. If cloth or felt were employed instead of velvet, this process would be unnecessary, as they can be cut with a clean edge; velvet has, however, a softer appearance. The petals were then sewn on to rounds of stiff muslin, closely together, following the shape of the flower. Centres were made by covering wadded rounds of cardboard with yellow satin, afterwards ornamented with French knots in orange silk. A few buds were also made, each with a green silk calyx.

Before pasting any of these in place the whole group was arranged on the cosy, and the stems sketched in with Chinese white. These were then finished with green embroidery thread, couched down with fine silk of the same colour. Narrow mauve ribbon was passed through the stems, tied and arranged with studied negligence, the folds tacked down, and the whole ribbon finally

held in place by iridescent glass beads sewn on at regular intervals. Last of all, the daisies were pasted in place, each petal being carefully secured. The whole affair occupied but a few hours, though the result is decidedly original and uncommon.

A chair back of black silk, finished with deep black fringe, has motifs of wild roses applied in the same manner, the only difference being in the thorny stalks of the flowers, which, in this case, are cut from soft fawn leather. A spider's web is worked in fine silver thread, to connect the two sprays of roses, which, together with their foliage, are carried out in natural colours.

Very many other designs can be arranged in similar style; numerous flowers, fruits, and berries lending themselves well to this especial form of fancy work, which offers a wide field for original workers who love to stray occasionally from the beaten track. The pattern that accompanies this article may be used in many ways. The various leaves, petals, and buds may be traced separately, and the tracings used as a guide in cutting out the cloth. Then the shaped pieces of cloth may be arranged in any design according to the fancy of the worker.



A suggestion for a chair back. The stems are cut from thin leather, the spider's web being worked in silver thread



Designs for ivy leaves, wild roses, and ox-eyed daisies. From these shapes all the pieces for composing the needlework pictures described can be cut

SILK AND GOLD THREAD EMBROIDERY

By LOUISE LEDERER

Designs Obtainable from Museums—The Materials Required—Buttonholing and Lace Stitch—Addition of Sequins

THE main idea of the embroidery described here, though worked out on original lines, has been gathered at a museum on the Continent, where a fan composed of



Motif in process of working, showing traced pattern and the embroidery commenced

fifteen or sixteen parts of similar embroidery fixed to the shell staves was on view. The design should first be drawn, and then by means of transfer paper transferred to stiff white or light coloured silk, taffetas being the best to use, as it gives a firm support while working. Besides, this fabric does not quickly get out of shape, and can be removed with ease on completion of the work.

Each little motif is worked by itself in buttonhole stitch over two threads of gold in filoselle silk of two shades for the inner and outer outline. The buttonholing should be done firmly on the material, of which every particle is carefully removed when the work is finished.

Thread two fine needles (No. 9) with gold thread. It is advisable also to have two

needles ready threaded with the two colours of silk used for each motif. Begin by drawing the gold threads through the material at the point of commencement, leaving short ends hanging on the wrong side, to be made neat later. Secure the gold thread on to the pattern with one buttonhole stitch, using coloured filoselle silk. Then make a lace stitch with one thread of gold only.

This lace stitch is the simplest or ground work stitch of English point lace, and consists in making links or ties with the gold thread, these being picked up and secured when the pattern is worked round to the opposite side of the motif, gathering the two gold threads again with the second buttonhole stitch. The lace stitch must be fixed through the material, as it cannot be secured otherwise.

Work in this alternating way until the angle of the pattern is reached, when, on the opposite side to the one worked so far, gather up the lace stitches over the two gold threads, and work a lace stitch again with one gold thread to complete



Motif in silk and gold thread embroidery when finished. The addition of sequins adds to the rich Oriental effect of this work

the lattice. This time, however, do not work through the material, but only through the embroidery, and, as before, alternating one lace stitch in gold thread with one buttonhole stitch in filoselle silk.

The outer and second part of the pattern is again worked in buttonhole stitch over two gold threads, which are simply guided with the left hand according to the pattern the embroideress is making. When two or three motifs are being finished, the picots, or loops to make the connection between them secure, are made by using one gold thread at the convenient point for that purpose, and then gathering up the loops which are made when working the outer buttonhole stitching at the points where motifs should be connected. The worker should always be careful to fix a finished motif on to the one she is working where they join, so that they hang well together when the foundation material is removed.

The buttonhole stitches must not be worked too closely, as the gold threads

should be clearly seen, for, when finished, the work should be transparent. Each thread should be threaded into a needle, as thus at any moment it can be worked independently.

As a variety of coloured silks can be employed, the worker of artistic taste will easily obtain an Oriental effect, each part having a different colour for the dominant note.

When the embroidery is finished, small sequins may be sewn over a few motifs, but these should be added with discretion, or the beauty of the work will be lost.

This embroidery forms an effective decoration for bags and cushion covers, and may even be utilised as a dress garniture, such as plastron or revers, as it can be made of any size and shape.

The odds and ends of the embroidery silks left over from other work can easily be used up for small motifs, and any light-coloured silk is suitable for the foundation on which to work. Thus the gold thread and the sequins are the only items to be specially purchased.



Wearing Qualities of Hand-knitted Hosiery—General Rules for Working—When Putting the Work Aside—Wool to Use—Calculations for Stitches Required

ALTHOUGH the shape and fit of machine-made stockings are very good, many people prefer to knit their own.

The following general rules may be followed for knitting either stockings or socks:

Stockings should always be made to pass easily over the largest part of the leg, and to come well up over the knee.

As the leg is much smaller at the ankle than at the "calf," the knitting must be shaped by decreasing. These are always made on the seam-stitch needle, and on either side of the seam.

As a general rule, knit five or seven rounds between the decreasing.

Never knot the wool when joining a new piece. Not only are knots insecure, but they cause discomfort to the wearer. Leave the end of the wool about three or four inches long, then take the new wool and place it close to the needles, holding it about an inch or two from the entire end with the fingers of the left hand. Knit five stitches in the usual way, drawing the two strands of wool through at the same time. The ends can afterwards be trimmed, but they should not be cut too closely to the knitting.

The heel must be made a good length. A better shaped foot is obtained if the instep gusset is long.

The toes may be finished off either inside or outside, but whichever method is chosen the end of the wool should be darned in and not cut off.

Stockings can be knitted either ribbed, plain, or in a fancy pattern. In each case the same general directions must be followed; but in the first special care is needed with the decreasing for the calf.

Two purl and two plain is a common rib. Three plain and one purl is very pretty, and is more elastic than the former.

Only the instep of the foot should be ribbed in a ribbed stocking; the under part and the toes should be plain knitting.

When knitting with four needles, always draw the wool somewhat tightly at the commencement of each needle to avoid the formation of ladders.

Always allow the same number of stitches on the needles for the instep as for the ankle.

When knitting the leg, and before putting it away, always knit to the seam stitch, fold the four needles together, and neaten the form of the work. This keeps the leg a good shape, and makes it easier to fold up. This remark also applies to the foot, which should be knitted to the centre of the instep needle.

To strengthen the heel, knit with double

wool, the second wool being somewhat finer in texture than the one in use. Silk is very durable, and is suitable to use with wool. Of course, it must be of the same colour as the knitting wool.

For ordinary wear, Alloa yarn, Welsh yarn, and Scotch fingering are the most suitable wools for men's and boys' stockings and socks, with which knitting needles No. 14 or 15 should be used.

Beehive or German yarn may be recommended for women's and girls' ordinary stockings, and No. 16 needles. For summer wear, nothing looks nicer than D.M.C. cotton, knitted either plain or with open-worked fronts. Suitable needles to use with this cotton are No. 16 or 17.

The following scale to which to work will be found useful; but it must be borne in mind that no two people's measurements are exactly the same, and so the scale must be adapted to suit individual requirements.

The two measurements which it is essential to know, and from which all other calculations must be made, are:

(a) The length of the foot.

(b) The size of the leg just below the knee. This is generally about $1\frac{1}{2}$ times the length of the foot.

Having obtained these, make the following calculations:

Length of leg = $2\frac{1}{2}$ times the length of the foot.

Length to the first narrowing = $1\frac{1}{2}$ times the length of the foot.

Length from the last narrowing to the heel = $\frac{1}{2}$ the length of the foot.

Length of straight piece for the heel = $\frac{1}{2}$ the length of the foot.

Length of the toe = $\frac{1}{2}$ the length of the foot.

To find the number of stitches to cast on, knit one or two short rows as a trial and count the number of stitches to an inch in the work. An average number is seven. Therefore, if the leg measures 12 inches round, below the knee, 84 stitches must be cast on.

To calculate the number of decreases, take the size of the leg round the ankle. This is about equal to the length of the foot. Thus, if the foot is eight inches long, the ankle will measure about eight inches round. Multiply this number by seven (number of stitches to the inch), and this will give the number of stitches required for the ankle = 56.

The difference between this number and that at first cast on gives the number of stitches to be decreased: $84 - 56 = 28$. As each decreasing means the reduction of two stitches, this allows fourteen decreases.

ECCLESIASTICAL EMBROIDERY

An Ancient Art now Revived in England—A Wonderful Kingly Vestment—Importance of Symbolism in Ecclesiastical Embroidery—Materials—Threads and Silks—Work Implements

THE subject of ecclesiastical embroidery is so large, and covers so vast an area, that the term must be limited here to work done for Christian churches.

It is curious to note that, although Greek art did not entirely disappear from Europe until the eighth century, figure drawing in early Christian times was both barbarous and infartistic, with very few exceptions, one of these being the dalmatic of Charlemagne in the Vatican treasury.

This has been often described as Gothic, of the date of Pope Boniface VIII., but it certainly shows traces of Greek and not Gothic design, and is of much earlier execution.

This marvellous vestment is full of symbolism, and its pale blue ground is so thickly powdered with crosses of various kinds as to make it a real "Stauracin." It

is embroidered for the most part in gold, the draperies are in basket-work and laid stitches, the faces in white silk, flat split stitch, with finely drawn outlines in black silk. The hair, the shadowy part of the draperies and the clouds are worked in fine gold and silver

thread with dark outlines. The hands, feet, and draperies have a fine bas-relief effect.

About the eighth century there was a very remarkable revival in ecclesiastical art in England. She then took a foremost position in the arts of embroidering and illuminating, which she retained until the end of the fifteenth century.

The principal style of art in vogue in Europe, after the decline of the Greek, was the Romanesque (a conglomeration of Oriental, Byzantine, and Græco-Roman with the native variations of the countries using it). There were



The dalmatic of Charlemagne in the Vatican treasury. This ancient vestment is one of the most marvellous pieces of needlework which has survived from early ages, and shows traces of Greek design



A leaf worked in purl. The leaf is first padded with thread or pieces of cloth cut to shape. The purl is cut in lengths to lie crossways on the leaf, neither too long nor too short. A needle threaded with waxed silk is brought up on the outside edge of the leaf, and each piece of purl is threaded like a bead upon it. By putting the needle through on the opposite side, the stitch is fastened.

also the Scandinavian, Runic, and Celtic styles from the North, the Lombardic from Central Italy, the Ostro-Gothic from Ravenna, the Byzantine from Venice. All these prepared the way for the Arabic influence imported at the end of the eleventh century by the Crusaders, which developed into that perfect and wonderful style known to us as Gothic.

This style, equally with others, flowed towards Rome, as the centre of the Christian Church, and was, in the time of Michael Angelo and his fellow giants in art, reborn in the form of the Renaissance, which flourished until the time of Louis XIV., when France gave a totally different style to the world, and finally broke away entirely from mediæval tradition.

So far as England is concerned, her ecclesiastical work came to an end at the Reformation, and nothing of historical or artistic value was done in ecclesiastical embroidery until our own time, when, fortunately, a reaction has set in, and there is every promise that in years to come needlework worthy to be placed with the best mediæval pieces will mark the spiritual revival of our own day.

In Roman Catholic countries the art of ecclesiastical embroidery has never died out, and churches continued to be adorned with beautiful work used for altars, priests' vestments, or the dresses clothing the figures of saints, etc. This, although it accorded with the tastes of its day, being light, frivolous, and elegant in the time of Louis XVI., and pseudo-classical in the days of the Empire, and always more "social" than religious in tone, helped nevertheless,

to keep up a traditional school of needlework throughout the Continent.

Symbolism is one branch of ecclesiastical embroidery which is commonly ignored, or so misunderstood that the symbols are used wrongly.

Correctly used, symbolism is able to convey religious truth to simple folk in a more easily understood form than can words, and yet at the same time stand for the highest conception of that truth which the mind of man can grasp.

Take, for example, one of the oldest and certainly the best-known of the great world-symbols—the Cross. Translated into our Christian religion, it may merely signify the sign or banner of the Divine Leader of the great army of the Church, or it may mean the cosmic cross; the tremendous truths it typifies are but dimly perceived by the holiest of God's saints.

So, too, Christian symbols are the links in the chain of man's spiritual evolution, and connect us with the so-called heathen of old time, for the early Christians took the religious symbols of their age and read into them new meanings from the faith of Christ, thus not destroying them, but raising them to a higher power.

The ancients understood, too, the use of symbolic colours in proper sequence and combination, also of fabrics and materials for the embroidery. Indeed, the subject of symbolism was considered of sufficient importance for a book to be written thereon as early as A.D. 170, and two more in the fourth century, all by canonised saints of the Christian Church.

Materials

Linen played a most important part in all embroideries. Even if work was executed on a ground of silk or metal, it was always



Split stitch resembles chain stitch, and is usually worked from top to bottom of the material. Each stitch is about $\frac{1}{8}$ in. in length, and the needle is put into the centre of the previous stitch; hence the name "split stitch."



A leaf raised and worked in silk with edge couched with thick silk or fine cord. The leaf is padded with thread, worked over in silk with satin stitch, and the edge finished with silk or cord, sewn down at intervals

backed with linen to make it firm, while the greater number of the earlier embroideries, at any rate, were worked upon a flax ground, covered entirely with stitches of silk and metal, and often sewn with jewels and discs of goldsmith's work.

The material next in importance was silk, of which there were many varieties, all imported into Europe from the East. One of the best-known and most precious in the age of chivalry was samit, a silken material woven with a gold thread. Satin is mentioned in the fourteenth century. Other well-known names are "cendal silk," ciclatoun, or siglatoun, De Fundata (a kind of gold net), fustian, buckram, taffeta, camoceia, and sarcenet.

Velvet is not mentioned till the end of the thirteenth century, and diaper seemed to be the name of patterned silks which we call brocades and damasks. Cloth of gold was frequently used, woven in various patterns, and with many different coloured silk warps, which would have the effect of a shot material.

Worsted, originally produced in the town of that name in Norfolk, was much used in England, owing to the laws passed to protect the woollen industry.

All these different materials are suited to the ecclesiastical embroidery of the present day, in addition to many others of which our ancestors had no knowledge, but great care and experience are required to choose the very best of its kind for embroidery. The threads used for embroidery are

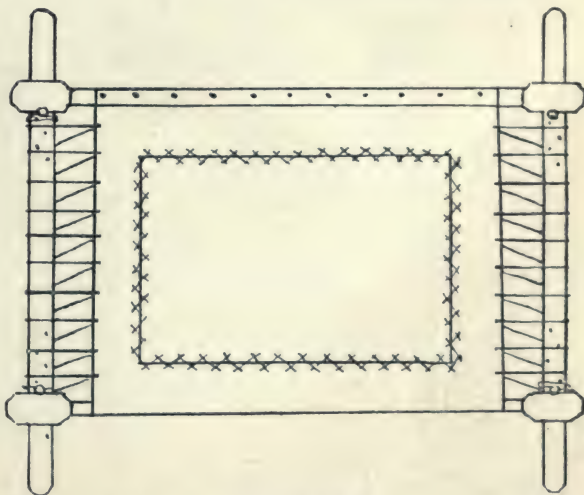
principally of silk and various metals. Among the first the most beautiful and lasting is an untwisted thread of varying thicknesses called floss silk. It is best bought on reels or bobbins, as it is very apt to get out of order, and so requires careful handling. Another silk used for couchings of various sorts is purse-twist, which is sold in skeins, and is of several thicknesses. A very fine but strong twisted silk, called "horse-tail," or Persian silk, is used for sewing down metal threads. Flax and cotton threads are used for padding.

Many kinds of metal threads are used, generally sewn down with the silk mentioned above. The following are some of those most frequently used: purl (rough, smooth, or check), pearl purl, plate, tambour, passing, and many varieties of twist; also a thread called Japanese gold, which comes from China and Japan, and is made by twisting a narrow strip of gold-burnished rice-paper round a strand of floss silk.

The needles used in modern ecclesiastical embroidery are crewel² needles, sewing needles, and chenille needles. Sometimes for mounting work curved needles are required. The thimble should be perfectly smooth, as a rough surface may spoil much silk; some prefer an ivory thimble.

Scissors should be pointed, and, for the gold work, very strong so as to cut the metal. A stiletto, or steel point, and a small tray lined with cloth to hold purl and spangles are also required.

An embroidery frame is absolutely essential for the proper working of ecclesiastical embroidery. These are of many kinds, but the best such as is shown in the illustration, either with or without a stand. The linen backing should be firmly sewn in first (see illustration), and then the silk or gold stretched very firmly on to the backing and herring boned all round the edge. It is best to trace the design on to the material after it has been stretched in the frame.



The best form of frame for ecclesiastical embroidery. It can be used with or without a stand



WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns

Methods of Self-measurement

Colour Contrasts

Boots and Shoes

Choice

How to Keep in Good Condition

How to Soften Leather, etc.

Home Tailoring

Representative Fashions

Fancy Dress

Alteration of Clothes, etc.

Furs

Choice

How to Preserve, etc.

How to Detect Frauds

Millinery

Lessons in Hat Trimming

How to Make a Shape

How to Curl Feathers

Flowers, Hatpins, Colours, etc.

Gloves

Choice

Cleaning, etc.

Jewellery, etc.

SENSATIONAL CHANGES IN DRESS

By MARY HOWARTH

Revolt of the Dressmakers—A Revolution in Style—The Turn of Fashion's Wheel—Marie Antoinette and Empress Eugénie Periods of Dress—Tunics and Panniers—Some Representative Styles

THE dressmakers have risen in rebellion, and one of their mightiest personalities is heading a revolution against the hobble skirt. Others are defending it—in a modified form. The result is that the powers that be have come to grips. How will the hobble skirt fare?

Poor little skimpy, attenuated thing! Such a meagre enemy! The pannier toilette is its rival, and doggedly bent on conquest.

It tells a tale, this sensational change in the modes, for no one would have taken such drastic measures to oust the hobble skirt if it had not been regarded as a difficult mode to kill.

It is a sound rule to make that, when a change is absolutely decided upon, it is well to carry it out in a thoroughly determined manner.

That is why everyone concerned simply gasped with astonishment when the modes of March (1912) were revealed, and the pannier toilette stood forth as an accepted vogue.

Sharply Defined Contrasts

Make a mental picture of the little girl fashions that have been the mode. They might well have been called the little boy ones, for their straight and rigid lines and their encasing proportions remove them very little from the garb of masculinity.

Then regard the picture shown here of the pannier toilette. Is it not a startling

contrast? Yet it is the sensation of the hour in Paris, and is likely to prove a great attraction, amongst us. The majority of people seem heartily tired of the hobble skirt and all its ways, including the accidents for which it has been responsible. Hence a very keen interest is being evinced in the pannier modes.

A "Feminine" Style

Remember that there are always modifications to be made. The sketch shows the extent of the changes that are proposed. It remains for Fashion's devotees to decide just how far they will go in accepting the great revolution.

What the designers have done is to carry us back as regards our apparel to the days of the Second Empire, in the 'fifties of last century, when the Empress Eugénie was the cynosure of neighbouring eyes throughout Europe, setting the fashions for everyone.

The "feminine" woman was then extolled everywhere. No one had heard of the open-air girl, and the tailor-made woman had not walked into the picture. In their voluminous silk frocks, the fabric of which would stand alone so rich was it, with their pointed "Court" bodices, their large sleeves, their frills and furbelows, women lived to sit upon sofas engaged in needlework, or looking at albums. They did not want to tramp the roads and fields—their own garden plots



The pannier costume as designed in the spring of 1912. Elbow sleeves and pointed Court corsage are distinctive features

were enough for them—and so had no inclination to wear suits of a sturdy and masculine-looking build, even if they had been forthcoming.

Seeking for elegance in its truest interpretation, the designers of that day filched many of the modes of the period of Marie Antoinette, and amongst them the pannier and fichu. In 1912 dress-makers are doing the same; they are borrowing from both periods—that of the Empress Eugénie and Queen Marie Antoinette—and on the old designs are grafting modern notions.

This means that, though the new skirts are much wider than the ones of last year, and though we are to walk in silk attire—to be precise, in taffetas—though flounces are to flourish and large sleeves are to appear, we shall look neither like the women of the Empress Eugénie's day nor like the fine ladies of the time of Marie Antoinette. Anno domini controls the fashions to a great extent, and the twentieth century is most arbitrary in matters modistic.

What is being done is this. The new taffetas do not stand alone. They flop and fall into the softest of folds, for the silk is as fine as crêpe-de-Chine, and with no more solidity than that material possesses. It is quite easy, therefore, to make a skirt of a considerable width without giving it the appearance of a crinoline or of any stiffening, though let me tell you that it is suggested that dress linings shall be worn again, and that underskirts will be once more in fashion. The modes have been too hard upon the makers of petticoats lately, and it is good news that their trade will be revived.

A Modification

In another way there is a useful modification. The panniers of old were bunched upon the hips, giving great breadth to the figure and making the waist look small. Not so now. The contrast between the long, straight silhouette of last year and the hour-glass lines of the old-fashioned pannier dress would be too astounding to be acceptable. So the panniers are placed much lower than before, and very graceful

they look, and by no means clumsy. No one wants the small wasp waist to return, and any attempt to bring it into fashion will be disputed hotly by all sensible women. None of the great designers and modistes are in favour of it. Nevertheless, the waist will be allowed to show a little curve or "hinge" at the sides, giving the feminine outline to the figure that has long been taboo.

The Court Corsage

What a help towards elegance the pointed Court corsage is, once the chosen design of women for all their best frocks. Then, again, the width of the sleeves adds delicacy to the figure, and certainly wide sleeves are to be an accepted vogue. There are various adaptations of old methods, and prominent among them is the bell shape shown in the picture, with its dainty frilling of lace, so soft an environment for the arms.

Questioned upon the subject, an authority in dress declared the other day that long sleeves are to be the smartest fancy, but that sleeves of elbow length will also be permitted, because of their daintiness, upon gala gowns to be worn in the daytime.

Rivals of the Second Empire toilette there will be. Already their machinations are made known, and we are confronted with the warring element in various directions.

What say you to the Directoire vogues once more? Shall you welcome them? I think you will not be able to withstand them, for of a truth they are very fascinating, and a most decorative contrast to the straight lines of the one-piece hobble frock.

Here, again, lace enters the arena, an indispensable item for the throat and wrist ruffles, collars, and gauntlet decorations that are characteristic accompaniments of the late eighteenth century modes.

The Directoire fashions women wear are borrowed from the men's vogues of the stirring days that preceded



Directoire styles offer fascinating possibilities for spring wear. A ratine coat with white revers, and a skirt draped and divided at one side are in this fashion



A pretty representation of the Empire vogue. Note the flowing skirt and short train, the "flop" collar on a postilion coat with basque and pleated "tails"

the great Revolution and the Empire of Napoleon. Just glance at the bewitching adaptation illustrated here, and admit that there are most fascinating possibilities in the vogue for spring wear.

A charmeuse, velvet, or ratine coat has big pointed revers of white velvet, silk, or satin, and a pocket flap to match on the left hip. As I write there is an absolute *furor* for white fitments. No coat is of the latest smartness without them. Then there is a charmeuse skirt cunningly draped and at one side divided, the sole survival of the harem skirt's desperate attempt of 1911 to make a lasting impression upon us.

Other Developments

The hat, too! How piquant it is, with its high crown and its feather trophy! And yet another detail, the choker, is very characteristic—and thereby hangs a tale.

It is because that almost inseparable item of the little girl frock, the low overturned collar, is being attacked that the changes are being rung upon high chokers. In other words, the stocks and collar-bands that are seen are a direct snub to the Puritan and Peter Pan models.

The quite grown-up woman is the individual specially considered this spring by the designers, which means that, instead of creating the modes, the little girls will have to follow the lead indicated by their elders. I wonder how they will like that, whether they will be obedient or whether they will rebel, and adhere tenaciously to their own "school" of fashions.

It will be observed that to the pannier

toilette is given a black tulle chemisette and collar, that quaint conceit being one of Fashion's latest freaks, and, let me add, a really pretty one when the bulk of a gown is coloured.

Colours are to be a pronounced asset this season, and the chameleon or shot kinds are at the zenith of their charm. Lettuce and the seaweed greens, the bright and pretty brown known as havane, ultramarine and turquoise blue, every imaginable shade of écu from oatmeal to ochre, and all the reds, including magenta, scarlet, and rose, are aspirants for fame and favour.

Greatly to the surprise of the community of dress lovers, the short-waisted corsage appears as the rival of the pointed Court corsage. What is scarcely strange is that it has met with a new success. It would seem that we cannot spare it for long, and though the natural waist-line is the one extolled in the main, the Empire vogue is amongst us, pressing its claims for patronage.

Perhaps the pretty representation of it on one of these pages will console girls for the loss of their beloved hobble. Let them take stock of the elegancies the drawing portrays—to wit, the flowing skirt with its little train—revealing the fact that the toilette is for afternoon wear, the "flop" collar made of embroidered muslin, and the postilion coat with a little basque and pleated "tails." Also the cockaded hat in keeping with the coat, and edged as regards the brim with ostrich feathers. A very picturesque model, I think.

Have not the fashions changed in the spring of 1912?

THE CHARM OF APPLIQUÉ VELVET

A New Idea for a Dress Trimming—The Pansy in Velvet—How to Cut Out and Arrange the Design—An Arrangement of the Vine with Leaves and Grapes—A Classical Effect—Suggestions for the Use of Velvet Appliqué Work

ONE of the most delightful ideas for the glorification of our clothes is the application of various coloured velvets cut in pretty shapes to decorate our gowns, scarfs, muffs, and evening cloaks.

Not only is the result of this work quite charming, but the work itself is an amusing hobby. Velvet flowers and leaves are cut out neatly with a sharp pair of scissors, and then these shapes are placed on the chosen fabric and secured in position with a liquid adhesive to be bought in small tubes.

Suitable Models

First of all, we must consider what flowers will give the happiest results, for we want to represent a flower that has for its chief beauty and characteristic velvety petals.

Immediately our thoughts wander to one of our most beautiful flowers—the flower which signifies "heartsease"—the gentle, old-fashioned pansy. This flower is quite one of the loveliest for appliqué velvet work. Velvet pansies would look exquisite on a

pale blue chiffon scarf or gown. The flowers are not expensive to make, as two half-yards of silk velvet, a dark and light mauve, would make quite a number of flowers—indeed, if a simple design for a panel or corsage is required two quarters of a yard of velvet would most likely be quite sufficient.

Designing

A very easy method of obtaining a good shaped pansy is to procure some good postcards with pansy designs. Postcards are truly invaluable treasures to the woman who wants to work out a floral design of the appliqué velvet description. Study the postcard and pick out the most perfect specimens of the pansy you can find. If possible, get a replica of the same card, for one of the cards will be mutilated by your sharp scissors. Cut out the finest pansy, then cut out the petals. Most likely you will decide to have light petals on the top and dark petals below. Pin each card petal on to the velvet and cut it accurately to shape.



Garnitures in appliqué velvet are particularly lovely on evening gowns. A charming waist-belt and side panel are shown in the sketch above



The pansy is an effective flower when carried out in appliqué velvet work. The shadings can range from the lightest to the darkest tones

Take some soft green velvet—a quarter of a yard will go a long way—and cut out some stems and leaves.

Pin the pale blue chiffon firmly down on a board and then study the uncut postcard, and you will be able to see how the petals are placed. Take your adhesive and spread it lightly over the back of each velvet petal—finishing one at a time—and place it in the desired position on the chiffon.

The pansies may be carelessly scattered over the chiffon for a tunic with good effect, or they could form a border to a tunic. They would also look charming at the end of a chiffon scarf. As the flowers are laid on the chiffon they are pressed down gently with a white cloth. When you have placed your flowers to your satisfaction, the stem and leaves are arranged into position. The centres of the flowers look most effective finished off with gold beads.

Be very careful not to put too much adhesive on to your petal, or it will not have a pleasing appearance. It is quite an art to find out just how much is required to secure each petal firmly to the chiffon.

Virginia creeper, carried out in soft reds and browns, would also lend itself admirably to this fascinating form of dress embellishment.

Bunches of purple grapes look very beautiful on pale blue satin. These grapes will make an exquisite adornment for a scarf, also for a muff for theatre use, and for the wide lapels of an evening cloak. The vine also looks delightful on chiffon, which is afterwards mounted on pale blue satin.

We will now consider a grape design, which would look well on an evening gown—either for a crossover piece for

the bodice or for the side panel of a skirt. A panel is decidedly smart if it is of the triangular persuasion. Choose some very soft shades of mauve and purple velvet, one shade for the dark purple grapes, and the lighter shade will prove an excellent foil to this darker colour. Cut out a vine leaf, much smaller than the size of the growing vine leaf—and also the size of the grapes must greatly depend on the figure and physique of the wearer. The grape design would not be out of place on a small woman if carried out proportionately to suit her height. Small bunches of grapes look delightful. Pin the satin on to a drawing-board, and cover the leaf with the adhesive. Place it lightly in the position you desire on to your satin.

For the grape design a stem will be required. This is cut out in a soft shade of brown velvet. Place this on the satin so that it has one of the vine leaves growing from it. One or two more leaves can be placed above and below it according to the artistic ideas of the worker.

We now come to the bunch of grapes. Cut a small piece of brown velvet for the stem upon which the grapes hang; place it carefully into position. Cut rounds of velvet in the dark and light shades of velvet. They can be the size of a sixpence, or, if quite



The stately iris is specially adapted for a design in appliqué velvet for the woman who favours classical and statuesque effects



Purple and mauve clematis are exquisite posed on white chiffon

small grapes are desired, the circles or rounds of velvet to represent the grapes could be the size of a threepenny-piece. Each little round must be gummed carefully before it is placed on the satin. Arrange the velvet circles to form a pretty shaped bunch, placing each grape fairly near to the last one secured in position. Choose some dark grapes, then some light ones until the effect is procured.

It is a fascinating design, and extremely beautiful. An edging of swansdown looks perfect on an evening cloak which is adorned with the appliqué velvet grapes.

Purple and mauve clematis looks exquisite on white chiffon. The flowers are cut out in two shades of mauve velvet, and the leaves in a soft shade of green. A chiffon apron tunic would look quite lovely adorned with these flowers. The little apron of chiffon should be fastened to your board securely, and the flowers of the clematis and the leaves are arranged carelessly over the ethereal surface. It will be found that sometimes the adhesive will go straight through on to the board when such a fabric as chiffon is used, and may be inclined to stick to the board. The following rule may be observed for all fabrics. Directly the appliqué work is completed, remove the fabric very carefully from the board, and pin it up as straight as possible in a warm place to dry. If any of the flowers or foliage seem to be insecure, put the back of the left hand behind the flower for a support, and with the fingers of the right hand press them into position.

One of the most glorious flowers for this appliqué work is the gorgeous and classical iris, which would make a

lovely design for a gown for the woman who favours classical and statuesque effects. The flowers are arranged in a dignified manner. They make a charming panel, or they would look amazingly beautiful each end of a white chiffon scarf, or on one of crêpe-de-Chine which is edged with swansdown. What more exquisite theatre wrap could woman desire? The flowers could also be arranged on chiffon, and the scarf could be lined with wool-backed satin, so that the wrap would not only be a thing of glory, but delightfully warm.

A particularly rich effect in velvet appliqué can be obtained in the colours ranging from the palest yellows up to rich orange and golden browns. The nasturtium flower would be a suitable choice for the expression of these shadings, and would not be a difficult bloom to represent. The foundation might be palest yellow, or a dark shade of brown would throw

up the rich colours of the flowers to perfection.

Any of these ideas could be used for the embellishment of curtains, cushions, and screens. But the exquisite beauty of the appliqué velvet flowers must first of all appeal to women who love chic and dainty dress accessories, and once they have found this charm they will be at no loss to adapt the work to their individual needs.



Grapes and their leaves form a fascinating design, and give ample scope to the artistic taste of the worker

COVERS AND CASES FOR CLOTHING

A Case for Protecting Costumes when Hanging Up—Folding and Care of Garments in Drawers—
A Perfumed Cover for a Drawer—The Perfumes that Give Personality to Clothes—A Hint for
Their Use

THE furnishing of a wardrobe or dress cupboard belonging to a woman who wishes to take care of her clothes when not in wear is not complete until some provision has been made for covering the garments.

All light-coloured dresses should be protected by a cover if not in constant wear, and dresses of delicate, crushable fabrics should be provided each with its special case.

For these cases choose a closely woven washing material, such as sateen, holland, linen, or a close muslin.

Such a case, sufficiently long to take the full length of the garment when on the dress-hanger, is quite simple to make.

Take two pieces of the material, one the required length, with an inch or two to spare for turnings, the other some six or seven inches longer. Place these together, and at one end shape to curve of hanger, join along both sides and curved end, leaving an eyelet-hole through which to pass the wire of the hanger. Hem both ends left open, turn up the flap of single material, and secure with buttons and buttonholes. The dress on the hanger is slipped up from the bottom of the case, the hook passing through the eyelet. When the dress has fallen into

can be arranged quickly and simply. For a medium-sized drawer-cover will be needed half a yard of linen or holland, from thirty-six to forty inches wide, but by measuring the drawer and making allowances for turnings the cover can be arranged to tuck well down over the contents at sides and ends of the drawers. Hem neatly all round, finishing off on the right side with a fancy feather-stitch. The cover can be left quite loose, to be placed in position each time when taking anything from the drawer, or it could be fixed with drawing-pins to the back of the drawer, and turned aside when required.

A Lingerie Sachet

To scent the contents of the drawer a lavender or other scent sachet can be attached to the underside of the cover.

Take a yard of muslin and fold over selvedge to selvedge, wrong side outwards. Backstitch along one short end and side. Turn the work to the right side and fill the bag with sprays of lavender, placing the flower heads some one way and some the other as evenly as possible. Turn in the raw edges of the bag and sew them together. To keep the lavender in position, set three or four rows of running at equal distances apart through both thicknesses of muslin. This will prevent the sprays all falling to one place. Tack this lightly to underside of cover so that it can be removed easily for washing.

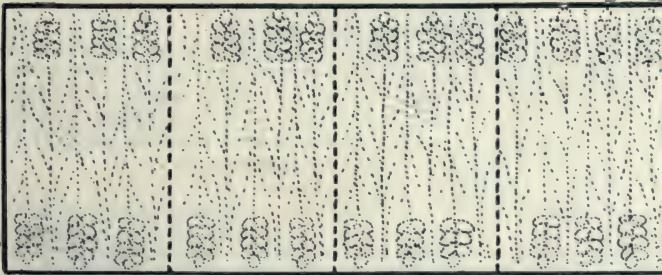
The cover itself can be embroidered with sprays of lavender or flowers representing the scent used, in washing threads, and thus embellished would form a really dainty yet useful gift.

A flat sachet of lightly quilted cotton-wool, scented with any preferred perfume, can be substituted for the lavender.

A sachet filled with fragrant pot-pourri composed of the dried leaves of every sweetly scented flower in the garden is delightful. If it is not possible to make it at home, a box of the most delicious pot-pourri costs less than a shilling.

The Discreet Use of Perfume

The perfuming of the contents of the wardrobe must be most carefully done. The scent must on no account be too strong; nothing is in worse taste. The merest suggestion of violet, roses, or the summer garden of flowers is allowable. Also choose one perfume and keep to it, so that it



The muslin bag containing sprays of lavender should be made with separate compartments and tacked to the under side of the cover

position by its own weight, the flap is buttoned, and all is secure from dust. An alternative method is to draw the bottom together by tapes.

Drawer Covers

An outworn cotton dress can well be adapted to the purposes of a dress-cover, while for protecting skirts an old washing underskirt will often prove most useful.

If clothing has to be laid aside in boxes or drawers the question of careful folding is of paramount importance, and has been dealt with already in *EVERY WOMAN'S ENCYCLOPÆDIA* (page 3150, Vol. 5).

A cover with which to protect lingerie or light dresses from dust when in a drawer, and, if liked, pleasantly to perfume them,



Suggested design for the ornamentation of the cover. If considered too elaborate, simple feather-stitching would be a pretty finish

becomes part of the personality, the elusive, subtle charm of the dainty woman.

Orris root gives a very delicate odour of violets. Cover a wire clothes-hanger first with a piece of sateen as a foundation, and then with a loose silk bag cover, and stuff this tightly with orris.

Tiny bags containing orris can be provided to hang among the skirts.

Another device is to use strips of per-

take skirts without folding is a great boon, but there is a tendency for the under things to be crushed by the weight of those above. Try the use of two long dress-boxes without their lids, placed one on the top of another, to act as trays. Small articles, such as blouses and bodices or delicate chiffons, can be placed in them, while if the lid of the top box be retained a flat surface is provided for the larger articles.

fumed kid. Take the tops of old white kid gloves, thoroughly soak them in a scent essence, and allow them to dry in a dark place. When dry, cut the kid into strips, and lay amongst the clothing in drawers or boxes. These kid sachets retain the perfume for a very long time.

An ottoman box sufficiently long to

LACE FLOWERS

The Use of Gold and Silver Effects in Place of Vivid Colourings—A Spray of White Lace Roses—Silver Lace Flowers and Leaves—A Spray for Hair or Corsage

It is not always desirable in millinery to use coloured flowers as ornaments. The crowning of beauty with wreaths and blossoms is as old as Nature herself, but modern taste decrees that there must be some modification in shape and colouring.

A wreath of forget-me-not in blue, with the vivid green of the foliage, strikes too loud a note with a quietly rich costume; even the rose may be too *voyante* in Nature's pinks and reds if the gown with which it is worn clothes one of mature years, or one for whom the scheme of natural colour is unsuitable.

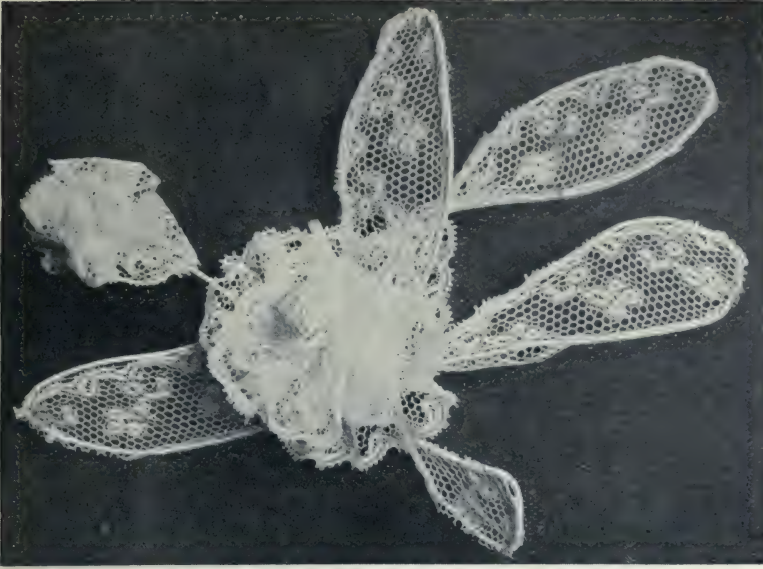
Lace flowers come as a delightful novelty and relief when artificial flowers in nature's hues are too daring.

These flowers originated in the *atelier* of the most exclusive *modiste* in Paris, and the Parisian woman was quick to see and appreciate their beauty.

A rose spray, with foliage in white lace, is fashioned with two yards of white silk-covered millinery wire and three yards of $1\frac{1}{2}$ -inch Valenciennes lace. Such a spray will be found inexpensive and not too difficult of achievement by the amateur.



A dainty spray of foliage and white lace roses, suitable for millinery purposes or as trimming of a young girl's dress



A rose spray in white thread lace for the trimming of a summer hat

How to Make the White Lace Rose Spray

Get a small piece of cotton-wool the size of a thimble, cover it with the lace, and insert a 4-inch length of the wire, bent with a small hook, so that it remains firmly in the wool. This forms the centre of the rose. Now stitch a piece of the lace round this centre, so that the frills representing the rose petals can be stitched on. Attach one end of the lace to the centre, and gather it round and round, spreading it out more widely at each layer of frills, so that the effect of outstanding petals is obtained.

Repeat this process for the half-open bud, but as the petals are not required to stand out so far, only the wired knob of wool and a small quilting is necessary. Now that the flower and bud are ready, lay these on one side, and take the rest of the silk-covered wire, twist it in gracefully outspreading shapes for leaves, making the loops sufficiently wide at their extremity to be covered with the lace. The lace is then stretched over the loops and tacked to the wire frame.

Arrange the flower and bud on the group of leaves, and a most dainty millinery or corsage ornament is ready to wear, its cost being considerably less than if bought ready-made.

Lace flowers in combination with natural foliage are also most effective, the illustration giving a good example of an ornament suitable for the trimming of a young girl's dress. Very fine

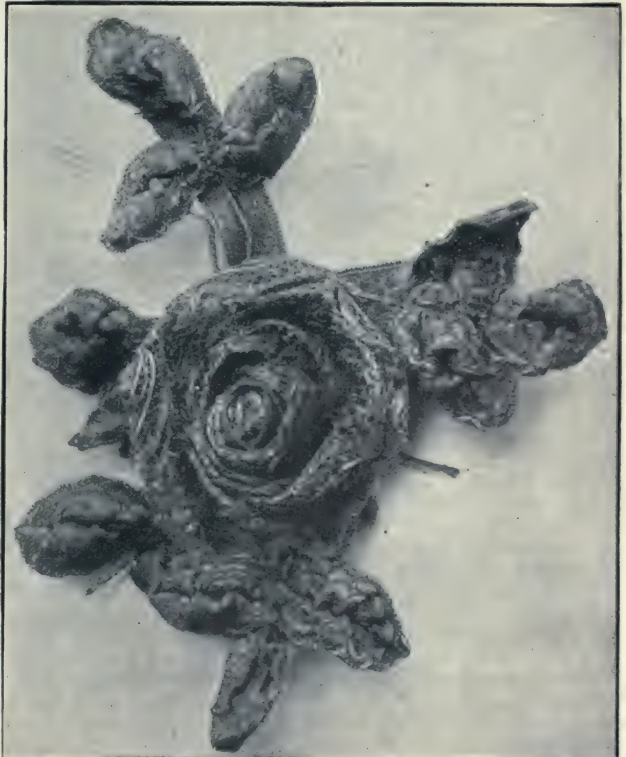
thread lace, 1 inch wide, fashioned the roses and buds. The lace is twisted in a looped rosette, stitched firmly, and attached to a short piece of millinery wire. The lace flowers, when made, are woven into the green foliage at regular intervals.

A spray of roses and leaves in gold or silver lace is very effective for trimming a large hat, and is made in a similar way.

In order to shape the rose correctly, begin in the centre to roll the lace round three fingers,

shaping the upper edge petal-wise, and folding over towards the centre. Do not cut off the lace, but work it round into a not very full frill until the surrounding petals are formed.

When the rose is set in the centre, the spray is ready for fixing in the hat.



A rose spray in gold lace, which would form an effective ornament for a picture hat



This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure, etc., etc.

THE ART OF HAIRDRESSING

Continued from page 4423, Part 37

By DAVID NICOL

Diploma of Honour at the Paris Exhibition, Coiffeur by Appointment to Her Majesty the Queen

A DANCE OR THEATRE COIFFURE

An Original Evening Coiffure—The Importance of the Elaborate Coiffure—A Hairdresser Should be Given Instructions—How to Carry Out the Coiffure Here Illustrated—The Value of Hair Ornaments in an Evening Coiffure

DANCES and theatre-parties are everyday occurrences for most ladies. And, on such occasions, with adequate time to spend on dressing, a wise woman likes to find something novel and original in the way of a coiffure.

It is therefore with great interest and pleasure that I have thought out and designed the coiffure I propose to describe in this article, a style suited only to occasions which admit of elaboration, and which has two great merits—novelty and charm.

If the two large illustrations are studied, it will be agreed that the dressing of the front hair is something quite unique, while that of the back is remarkable for its graceful lines and its freshness of treatment. It is elaborate certainly, and for day wear the whole coiffure would be absolutely out of place and in bad style. Such elaboration could never go well with a hat or a blouse. It requires the "setting off" of bare neck and shoulders, and could not, under any circumstances, be covered by a hat.

The Evening Coiffure

A new ball dress is always enhanced by a new (and becoming) coiffure. A woman looks so different at night in a décolleté gown that practically all the fair sex would do well to dress their hair in the evening differently from the mode they use in the daytime.

So many ladies spoil the effect of a gorgeous or flowing evening dress by capping it with a plainly or tightly dressed head of hair. I believe, and always impress upon my clients, that the lines of the hair should be broadened and loosened at night, in order to correspond with the breadth given by bare shoulders and the sweep of a trained dress. A woman who could not stand an elaborate coiffure in the daytime can wear one with advantage at night. But most women fail to realise this.

Its Salient Features

May I advise those ladies to whom the coiffure illustrated does not appeal to believe that lightness and looseness in the evening are the best guides to successful hairdressing? Even if they do not care to attempt the admittedly elaborate style here described, let them adapt their morning coiffure to the evening's requirements, and not merely add a bow of ribbon or a bandeau of gauze to a rigidly severe headdressing, for the effect of such things is truly incongruous, not to say "frumpish."

Many ladies visit a hairdresser, for waving and dressing purposes, before a dance or special theatre-party. But it often happens that they have no special style in their mind, and, leaving it to the coiffeur, who may be a skilful waver without possessing an artist's eye, they come away with an unbecomingly dressed head. Now, if a lady goes to a



An original dance or theatre coiffure. The dressing of the front hair is unique, and has the supreme attraction of novelty and charm

Designs by David Nicol, 50, Haymarket, S.W.

hairdresser with a definite scheme in her head, and a sketch of the style she wishes adapted to herself, she will almost invariably find that even a moderately good (and inexpensive) man will be able to make quite a charming effect. But he requires to be given the idea first.

This coiffure could be carried out at home by a girl with clever fingers, or by one girl for another. Still, it is useless to pretend that it is not complicated; and several trials before the important day would be very advisable.

Now, as regards this original coiffure, designed especially for the readers of EVERY WOMAN'S ENCYCLOPÆDIA.

The front is very novel—a combination of Louis XV. puffs and Pompadour rolls, with a slightly marked side parting; while the back comprises large, loose puffs, a thick plait, and curls, introduced in a very unusual style (and one, let me whisper, which is likely to become highly popular). In designing this style, I have endeavoured to avoid the excessive use of artificial *postiches*, since such luxuries are expensive. An admirable effect can be obtained with moderately long and thick hair. The front, puffs, and neck-curls can be made from growing hair; while the sole extraneous support is given by the plait, a thing which finds a place in most dressing-table drawers.

Of course, the whole of the puffs, curls, and plait can be artificial, fixed and dressed off the head, and afterwards attached to the pad made of growing hair. But most of my readers would prefer to use their own hair.

To start with, divide the front and side hair from the foundation, tying this tail of hair securely nearly on the crown of the head, and leaving a margin of hair, about $1\frac{1}{2}$ inches deep, hanging over the forehead and ears.

The Invisible Parting

The main feature of this front dressing is the almost invisible parting on the left side, above the left eye.

There are six puffs across the forehead and over the ears, arranged three on either side of the parting. Those on the left side are smaller, and lie in a different position from those on the right, which are bold in comparison. (See illustration of front view.)

The first step is to make the parting, not too far away from the centre, but yet

decidedly on the left. Next, divide the hair into six strands, and wave it on pins, as directed in previous articles. Having waved the hair, the dressing is begun by making the centre puff—i.e., the large puff, *à la Louis XV.* which comes immediately on the right side of the parting, and drops towards the centre of the forehead.

Dressing the Top of the Head

This centre puff lies away from whichever side is parted (for the parting may be made on the right, if preferred, though the left is usually more becoming and far smarter). Divide a moderately thick strand of hair from the rest, next to the parting and in the centre; French comb it on the side away from the eyes, and brush it till smooth.

Hold the ends of the strand in the left hand, and insert the fingers of the right hand under the strand near the roots, and over the strand just beyond. Then turn the ends over, and tuck them out of sight in the loop of hair thus made, at the same time drawing the hair, with the fingers of the right hand, into a decided dip on the forehead. The upward turn and lowest point of the dip coincides with the wave in the hair.

Fix this loop or puff firmly with pins, taking care the ends are hidden. In a dressing of this sort, with puffs and a plait coming over the front dressing to bend it in place, side combs are not necessary, and pins answer far better.

Following the puffs round to the left ear, the next to be made

is just beyond the parting; and this puff, directly above the left eye, forms a charming variation. It breaks the line across the forehead, and leaves a most becoming piece of skin showing, being lifted back *à la Pompadour*.

Divide a small strand, French comb and brush it, then lift it back and turn the ends under. Finally, draw the roots, consisting mostly of short hairs, gently forward over the forehead, giving a shadowed, soft effect, in contradistinction to a hard Pompadour roll.

The side piece now remains, and for this style the side hair, on both sides, should be carried rather far round, well behind and beyond the ears. This gives an undulating effect at the side, and serves to narrow the dressing towards the back of the neck.

French comb the side pieces, and lift it into place, leaving it soft and full, and



Six puffs are to be worn across the forehead. Those on the left side should be smaller and lie in a different position from those on the right. The lock in the centre will form the large Louis XV. puff which will droop towards the middle of the brow.



The arrangement of the theatre coiffure as seen from the back. The lines are graceful, and the general effect one of lightness and charm

slightly divided from the Pompadour roll. Turn the ends in, and pin it securely.

The puffs going from the centre to the right are made in the same manner as the centre dip described above, but just a little smaller. Each puff must be kept decidedly apart, but unsightly gaps are, of course, not desirable.

The side piece is arranged exactly as on the left, and when that has been done there

should be six undulating puffs across the ears and face securely fixed with hairpins. The making of the first puff is illustrated.

As I have pointed out, the novelty of this style is in the front arrangement, which should suit almost any face, as it is a happy combination of a parted and a raised dressing, and can be pulled out, flattened, or heightened to suit individual taste.

With regard to the back, the chief novelty lies in the arrangement of the curls, which should lie just on the neck, below the roots of the hair, and well below the puffs and plait. (See illustration.)

Such a style needs a long, graceful neck and a pretty, upturned chin. Neither a long, heavy face, nor a short, fat neck would look well with such a mode. In that case I would advise that the whole of the puffs, plaits, and curls are lifted, till the lowest curl rests on the hair, instead of below it.

Having fixed a pad over the foundation, divide that tail of hair into six portions, one being rather larger than the others. This strand must be allowed to drop below the pad, as it will afterwards make the neck-curls.

There are five large, light puffs, fixed gracefully up and down on the pad, and five curls on the neck to correspond with those above. The five strands must then be waved on pins, French combed, and arranged tastefully. Let them remain exactly as they lie, encouraged by the wave. It will be found that puffs fall differently each time they are dressed, and they should never be forced out of their natural "line." Three puffs should be placed towards the front of the pad and head, and two towards the back, completely hiding the pad.

Arranging the Curls

The curls are next arranged, being first rolled in five papillotes to make them curl naturally and look like ringlets. Full direc-

tions for curling en papillote will be found in the article on curls. (See page 3597, Vol. 5.)

When the curls are unfastened they should be lightly rolled round the fingers, and left as they fall, with the curling ends slightly pulled out. Some of them will hang shorter than the others, and these must be fixed, above each curl, with a fine hairpin. Do not pin through these curls, but above them, to keep them from falling together untidily. Four ends should lie just on the nape of the neck, lightly attached to the hair, and one should be allowed to drop below them on the bare skin. (See illustration of back view.)

Jewels in the Hair

Lastly, the plait is made and fixed round the puffs, resting between them and the curls. It is tied round the hair, rather like a cravat, and serves to bind and hold the entire dressing in place. It makes the curls fall naturally and gracefully by tightening them from above, and supports the larger puffs. The plait should start above the left ear, and be brought round to the same place, where the crossing and turning in of the ends can be hidden by a jewelled ornament or brooch, so attractive an addition to an evening coiffure.

Jewels in the hair catch the light, and give added lustre to the tresses they adorn. An aigrette, fixed so that it points upwards (to moderate the length of the coiffure at the back), would also be in keeping, and could be held in place by the same brooch that finishes the plait.



THE COUNTESS DE CASTIGLIONE

It is usually supposed, particularly by bachelors of much cynicism and small experience, that a pretty or beautiful woman cannot bear to have about her any but the plainest hags of her sex. It is, therefore, very odd that the Courts of beautiful queens have always been noted for the lovely women who adorned them.

Particularly distinguished in this way was the Second Empire, when the Empress Eugénie, who has been called the loveliest woman in Europe, was surrounded by a bevy of beauties who made the greater mark on their time because they were all so keenly interested, if not in politics, at least in the intrigues of politics.

The moralist would find food for reflection in the fact that most of these beautiful ladies were very sad women in after-life. A famous beauty died in poverty only a few years ago, and it was only in 1899 that the never-to-be-forgotten Countess of Castiglione passed away from a life which, for many years, had been one of the deepest mystery and seclusion. For these brilliant women, all in their time deeply mixed with politics, the intermediaries between countries and Ministers, the confidantes of famous men, recognised with great frankness that it was not their intelligence which gave them power, but their beauty, and when that waned they felt that life was over, and that nothing but absolute

privacy and mystery could spare them the humiliation of watching their power vanish.

Madame de Castiglione was the daughter of the chief secretary to the King of Piedmont, and through her mother she inherited some of the best blood of the stormy and beautiful city of Florence. She was herself a remarkable child. At the age of twelve, which would be about 1855, she was tall and lovely as at twenty. When she was thirteen she was already a society beauty. She had rich brown hair, clear eyes, and perfect features. When she walked on the Cascine, an audible murmur of admiration followed her from the beauty-loving Florentines. Before she was fifteen she had rejected more suitors than most girls have the chance of accepting in their whole life.

A One-sided Affection

About this time a young man of good birth, good fortune, and great dissipation, by name Count Castiglione, came to London to look for a wife. He wished her to be very beautiful, and although he himself might have been satisfied by some of the lovely English girls of that period, he heard from Count Walewski, then Ambassador in London, that in Florence there dwelt a young girl of such surpassing loveliness that no woman in Europe could equal her. Back to Florence went the Count, quite in the manner of the prince in a fairy tale, but completely unlike him in every other respect. He obtained an introduction to the Marchioness Oldöini, and the very sight of her daughter struck him first dumb, and then garrulous with admiration. She was dressed in blue, and her eyes matched her dress. In them dwelt a look of wonderful softness, which seems, however, to have been in the nature of a practical joke on the part of Nature. There was a dimple in her chin, which is, of course, an irresistible attraction to any man, and has before now bowled over a judge on the bench, a jury in the box, and all the counsel on the opposite side.

The Count hastened on the marriage, even though the lovely girl told him she cared very little about him, and if, later on, they were not happy it would be his responsibility. However, he was far too much in love not to marry her on any terms, but it is on record that during the ceremony she "bore herself like a very Iphigenia."

A Wilful Wife

It must be admitted that, although he had had fair warning that his wife was not likely to be a devoted and obedient spouse, she took such free advantage of the liberty she had claimed as might have staggered any man. Etiquette demanded, as, indeed, good taste and good feeling in all countries demand, that the bride should visit her husband's mother. However, the lovely Virginie thought this would bore her, so she said she would not do it, and nothing would move her. The Count begged, implored, swore, threatened, ordered, blustered, coaxed, commanded, all in vain. Finally, one day

when they were driving together, he ordered the coachman to go to his mother's house. Not a word from Virginie. Presently the carriage drove across a bridge above the river. Quick as lightning she snatched off her shoes and stockings, flung them over the parapet into the water, and said, "I suppose you will scarcely compel me to walk into the house barefoot?" The conversation during the rest of the drive is not recorded. She was absolutely cold to him, and when, at the end of two years, his fortune came to an end, she was very far from liking him the better on that account.

The luxurious palace near Turin in which they lived was always full of visitors. The frank boredom of its *châtelaine* when left alone with her husband rendered this inevitable. She had plenty of friends, however, and admirers. The King of Piedmont adored her. He was not so attractive as Count Castiglione, but he was a king, and the Countess knew very well what she wanted of the world, and never lost a chance of taking it. She was ambitious, and when she smiled upon the King she did very well for herself. For Cavour, the famous Minister, watching the way in which she played one man off against the other, perceived in her diplomatic qualities which would make her invaluable in the secret service of the country.

A Beautiful Diplomat

The first thing he wished her to do was to go to the Court of Napoleon III., and she was very willing, for a strange feeling of destiny drew her towards the successor of the Great Napoleon. She therefore went to Paris, where a warm welcome awaited her. In childhood she had already met Louis Napoleon, and, indeed, her father had been his guardian. The fame of her beauty went before her, and invitations awaited her by the hundred, but she chose to make her first entrance into Parisian society at a great ball at the Tuileries.

She came late. As she entered, the sensation was so great that dancing stopped, even the music broke and fell into silence, the Empress came forward a little, the Emperor came all the way, and hastily thrusting a minor German royalty upon the Empress, he led out Countess Castiglione himself.

Her beauty was really faultless. It was startling. Her very enemies, and she soon had plenty, could not but admit that she was radiantly lovely. Indeed, she was so beautiful that she could afford to be consciously conscious of her beauty. In public she was always patting her hair, arranging her dress, looking into the mirrors as she passed them; and it is the very first quality of beauty, if not the highest, which can thus afford to arrange itself in public.

She soon gained such self-confidence from the reception accorded her that she began to be daring in her gowns, and the records of some of her triumphs have come down to us as freshly as if they had occurred yesterday. She was individual, too; did things

in her own way, talked as no one else talked, and certainly dressed as no one else did.

It was in the latter item that she had the misfortune to offend the Empress, who had conservative ideas about dress, while the famous Florentine knew no bounds to her invention and her audacity. When all wore hoops, she frequently appeared in close-fitting dress. Her low-cut evening bodices scandalised the elderly and enchanted the beauty lovers. Fancy-dress balls were then most fashionable, and here the Countess excelled.

She wore one costume as Queen of Hearts, which drew forth a very acid comment from the Empress as to the position in which she wore the principal of the many hearts with which she was adorned. The Emperor Napoleon, never cold to beauty, was quite swept off his feet by the Countess. Indeed, she said quite frankly one day to a friend, "My mother was a fool. If she had brought me to Paris a little earlier, instead of marrying me to Castiglione, you would have seen an Italian instead of a Spaniard reigning at the Tuileries."

A Mistress of Intrigue

All this time, while apparently thinking of nothing but society, she was furthering the designs of Cavour. She flattered the Emperor until he did everything that she wanted, and even roused him, apathetic as he was, into an active foreign policy. All day she drove from Minister's house to Minister's house with portfolios of papers, talking persuasively and rapidly in all the languages known to Europe, and working both behind the scenes and before them with such energy that she was remembered to exclaim one day, "I have created Italy and saved the Papacy!"

On the private side of her life there were plenty of adventures and romances. Napoleon III., received by her in a dim and silent house one evening, would have been stabbed to the heart on a dark landing only for his faithful attendant. The Countess was escorted to the Italian frontier, but when she got there she explained to her captors so many incidents in the secret history of French politics that she was looking forward to spreading about Europe, that she was escorted back again with as little delay as possible.

Having thus asserted her position, she went to Turin, and, with one of her curious whims, shut herself up with her little son, whom she educated very carefully, but without the least spark of affection for him. No one saw her. One servant looked after her. If any visitor did penetrate to her presence, he found her dumb.

At last she was won back to Paris. Her brilliant life began again at once. We find her staying at Compiègne by the week together. Her friends were drawn from all ranks in which men of eminence are found. Her political intrigues went on all the time, yet she never seemed too busy to be merely the lovely

woman of any festivity. On December 26, 1876, she moved into a house in the Place Vendôme.

Her Good Genius

Perhaps the most pleasing of the many adventures in her life was her long and unbroken friendship with General Estancelin. He managed to evoke all that was soft and gentle in her. Kept apart by the fact that she was married, they maintained an unsullied friendship. Forty years from the time when she first met him she celebrated what she called her pearl wedding with him. She has left words about him which prove that she really had a heart, though it must be admitted that it was mostly kept at her banker's.

A little anecdote illustrates well her audacity of speech. Shortly after midnight she arrived at the Palais Royal at a reception given in honour of the Empress. She met Napoleon and Eugénie coming downstairs. "You come late, Countess," said Napoleon. "It is you who leave early, sire!" she replied, with her head in the air.

One must pass over many wonderful stories of her success in the fashionable *tableaux vivants*, and of how one day she electrified Paris by choosing to appear as a nun, all her hair hidden, and nothing of lovely face and figure to be seen save merely the fine and regular features. When she sent for a doctor she would not let him in until she was dressed in silks, gleaming with jewels, and lying on a bed of fur and lace. Yet she really was ill, and anxious for relief.

The End of the Story

So the brilliant life went on, till suddenly we find her left much alone by the fall of the Empire. Her beauty, too, was beginning to wane. She felt her power weakening. The exquisite mouth was the first to show the advance of years. It fell in, and became a hard line. She stayed among her friends until after the war of 1870, and then very quietly she retired to an *appartement* in the Place Vendôme. There, for many years, she lived behind the closed shutters, unseen by all save two or three old friends, served by only two domestics.

Not a looking-glass was allowed in the place, all the rooms were hung with dark blue, and at night the very gas-burners were shaded. Now and then at night, heavily veiled, she would go out, and crossing the Place Vendôme to the Rue Castiglione, she would gaze up at an empty house there, and then return to her seclusion. It was the house where she had reigned as queen of beauty and queen of power.

When she died, in 1899, even her burial place was kept secret. In a wild and lonely corner of Père Lachaise a plain slab of granite on a neglected grave is all that shows where this lovely and wonderful woman lies in death. Much of the detail of her political life will never be known, for at her death all papers were seized.



BEAUTY ADORNED



Continued from page 449, Part 37

The Meaning of Colour—Classification of Colouring and Types of Beauty—The Laws of Colour

IF there be any definition of beauty it is contained in one word—harmony, and therefore a little thought shows the supreme aid colour can lend to beauty.

The course of civilisation has robbed man of this aid to the accentuation—or modification when necessary—of his personality, but it is safe to say nothing will ever rob woman of it, because she is by disposition better able to understand the use of colour in the world, and better able to read its inner as well as outward meaning. The modern woman can often give you the ethical meaning of colour should it slip your memory; she knows how by colour one may express moods and passions; the same message music tells. But she is mistaken if she supposes these ideas and feelings to be new, for human nature has used colour in this way since the dim day on which it learnt that it was itself an expression of some hidden force, and it began to seek power—that is, ways of emphasising one's personality so that it should impress and influence others. But to-day men have eliminated all consideration of colour out of their business transactions, and rely upon their reasoning powers; though States robe their kings in purple and women commence any important business in the varied business of their lives by asking themselves: "What shall I wear?"

Impressionist Dresses

A little while ago a famous actress tried to gain a further point in her art by wearing differently coloured dresses to express mood and temperament. I believe she called them "impressionist dresses." At any rate, they were meant to be stories without words, stories telling of the temperament of the character wearing them. But this idea failed, because, though the dresses of all sorts of subtle *nuances* spoke to this actress, highly educated in her own art, in a language she found eloquent and expressive, they conveyed none of the shades of meaning to the audience. She had forgotten that the language of colour is built upon association. This means a great deal. In the first place, it means that the distinctive characteristics which colours have now have been given to them some time in the past. They are more or less arbitrary. We have learnt, for instance, that Nature paints her virile children red. "It is by means of red she arrays the plumage of most of the birds of India, especially in the breeding season. At that time there are few birds to whom she does not give that shade of colour."

This has caused us to use red in an aggressive way, to express force, power, and also a

physical strength and beauty which subdues or fills the place of spiritual strength. Thus the wicked adventuress in a melodrama clothes herself in scarlet whilst she is triumphing over the hapless heroine clothed in innocent white, spiritual pale blue, or the negative black, indicating her need (of love or money or both), and her need of colour in life. So far the most uneducated of audiences realises the meaning of colour, and only in this simple way can beauty use colour to appeal to the imagination. The ordinary woman does this almost instinctively. She would not, for instance, clothe herself in black and yellow, the colours of the tiger and of hot passions, if she wanted to give the impression of softness and gentleness. Dove-grey, blue-grey, pearly whites, soft, full browns, would be her choice in such a case.

But after this she adapts colours, and all subtle shades of colours, merely as ornament. If she is wise, she chooses to wear only those which harmonise with her own colouring; when she is indiscreet, she chooses the colour for its own sake.

The Laws of Colour

To make practical use of colour as an aid to beauty one must therefore study and classify beauty according to its colouring. For this purpose we first classify hair-colouring into (1) black, (2) brown, (3) red, (4) blonde, and (5) ash-coloured.

With these colourings of hair there is generally a corresponding colouring of complexion, so that the brunette has a dark skin and the blonde white and pink flesh tints. The red-haired woman has the same brilliant pigments in the cells of the cuticle as in her hair, and her complexion is generally dazzling. Finally comes the ash-coloured type of woman, and she may be surprised to find herself classed as a type of beauty. Why she fails to be beautiful is because she has not studied the harmony of colours and dressed accordingly.

It has been discovered that the primary colours shade off into their complementary colours, so that red gives a halo, so to speak, of green, blue suggests orange, and violet is pleasing to the eye when yellow is near. This law can be reversed harmoniously. We see now why it is that yellows and reds look well on the distinctive type brunette—they make contrast to her colouring and seemingly intensify it. Raven-black hair looks more brilliantly black when a scarlet ribbon runs through it. Put amber-coloured satin next this beauty's skin, and a dazzling effect is produced, because by a bold challenge the colouring of the complexion is intensified.

To be continued.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

Presentations and other Functions

Court Balls

The Art of Entertaining
Dinner Parties, etc.

Card Parties
Dances

At Homes

Garden Parties,
etc., etc.

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

WHAT IT MEANS TO BE A POLITICAL HOSTESS AND WORKER

The Part of Women in the Political Arena—A Demure Retort—The "Petticoat" Election—Political Work in Salon and Boudoir—Famous Politicians and their Helpmates—A Mind that Would not Lie Down—A Golden Age for Girls—A Hostess at the Admiralty

QUITE apart from the Suffragist movement, women have never taken such an active part in political warfare as they are doing to-day.

It is true that over a century ago titled dames were fighting and winning elections for their male friends and relatives. There was the beautiful Duchess of Devonshire, for instance, who with kisses won the votes of Covent Garden porters for Fox.

Elizabeth Duchess of Northumberland, the Duchess of Portland, the Countesses of Derby and Beauchamp, the Ladies Waldegrave, the beautiful Countess of Carlisle, and Lady Southampton, all revelled in election fights in the days when every man knew how his neighbour had voted, and when polling days were marked by fierce rioting and savage intimidation.

Female politicians, however, were few and far between in these days, and only of recent years has it become the rule rather than the exception for women to adopt the rôle of canvassers and public speakers on behalf of those whom they wish to see returned to Parliament. At the last three or four General Elections we have seen the wives and sisters of almost every candidate taking a strenuous part in the campaigns. What is more, they have won elections "off their own bat," as the saying goes.

A Witty Rejoinder

There can be no doubt that when Mr. Winston Churchill was fighting North-West Manchester at the by-election, he gained many votes by the platform appeals of his mother, Mrs. Cornwallis-West. Her famous phrase, "Never mind about dear bread. Vote for dear Winston," is still remembered. Mrs. Cornwallis-West has always been a keen

political worker, and did her utmost for her first husband, Lord Randolph Churchill.

It was when she was fighting for him and Mr. Burdett-Coutts at Westminster, in 1885, that she said to a doubtful voter :

"I hope you will vote for the constitutional cause and support the Queen and Conservative party."

"Well," replied the man, "if I could get what the Duchess of Devonshire once gave for a vote, I think I could promise."

"Thank you very much," said Lady Randolph demurely; "I will tell Lady Burdett-Coutts."

A Barbed Retort

Then there was Mrs. Seely, who secured her husband's return as representative for the Isle of Wight at a time when he was serving in South Africa. "My husband has gone to fight for you, so you must vote for him," she told the electors. And they did to such good purpose that Colonel Seely came out at the head of the poll.

Which reminds the writer that Mrs. Alfred Lyttelton won Speaker Peel's old seat, Warwick and Leamington, for her husband when he fell ill in 1903. Possessing a keen grasp of politics, energy, and brilliancy of speech, she addressed public meetings in speeches which were gems in the way of conciseness and freshness, and was generally one too many for the heckler.

"Go home to your old man; we don't want any petticoats here!" shouted a grey-bearded, elderly man at one of the meetings.

Quick as a flash came the retort :

"Good manners seem to be at a premium amongst the greybeards."

And, talking of women who have won elections, one must not omit reference to the



The Duke and Duchess of Buccleuch, both of whom have done valuable work for their political party by their brilliant social functions and entertainments

Photo, W. & D. Downey

famous "petticoat" election at Eye, Suffolk, in March, 1906, when the Marquis of Graham and Mr. Harold Pearson were contesting the seat. The election practically resolved itself into a duel between Lady Mary Hamilton, at that time engaged to the Marquis, and Mrs. H. Pearson, the newly-made wife of the Liberal candidate. Day after day, both ladies addressed meetings, interviewed

honeymoon in order to assist her husband in fighting Bow and Bromley; Lady Wolmer, Lady Kerry, Viscountess Helmsley, Lady Gwendolen Guinness, to say nothing of Mrs. Crawshay Williams, Mrs. Russell Rea—all these ladies sacrificed time and pleasure, and worked often for twelve and fourteen hours a day, in the cause of politics.

There is, however, another type of woman political worker who, indirectly, wins perhaps more elections than the feminine orator who seeks to sway voters from the public platform. This is the political hostess, the lady who, in salon and boudoir, works quietly for the furtherance of the party to which she is attached. Her work is of a more social character than that of the orator.

Not that the latter neglects the art of catching votes by social amenities. Indeed, she performs many social duties incidental to the election. She knows full well the value of neglecting none of the calls made upon her time and attention by local affairs. Concerts, dances, bazaars, fêtes, and sport gatherings find in her a ready patron and supporter. If a Unionist, she will in all probability be a member of the Primrose League, the president of which is Miss Balfour. This league has over two million members, and was founded in com-

memoration of Lord Beaconsfield. In co-operation with other members of her particular district, the political worker will organise entertainments and gatherings to which supporters of the cause are invited, so that they may fraternise and make a pleasure of their politics.

Although the Liberals have not a league so strong numerically as the Primrose



The Countess of Derby, a well-known political hostess and an enthusiastic supporter of her cause
Photo, H. Walter Barnett

electors, and spared no effort to bring voters to the poll. Ultimately Mr. Pearson was returned with a majority of nearly two hundred.

At the General Election of 1910-11 scores of wives fought gallantly for their husbands. Lady Ninian Crichton-Stuart helped to win a sensational victory for her husband at Cardiff; Mrs. L. S. Amery sacrificed her

League, they have the Women's Liberal Federation, the president of which is the Countess of Carlisle, and the Women's National Liberal Association, which spread the views of the party in the manner of the Primrose League.

Leading political hostesses, of course, take a keen interest in the doings of these leagues

and a man who marries a clever wife is bound to come to the front," remarked Lord Beaconsfield on one occasion. He was referring more particularly to the clever wife who can maintain a brilliant home, charm people with her conversation, prove a discreet and tactful friend and adviser, imbue others with her enthusiasm—in a word, make people want



Lady Lansdowne, who holds the first position as hostess in the political world. To her kindly encouragement many rising young politicians owe their first success

Photo, Reginald Haines

and associations, which may be said to keep the rank and file of the parties together. But they also have the responsible duty of furthering the interests of their husband and party by extending to the principal members of the latter cordial hospitality at all times.

"Given average ability, the young politi-

cian to cultivate the acquaintance of herself and her husband.

"Dizzy's" wife did all this, and when she died, in 1871, he referred to her as "the perfect wife."

The great statesman was thirty-five years of age when he married the rich widow of his

colleague at Maidstone, Mr. Wyndham Lewis. She was his senior by a number of years, but the marriage proved an ideal one in every way. For, although Lady Beaconsfield confessed that she took little interest in practical politics, she proved of invaluable assistance to her husband.

She was in this respect like Mrs. Gladstone and Lady Salisbury, who were ideal political hostesses and helpmeets of the men they had married, although they took no active part in politics. Their great aim was to save their husbands anything in the shape of distracting worries, and seldom did Lord Beaconsfield or Mr. Gladstone, for instance, go to St. Stephen's unaccompanied by their wives, who attended to their creature comforts as a mother would a child.

Political Hostesses

While, however, the wife of the Prime Minister has a number of duties to perform as a political hostess, particularly in connection with the receptions and dinners which it is usual for the Premier to give during a session, the most prominent political hostesses are generally the wives of other members of the Cabinet. Thus, for instance, in regard to the members of the Government in 1912, we have Lady Crewe, the Countess of Aberdeen, and Mrs. McKinnon Wood, somewhat overshadowing Mrs. Asquith as a political hostess; while on the Opposition side Lady Lansdowne's "lead" is followed by Lady Doreen Long, wife of Mr. Walter Long, Lady Londonderry, and Mrs. Lyttelton. Of course, this does not comprise the total list of political hostesses. Amongst the younger school might be mentioned Mrs. Austen Chamberlain, Mrs. Runciman, Mrs. McKenna, Mrs. Winston Churchill, Mrs. F. E. Smith, Viscountess Helmsley, and Mrs. Herbert Samuel; while the Duchess of Abercorn, the Duchess of Buccleuch, the Marchioness of Ormonde, the Marchioness of Waterford, the Countess of Derby, the Countess of Aberdeen, the Countess of Cromer, and the Countess of Dalhousie are amongst the wives of the leading representatives of the Second Chamber who have for many years past done much valuable work for their respective parties.

A Social Leader

It is generally acknowledged, however, that no one in the political world has gained more prominence as a hostess than Lady Lansdowne. The political receptions and entertainments held at Lansdowne House, Berkeley Square, are unequalled in regard to magnificence and brilliance, and to secure an invitation to one of them is an honour much coveted by young politicians. It would indeed be interesting to know how many rising young politicians owe their first success to Lady Lansdowne, for she possesses the happy knack of quickly discovering young genius, and never fails to encourage it. Lady Lansdowne, by the way, is the mother of that clever young politician,

the Earl of Kerry, the Marquis of Lansdowne's eldest son, who represents West Derbyshire. Lady Kerry, whom he married in 1904, is among the younger political hostesses, too, and entertains largely at their residence in Portman Square.

An Unresisting Mind

Although she is thirty years younger than Lady Lansdowne, the position of Lady Crewe as a political hostess may be gathered from the fact that a short time ago she held a reception at Wimborne House on behalf of the Government. An exceedingly clever, tactful, and witty woman, Lady Crewe has proved of great service to her husband in his political work.

As the daughter of Lord Rosebery, she made a brilliant début some years ago, she and her sister, as a mark of favour, being "privately presented" to Queen Victoria.

It was Lady Crewe who, when on one occasion she noticed her father seated between Mrs. Asquith and the late Duchess of Cleveland, said: "Look at papa sitting between the nineteenth and twentieth centuries!" As a child she is reported to have said to a careful attendant, who wished her to rest on a sofa: "Nurse, I can't make my mind lie down." Now "the mind that would not lie down" has made her one of the best hostesses in London, and a dinner-table conversationalist without equal.

Wives of Cabinet Ministers

Almost equally prominent is Mrs. Lewis Harcourt, who at her country residence, Nuneham Park, entertained the late King Edward. A thoroughly practical woman, Mrs. Harcourt has proved of great social help to the Liberal party. She is one of the few Americans connected with the present Ministry, being the daughter of the late Mr. Walter Burns, of New York, and a niece of that interesting multi-millionaire, Mr. Pierpont Morgan. She is the proud mother of four children—one son and three daughters; and reminds one very much of Mrs. Herbert Samuel, the wife of the Postmaster-General, who has three sons and one daughter. Both Mrs. Harcourt and Mrs. Samuel are passionately devoted to their homes and their children, but, with characteristic energy, they manage to get through a tremendous amount of political work.

What it means to be the wife of a Cabinet Minister is strikingly illustrated in the case of Mrs. Samuel, who is president of a dozen Women's Liberal Associations in the Cleveland District of the North Riding—the division which Mr. Samuel represents in Parliament—a County Council school manager at one of the Paddington schools, a member of the Parents' National Educational Union, chairman of the executive of the Women's Industrial Council; while her name is also among the vice-presidents of the Women's Liberal Federation.

Equally energetic as a political hostess is Mrs. Alfred Lyttelton, the wife of the

ex-Colonial Secretary, who since her girlhood has been interested in all questions dealing with the betterment of conditions of labour, particularly amongst girls.

A Golden Age for Girls

Mrs. Runciman is another hostess whose practical-mindedness is well illustrated by a speech which she made some time ago to the girls of the Notting Hill High School, in the course of which she said :

" This is a century in which, if one could choose, one ought to be born a girl. Why ? Because this is the day of secondary education, when girls have a right to as good an education as their brothers. Not so long ago it was considered very improper to teach girls Greek, Latin, and mathematics. People used to feel almost uncomfortable in the presence of a learned woman, but now there are few who think that if a woman learns Greek or Latin she will become unfit for home life, and that if she really masters mathematics she will not be able to hold a baby properly or to pin her hat on straight."

Such words may seem somewhat unnecessary, perhaps, in an age which has witnessed the placing of a woman above the Senior Wrangler in a domain hitherto considered peculiarly the preserves of the male sex ; but Mrs. Runciman knew her ground. It is still a common prejudice, especially in certain humbler ranks of society, that the learned woman and the political woman are alike inferior as wives and mothers to their less gifted or less highly placed sisters. And, as prejudice dies hard, it was in no wise unnecessary of Mrs. Runciman, in addressing those of a rising generation, to emphasise the futility of such a fallacy. Indeed, it will be many

years yet before the old error is finally relegated to the limbo where repose the many similar and once popular superstitions of what may be termed with truth, so far as the status of women is concerned, the dark ages.

Mrs. Winston Churchill, Mrs. Austen Chamberlain, and Mrs. Reginald McKenna, too, are winning golden opinions as political hostesses. Both take the keenest interest in their husband's work, and not only assist their respective party's cause very materially by their social influence, but also by speaking from the public platform.

An Amusing Dilemma

Shortly after Mr. McKenna married Miss Pamela Jekyll he was the hero of a most amusing scene in the House. He was arguing in favour of the Government's Old Age Pension scheme, and in the course of his speech declared that it was relatively cheaper for two persons living together than one. There was a roar of laughter on all sides, for it was only a fortnight before that Mr. McKenna had been married.

" You ought to know, anyway ! " cried a laughing voice from the Labour benches. A blush spread over Mr. McKenna's face, then he smiled. " Well, I hope it will be cheaper," he remarked quietly ; and the House broke into renewed guffaws.

It is doubtful, however, if Mr. McKenna really does find it cheaper, for he and his wife entertain largely and magnificently, and spend large sums of money in providing those social entertainments which the wife of a Cabinet Minister is called upon to give. In such circumstances, therefore, considerations of economy can never hold a first position ; such a policy would be disastrous to political success.



The dining-room, Lansdowne House. This stately mansion has been the scene of political receptions and entertainments unrivalled for their magnificence and brilliance

Photo, Reginald Haines



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPEDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

HELPING A MAN TO PROPOSE

By EDITH NEPEAN

The Matchmaking Man—When May a Girl Encourage a Man?—How She can do so—The Tale of a Plot that Succeeded

IT is really rather curious how often a man obviously really admires a woman, and yet cannot make up his mind to "pop the question."

For days, weeks, and months he devotes all his attentions to her. At numerous social functions he is constantly at her side. He finds her interesting and companionable. He always feels perfectly happy in her society. But it never seems to dawn upon him that he may be doing her a grave injustice.

If he were told that he were spoiling her chances with other men, he would be annoyed, for at the back of his mind the man feels that "she" is his!

The Matchmaking Man

This may be a very nice, comfortable feeling, but it is distinctly hard upon the girl.

Sometimes it happens that when a man has been paying marked attention to a girl for a long period, and he has not yet asked her to make him happy for life, his own men friends have rather resented his conduct.

"Blank is a good fellow," they have agreed, through rings of smoke; "but Blank is spoiling Miss Brown's chances by not coming to the point."

"Yes, it is a pity," friend number two answers meditatively; "and he's obviously fond of her. The fact of the case is this, he is so sure of her, and it seems so natural for him to be with her, that although he more or less looks upon her as his property, he delays, probably through indolence, to bind himself."

Both friends agree as to the unfairness of Miss Brown's position. She is a girl both men thoroughly admire. This type of girl is usually the one who may be described as "a good sort." The girl of whom a man instinctively makes a pal and friend. The two men hatch a plot. The better-looking of them is to pay Miss Brown assiduous attention, on the golf links, at social gatherings, and doleful tea-parties; whilst friend number two is to call Mr. Blank's attention to the fascinations of Adonis—his co-conspirator.

They set to work, the plot succeeds beyond their wildest dreams. For the next few weeks Mr. Blank finds that Miss Brown is seldom disengaged.

"Golf to-morrow?" she says thoughtfully to his inquiry. "Oh, I am so sorry, I cannot play with you to-morrow as I am playing with —," and she mentions the name of conspirator number one.

How the Plot Works

The local leader of polite society gives a dance. Mr. Blank arrives to find that Miss Brown's programme is full. Adonis has taken good care of that. Mr. Blank has been obliged to content himself with the possibility of "the third extra." Suddenly life doesn't seem quite so easy and smooth as it used to be. On a certain afternoon, Mr. Blank, in a somewhat desponding mood, finishes his round of golf with conspirator number two; they adjourn to the club-house verandah. Blank lights a cigarette.

and smokes in silence. Both men hear a woman's happy, infectious laugh. They look up!

The setting for the romance is perfect. The low downs, taking a hundred reflections from the setting sun, purple, green, and gold, fade gently into nebulous distance. Far away, below dark trees the sea is betrayed by a gleam of gold. The sunlight catches the woman's animated features. The soft green she treads upon makes an ideal background for her pretty figure, and Adonis is talking to her intently, obviously charmed.

"By Jove!" conspirator number two exclaims. "What a fine-looking pair! Pardon me, old fellow, I used to think that *you* were in the running there. But what chance could we have against a good-looking man like —?" And he mentions the name of conspirator number one.

When Jealousy Proves a Friend

Blank flushes, mutters something, and impulsively throws his cigarette away, and tramps home *alone*. Jealousy—jealousy, the green-eyed monster—is not always such a bad friend as we are led to suppose.

The scene then changes to the home of the girl. She has wandered off to the drawing-room after dinner. She gazes wistfully into the fire, there is a painful sadness in the brave eyes. She goes over to the piano, sits down, and her fingers stray mechanically over the keys—the drawing-room fades away, she is out on the golf links again. The keen, pungent, intoxicating air fills her nostrils, she sees two figures sitting on the verandah of the club-house, and as she approaches one man rises abruptly, and flings away his cigarette. She sees the alert, vigorous figure tramp away into the gathering gloom. Her fingers no longer lie on the keys, for they cover her eyes—eyes which are now full of suppressed longing.

The parlourmaid opens the door, somebody is announced—it is a man! The man who for months has dogged her footsteps, stolen her heart, and yet who has remained silent. She looks up, but he seems to have reached her side in two strides.

"Why are you treating me like this?" he breathes heavily, taking her somewhat roughly in his arms. "You know I love you. I want you. Tell me you will marry me?" And she trembles in that warm, close grasp.

A few weeks later two men walk somewhat soberly along the streets from the railway station. Their silk hats, white buttonholes, and a rakish suspicion of confetti denote festivities.

"Well," exclaims number two conspirator, "I consider Blank a jolly lucky fellow!"

"Yes," sighs Adonis, somewhat regretfully. "I think our plan for helping a man to propose succeeded very well; and I agree with you, Blank's a jolly lucky fellow!"

At any rate, two men have succeeded in making a man and woman radiantly happy.

Then there is the man who loves, and yet knows that his material position at the

moment hardly permits of his asking a girl to wait for him; meanwhile he may lose her. The girl feels this, she notices the way the man effaces himself, and yet she fully realises that he is the only man who can make her happy. Surely this is a most cruel position for a girl, for she must naturally shrink from appearing forward and unwomanly. At the same time, she feels instinctively that a woman has a natural right to claim her mate if she knows her love is reciprocated. It is not easy to hide true affection. A cynical world may say it is folly for a man to know how deeply a woman loves him, and that to hold a man's love a woman should withhold. That is to say, give a half-hearted gift, a poverty-stricken love.

What folly this must be! A woman who is truly loved owes it to her lover to give freely of her love. It is a plant requiring sunshine and trust, for love—true love—begets love; starvation is a blight upon so tender and precious a plant. A man who loves, and cannot give materially all he would desire, shrinks from a rebuff. He is prone to become a coward. His very eagerness and longing may make him blunder. Yet he is terribly tempted to put out his hand for the prize, at all costs, even if it crumbles at his touch.

There are those who would say that he was a brave man making a bold dash, even at the risk of losing everything, by resolutely facing his fate—standing to win or lose.

Others may argue that such a man is a weak man, fearful of wasting time lest another should come along and carry off the prize. He himself might think that the really strong man would wait until his material prospects were better. Yet he would try to make himself indispensable—at the same time keeping his motive under control.

How a Woman Can Help

The woman would know this instinctively. Shall she help him to propose? Shall she show him that she is prepared to wait? Do they both realise that the one priceless thing in the world is the love of man for woman when it is spontaneous on both sides, and that it is absolutely unbuyable? At that moment revelation comes with startling poignancy—what would life be if they were inevitably parted?

Instinctively she stretches out her hand filled with overwhelming pity for him, knowing the battle that rages within. A responsive sympathy fills her soul, and raises her to the supreme height of her womanhood. What does she whisper? Her words are so low that it seems it is only by his own intuition that he realises their blessed meaning. "The love of woman cannot be bought, a man's pittance is to her a fortune. She either loves, and is content to share it with him, or her love is not priceless."

"You give me courage!" he answers passionately. "Will you face life with me?"

What need of speech at such an hour? Who shall say that woman lowered her standard when she helped a man to propose?

A WEDDING IN SWEDEN

The Wedding Day—A Dramatic Ceremony—Picturesque Customs—The Women of Sweden

THERE is a saying in Sweden that tallies with our saying, "Happy is the bride that the rain rains on." The Swedes say, "It rains gold on the bride's crown." Preliminaries having been arranged, the banns are published in church on three successive Sundays, and on these days the betrothed couple hold receptions in the home of the bride-elect.

On the wedding day the guests appear in full evening dress. The manner of the marriage is much the same as in England, the bride entering the church on her father's arm, followed by her bridesmaids. The bridegroom enters from the sacristy, and they

meet at the altar. The bride wears white, and a long white veil, with a garland of myrtle and orange blossom in her hair, and a bouquet of similar flowers in her hand, the bouquet being surrounded by white lace or ornamental paper, while from it hang two white ribbons stamped in letters of gold with her name and the date of the wedding.

The Wedding Ceremony

The wedding ceremony, according to the rites of the Swedish Church, is not only imposing, but even slightly dramatic. The wedding ring is held aloft by the minister,

while he invokes the blessing of the Creator on the union. Then bride and bridegroom together hold up the ring, he with his right hand, she with her left, while the bridegroom repeats, "I take thee now to be my wedded wife, to love thee in need and joy, and as a token I give thee this ring;" and the bride, in response, says, "I take thee now to be my wedded man, to love thee in need and joy, and as a token receive I this ring." The bridegroom now slips the ring on the same finger as the betrothal ring, the two plain gold bands resting side by side. Afterwards the young couple leave for the bridegroom's house.

Picturesque Customs

In country districts, weddings are more picturesque, and many pretty customs are still observed, as,



Dalecarlian girls, in their picturesque national dress, strolling through the fields outside Rattvik. Old customs are still preserved in Sweden, especially those belonging to the marriage ceremony

for instance, "dancing the crown off the bride." During the festivities, the bride is blindfolded and placed in the middle of the room. Music is played, and the bridesmaids, joining hands, dance in a ring round the bride until she takes off her crown and places it on the head of the first girl she seizes. This lucky young lady will be (according to the superstition) the first of her girl companions to marry.

The Swedish women are often very handsome. The type is a fine one, tall, majestically moulded, with quantities of very fair hair, bright blue eyes, and a complexion delicately pink and white. The men are also usually fair, and have, as a rule, tall, fine figures and great strength.

Marriage Laws

The "giftoman," or marriage guardian, is a special legal institution in Sweden. The father is his daughter's guardian; the mother, should he be dead; and failing both, her brother, unless father or mother should have appointed some other person to act in that capacity. The consent of a guardian is necessary only in the case of a girl under twenty-one who has not been married before.

A man may not marry until he is twenty-one, nor a girl before the age of seventeen, except by special permission of the King. His Majesty usually allows a man to marry when he is eighteen when his circumstances and character are proved to be satisfactory. On one occasion the Royal permission was given, notwithstanding the father's protest, the King considering the latter unfounded.

Marriage is forbidden between guilty couples, one of whom has broken the marriage vow. Even after the death of the innocent spouse, such marriage is prohibited.

Betrothal is a much more serious and important act than an engagement is with us. It is celebrated in the presence of the marriage guardian and of four other persons, two on the man's behalf, two on the woman's. Should the marriage-guardian disapprove the betrothal and refuse to be present, each of the contracting parties must pay a fine of



A Swedish maiden at the trysting place. The girls of this northern land are famous for their tall, fine figures and brilliant colouring
Photos, Underwood & Underwood

10 kronor (10s.) to the poor. But if he consents, and if the parties have bound themselves in writing to marry each other, it is illegal for them to break the promise or to become betrothed to anyone else. Should a man enter into betrothal with a woman already legally betrothed, both of them are fined, she 30 kronor, he 15. If both have been previously betrothed, the fine is 30 kronor in each case, the money going to the poor. If a man betroths himself to two women, he not only pays his fine, but the first betrothal holds good. If the first woman refuses to marry him, he must marry the second.

If, after the betrothal, a man refuses to marry, and compromises the woman, the circumstances are equivalent to a marriage. The woman is declared his lawful wife, and is entitled to full marriage rites in his home.

Should a man fully leave the woman

to whom he is betrothed and stay away a year and a day, the judge may permit the betrothal to be dissolved should she desire it.

The church ceremony must be preceded by banns published from the pulpit on three consecutive Sundays in the bride's parish. Should war break out, or the man be sent away on other State business, the couple may marry; the marriage may take place two days after the first publication of the banns.

Widowers are not allowed to remarry until six months have elapsed since the death of the wife, and widows may not remarry for a year.

The Marriage of Swedish Subjects Abroad

Marriage of Swedish subjects in other countries must be preceded by public advertisements, giving the names, ages, birthplace, profession, and domicile. The laws concerning such marriages are very strict, and the King himself approves them. Any Englishman or Englishwoman meditating marriage with a Swede should make the acquaintance of these laws as given in the "Blue Book of Laws Relating to Marriage in Force in Certain Countries," published at 2s. 9d. by Wyman & Sons.

LEAP YEAR LORE

By LYDIA O'SHEA

A Saint With a Saving Sense of Humour—How St. Bridget Cajoled St. Patrick—A Mediæval Legislation of Leap Year Proposals—How Recalcitrant Swains were Mulcted—Leap Year Customs in Other Lands—Leap Year Dances and Dinners of To-day—The Origin of Leap Year—The Julian Year—Pope Gregory and His Calendar—Where the Old Style Lingers

To begin with the romantic side of Leap Year.

According to tradition, it was no less a person than the holy St. Patrick himself who granted the ladies the quaint privilege attached to Leap Year—the right of feminine proposal!

The story is worth repeating, if only for the fact that, since St. Patrick was born in the fourth century, it shows us how very ancient is the custom. Now, on a certain day this holy man was walking by the shore of Lough Neagh, when St. Bridget came to him, weeping bitterly, in saddest distress.

Inquiring the cause of her tears, he learned that a mutiny had broken out in the nunnery of Kildare, over which she presided, because now that so few men sought the hands of the Christianised colleens, these good ladies sought to claim the right of proposing themselves.

A Human-hearted Saint

St. Patrick considered awhile, and then agreed to concede them the right every seventh year; whereupon St. Bridget threw her arms round his neck, crying:

"Arrah, Patrick, jewel, I dare not go back to the girls wid such a proposal! Make it one year in four!"

Now, as St. Patrick was delightfully human, despite his sanctity, he saw no just cause why he should

Lave gaiety
All to the laity,

nor why, "Cannot the clargy be Irishmen, too?" Instead, therefore, of reproving St. Bridget for her caress, he laughingly granted her request, doing it handsomely while he was about it, and gave the ladies the Leap Year—"the longest of the lot."

Thereupon St. Bridget promptly turned round, and remarking that it was then a Leap Year, declared her intention of being the first lady to benefit by the new decree, and straightway proposed to the saint himself.

But as this was more than even St. Patrick had bargained for, he effected a compromise, and got out of the difficulty by presenting St. Bridget with a kiss and a silk gown.

Hence the origin—according to tradition—of the fine of a silk dress which every man is supposed to pay to the lady whose proposal he has the temerity to refuse.

Interesting though the story is, it has, of course, no historical value beyond proving the antiquity of the custom; but when we come to the year 1228—another Leap Year—we find tradition becoming legal

fact, for an Act of Parliament was then passed in Scotland, decreeing that every maiden, of whatever rank or class, should have the right to propose to the man of her choice in Leap Year, and if he refused to marry her he had to pay a penalty of £100, or less, according to his rank and estate, unless he could prove that he was already previously betrothed to another lassie.

And when we come to think of the difference in value of £100 at that date and the present day, it is seen that a maiden's disappointment was a costly affair, quite enough to provide her with a nice little dowry against the time when the marriage did take place.

A Quaint Enactment

The wording of the Act is so curious that it is worthy of repetition.

"Ordonit that during ye reign of her maist blessed Maiestie, Margaret, ilka maiden ladee of baith high and lowe estait, shall hae libertie to speak ye man she likes. Gif he refuses to tak hir to bee his wyf, he shale be mulcet in the sum of ane hundredty pundes, or less, as his estait may bee, except and always gif he can make it appeare that he is betrothed to anither woman, then he shale be free."

It has been truly but cynically remarked that the Act was passed during the reign of a woman, but this merely emphasises the fact that although Suffragettes—at least, by that name—were unknown at that period, the emancipation of woman was not, and women knew how to stand shoulder to shoulder in the thirteenth century as well as in the twentieth. One wonders what would have been John Knox's opinion on this truly "monstrous regiment of women."

Penalised Swains

In later years similar laws were passed by various countries of Europe, and, moreover, enforced, if we are to believe the amazing statement that in one year alone in Genoa no fewer than 363 prosecutions were instituted against ungallant gallants who had declined the proposals of certain fair damsels. What a glorious harvest the Italian silk mercers must have reaped in those happy days!

Anglo-Saxon women, apparently, were not so exacting as to the material of consolation, for an old Anglo-Saxon chronicle, compiled before the Conquest, merely observes: "This year, being Leap Year, the ladies propose, and if not accepted, claim a new gown."

Sometimes a silk petticoat was given, or even gloves, but a silken gown was the most

useful. Looking further afield, we find some very original methods adopted by love-encouraged maidens.

The dark-eyed Moravian gipsy girl bakes a weird Leap Year cake, and casts it inside the tent of her chosen one as a sign that she is willing to bake for him henceforward.

In Sunny Spain a pumpkin pie is the silent messenger; while in far-off Mandalay a lamp in the window is the token of love. On the first day of the year the "love-lamp" is lighted at eventide, and if the wished-for one enter the dwelling, the little maid places it in the window no more. Henceforth it is to burn for him alone; but if love delays his coming, it gleams like a star each night in the casement, either till he comes, or else, love-lorn, she extinguishes it for ever.

Leap Year Dances

One of the most amusing features of Leap Year is the "Leap Year Dance," which is got up by girls, each of whom asks some man to be her escort to the dance; and she may also choose her partners. No chaperon is required, the man being requested to bring *his* mother, and so entirely reverse the usual state of affairs.

Besides dances, Leap Year dinners are often held, when the hostess is entire mistress of the ceremonies, and the ladies propose the health of the gentlemen. But when all is said and done, it is very much to be questioned whether more women do not "propose" in the ordinary years? Not in so many words, certainly not, but by the thousand and one little encouragements which the most womanly woman may give to a shy or diffident lover, though he actually does the asking? Surely woman is all-skilled in the delicate mysteries of Love's realm, and has little real need, unless it be done in the spirit of mischief, to undertake a Leap Year proposal and copy the Puritan maiden of Plymouth who, when rejecting the deputed proposal of Miles Standish, turned to his deputy friend and, "with eyes over-running with laughter, said, in a tremulous voice: '*Why don't you speak for yourself, John?*'"

The Origin of Leap Year

A brief account of the historical side of Leap Year may fitly conclude this article; its interest, though different in nature, is as real and as absorbing.

It is to Julius Cæsar that we owe the creation of Leap Year. That famous ruler being possessed of a mathematical as well as a military brain, could not reconcile himself to the discrepancy which existed between the actual length of the year—the time occupied by the earth's revolution round the sun—and the prescribed calendar length, the exact difference being five hours and nearly forty-nine minutes.

But as it was impossible for practical everyday purposes to make the year terminate with a fraction of a day, this worthy

soldier called in the aid of Sosigenes, the Alexandrian philosopher, and it was ultimately decided to make every fourth year consist of 366 days, the extra day to be composed of the accumulated odd hours and seconds from the four preceding years!

This arrangement was known as the Julian Year, and the extra day was obtained by counting February 24 twice over. Now, according to the Roman calendar, February 24 is the sixth day before the Calends of March (sextile), so each fourth year becomes *bis-sextile*, an old term still retained for Leap Year.

Leap Year itself is so called because by adding a day to February the days thereafter leap forward one more than usual; that is to say, in the ordinary course of events, the day of the month which falls on Monday this year will fall on Tuesday next year, and Wednesday the year after; but the fourth year will leap over Thursday to Friday, because of the extra day in February.

Pope Gregory's Reforms

The centuries passed, and "Imperial Cæsar turned to clay," and the Julian Year went on till, in the sixteenth century, it was found that the original difficulty had not been really solved, only exchanged for another, though a minor one, because an extra day every fourth year really lengthened the time by eleven minutes ten seconds too much.

Thus, in 1582, Pope Gregory found that there had been an over-reckoning to the extent of ten days, or that the natural time was ten days behind the calendar.

To make a clean sweep of past errors, this Pope abolished those superfluous days from that year altogether, and declared that October 5 should be reckoned as October 15, and in order to keep this unhappy Leap Year right in future, he decreed that the extra day should be dropped three times in every 400 years.

The New Calendar in England

The Gregorian style, as this arrangement was called, was readily adopted in Roman Catholic countries, but not in Britain till 1752, by which time the difference between the Julian and the Gregorian periods stood at eleven days. An Act of Parliament in that year ordained that September 3 should be considered September 14, and the centurial plan adopted.

Since neither 1800 nor 1900 were Leap Years, there is now a discrepancy of thirteen days between the old and the new style of reckoning, the latter being retained for all purposes only in Russia.

Curiously enough, the old style is still retained in the accounts of the English Treasury, which explains why Christmas dividends are not due till Twelfth Day, Lady Day till April 5, and Midsummer till July 5, and so on.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.*

GOAT FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Author of "Poultry Farming for Women," etc.

Continued from page 4359, Part 36

Hints on Buying Goats—How the Buyer May be Deceived—Signs of a Good Milker—The Test for Age—Price of a Good Goat—Grazing and Feeding—Suitable Dry Foods—Importance of a Supply of Salt

BUYING goats from dealers who drive herds from town to town is not to be recommended, since strict adherence to the truth is a quality frequently lacking in herdsmen.

For instance, a milking Nanny is being negotiated for. The animal has a huge udder. That characteristic will certainly be pointed out to the intending buyer as a positive proof that the milk-yield will be an enormous one. But, as likely as not, it may prove the reverse, since it does not always follow that because an animal's udder is very large she will consequently prove a deep milker. Again, if an animal having the appearance of being in kid is being dealt with, the dealer will point to the fulness of its stomach, which, after all, may only be blown out by an abundance of green food.

Milking Nannies

When milking Nannies are advertised for sale, the milking of the animals should, if possible, be seen before a deal is transacted. Where a personal call on the advertiser cannot be made, a well-known goat-breeder should be seen or written to, when a guarantee of the quantity of milk yielded by his animals can be obtained, in the event of a transaction taking place. Hornless goats have out-

stripped the horned ones in popularity, and, as these have been extensively bred with a view to improve their milk production, such should be preferably chosen.

The Characteristics of a Good Milker

The good milker has a delicate feminine appearance. Its horns, if it has them, are thin and nicely tapered. It has a deep body, well-sprung ribs, and ample room for a big supply of food. If the animal is thin, it matters not, so long as it is a good feeder, as, like the good milch cow, the good goat cannot produce meat and milk at the same time. The profitable Nanny turns most of the food she eats into rich milk. The udder may be large or the reverse, as its size is no indication of the quantity of milk it yields. It should be soft in texture, and its teats should point well forward. The number of teats is generally two, but instances of goats having three milking teats are on record. The coat of a good milch goat is fine, long, and silky to the touch, and the animal's eyes are bright and sparkling.

When negotiating for a milch goat age must be taken into serious consideration. Even as a sheep's age is judged by the number and condition of its teeth, so may the goat's be judged. When goats reach the age of five

they possess their full complement of teeth. After that stage is reached the telling of age becomes more or less guesswork. If the would-be purchaser of a goat is in doubt as to the animal's age, the services of a shepherd or sheep-breeder should be requisitioned. Generally speaking, a goat's most profitable period ranges from her second to her fifth year of age. Some exceptionally good animals prove profitable at seven and even eight years of age.

The animal coming into, and not declining in usefulness is the one that should be sought for. Good milking Nannies always command good prices. Goats range in price from ten pounds down to as many shillings. The former are well-bred and deep-milking animals, whilst the latter are either too young, too old, or too low in milk yield to be worth their keep. Roughly speaking, good, sound animals, capable of yielding from three to four pints of milk a day, are worth from thirty-five to forty-five shillings apiece.

The Feeding of Goats

I will now deal with the feeding of goats.

As pointed out in my previous article, the man in possession of a couple of acres of good grass land will be able to keep three goats without having to provide extra green food. From this the reader must not conclude that two acres of grass land must be devoted to the sole use of three goats to render them profitable. The land may be grazed over by cows first, and afterwards by the goats. The cows will consume the rankest growth, and the goats will feed on the finer grass. If cows are not kept, then a rougher kind of grazing land will do for the goats, common land affording excellent pasturage. The goat likes to graze where food exists in variety, and where it is not continually compelled to go over the same ground. If sufficient grazing land cannot be given to the goat, it will be as well to look upon the small plot devoted to its use as an exercising ground, and to supply the animal with all the greenstuff and other foods needful for its welfare.

Goats, like cows, are safest under cover during the inclement days of winter. On fine days they may be allowed to exercise in the open for a few hours following their feed of corn. The land on which they are tethered, however, should be dry, and it will be as well if no grass exists upon it, as grazing is not to be recommended during the winter months. When spring arrives and the grass is in a sappy state, care must be exercised in the grazing. The length of time they are allowed to graze must be increased daily. If the animals are suddenly put off dry food and placed on a vegetable diet, they will be liable to suffer with scours.

When goats are well on their grass food, little beyond a feed of bran and oats at milking time will be necessary to keep them

in a profitable condition during the whole of the summer months. Where grazing cannot be allowed, the animals should be given a variety of vegetable food. The goat is not particular what kind of vegetable food it eats, provided it is always fresh and clean. Cabbage leaves, vegetable trimmings, dandelion leaves, chickweed, sow thistles, clover, tares, vetches, and, indeed, anything else in the way of greenstuff that is safe to eat will be greedily devoured.

When green food is scarce, and when the goats are being wintered, their vegetable food may consist of roots, such as mangolds, swedes, carrots, parsnips, and turnips, which should be washed and split into halves before being fed. Goats are clean animals, and will almost starve themselves before touching dirty food.

As regards dry foods suitable for goats, undoubtedly oats stand first, and these should be of good quality, weighing about forty pounds to the bushel. Bran the goat-keeper cannot very well do without, as, apart from its milk-producing qualities, it is relished in the form of a mash by the mother goat



Leages Lustre, a prize-winning goatling. An animal of good milking strain will be found a profitable investment, being hardy and immune from many diseases which attack other domesticated animals

at kidding time. Bran should always be fed with oats or other corn. Maize is a useful corn to use as a night feed for milch goats during the colder seasons of the year. Middlings and barley meal served in the mash form are good at times when the milk yield declines, or when the animals are inclined to scour.

The Thirsty Goat

If milking Nannies can be got to eat brewers' grains, they will do well upon them. They greatly aid the milk flow, and may, therefore, be fed with advantage during the winter months. Oilcake is useful, as it adds richness to the milk. It should be used

in conjunction with roots and hay, corn being dropped from the bill of fare. Half a pound per goat per day is the quantity to feed. Hay is an absolute necessity during the winter time, and at any other time when the animals are in their stalls, as they need something to fill out their stomachs. The hay should be of good quality, and the racks should be kept well supplied. Goats should have clean water to drink at least twice a day.

Some animals will go a surprisingly long time without water, but because any one animal refuses to drink when water is offered, the attendant must not conclude that other animals are not thirsty. The rule should be to offer all the goats water two or even three times a day. It should be remembered that the thirsty goat is the good milker. Goats relish salt. It is as good for them as for man. The more

salt a goat eats the more often will it drink, and, therefore, the greater will be its milk yield. Rock salt should be kept in a box near the manger.

Goats in full milk should be fed three times a day on a mixture of oats and bran, two handfuls of each being ample for each animal. Feeding should take place during the time the goats are being milked. As the yield of milk declines, the animals should be milked twice instead of three times daily, and, therefore, they will require but two feeds of corn a day. As to the exact quantity of food necessary for milch goats, no hard and fast rules can be laid down, as the appetites of different animals vary so much. A little observation on the part of the attendant will, however, soon convey an idea as to the requirements of individual subjects.

To be continued.

WORK IN A TRACING OFFICE

A Little-known Occupation for Women—Qualities a Tracer Must Possess—The Nature of the Work—Fees for Training—Where to Train—The Worker's Outfit—Salaries to be Earned—Prospects of the Profession—Processes Employed by Tracers—Where to Start

ONE of the lesser-known occupations followed by women is that of tracing plans prepared by draughtsmen.

Though it does not as yet offer a large field for enterprise, being hidden from all but the initiated, it presents more prospect of work than numbers of other careers.

It should be stated at the outset that the work is not highly remunerated, which is the case, unfortunately, with so much women's work; but there are compensations which make it worth consideration by a girl who has the necessary qualifications for it.

Qualifications

The work does not require much knowledge of drawing or painting, certainly not from an artistic or æsthetic point of view, because tracing is more or less mechanical; but it is necessary to be very neat and accurate in the handling of drawing materials and instruments, to have a correct eye for the forms and sizes of objects, fingers that are not "all thumbs," and to be painstaking. The work looks easy, and reminds one of our pleasant childish amusement with tracing-paper, a pencil, and an outline picture, but much patient care is required over minute details, which must be absolutely correct to scale if an engineer or builder is to work satisfactorily by the plan. This means that patience is essential in the learner. Many girls think that what looks so easy can be quickly mastered, and when they discover their error, they give up.

Of course, the possession of good eyesight is essential. Tracing offices are in cities and towns where work must sometimes be done by electric light. A suitable office, by the by, has plenty of window light, and faces north.

The girl who thinks of doing tracing work should be fairly well educated, because in a

busy office all kind of plans come to hand. An experienced employer of a good staff lays emphasis on a knowledge of French and of the metric system as being most useful. Post-offices, it would appear, are not the only places where living encyclopædias are required! A certain tracing firm was once astounded by a client's request for "One tracing, and please write it up in Arabic." One can picture the depressing feeling of ignorance among the poor tracers!

It must not be imagined that because the plans are chiefly engineering in character—electrical, geographical, mining, locomotive—or architectural, that work of more human interest never comes in.

The writer was recently shown a plan which much interested a staff—the genealogical tree of a family dating back to the reign of Henry VII., into which an infusion of Royal blood had come. The "tree" was delivered to the office in portions, as the client discovered his pedigree, and the instalments were awaited with interest as they linked on to historical events.

The Girl who Succeeds

There are also plans for leases to be traced, and others for important railways to be laid in India, Uganda, or North Borneo. Sometimes a client has such faith in the tracing office as to require his drawing to be corrected there; but that work is, of course, not within the province of the tracer, though some unreasonable clients do complain that "tracers don't know what they are tracing." This is hardly to be expected from the ordinary tracer, yet it is the girl who cares to know, and uses her brain while her fingers are busy with her instruments, who rises to the top of the office, and is best fitted to open one for herself.

The time required for learning depends on the girl's aptitude. If capable, at the end of six months she would be able to use her various instruments and trace easy, straightforward drawings. The usual premium asked for that time is ten guineas.

As to the place of training, some of the best tracing offices refuse to take learners, because when there is a rush of work—and work, like the proverbial rain, often does come in rushes—a learner cannot be entrusted with it, yet she occupies the desk-room which is needed for a competent worker.

The best plan is to make from a directory a list of the offices employing women, and apply at the most promising. Instruction is to be had at technical classes and at polytechnics, but employers of staffs say that such classes do not afford opportunity to seeing a variety of work, the time given for study is insufficient, and the student's work lacks finish.

Good instruments are essential to success. They include compasses of various kinds, dividers, ruling-pins, T-squares, fine knives or retoucher's knives and disc erasers, though it is impressed on the learner that mistakes *must not* be made.

The Work Itself

The tracing is done through transparent tracing-cloth, or tracing-paper, pinned over the original drawing placed on a large drawing-board on a high, sloping desk. Sticks of Indian ink make the best medium for tracing, as this ink gives an opaque line which can yet be varied in density, though various bottled Indian inks are used.

French chalk is used to remove the grease from the tracing-cloth. Either tracing-cloth or tracing-paper must be stocked and bought in rolls; the latter is the cheaper, but the former most used.

One most essential point in a tracer is that she should be a good printer (of letters, not type), or, as we say, a good "writer-up" of her tracing. She may be neat and accurate with her instruments, but unless she can write her tracing up she will never "stand alone," as it were.

The usual office hours are from 9.30 to 6, though in one office, where only competent workers are engaged, they finish at 5.30. But, whatever the hours, it is advisable for the girl to get into an office where high-class work is done; such, for instance, as Stevenson & Co.'s, at 25, Victoria Street, S.W.

As has been remarked, payment is not high. It used to be by piecework, but since some large engineering firms started their own tracing offices and engaged girls at weekly wages, payment by piecework went out of favour. Now wages of 8s. to 10s. a week represent the minimum in London. In a good office they rise to 30s., 35s., or £2 a week when the worker is fully competent to supervise a room. Much depends on the firm, and the degree to which it can suffer being cut down in prices. For instance, in Glasgow intricate locomotive tracing is done for 8d.

an hour, which in London would be done for 1s. 3d. an hour, and the girls who do it are paid only 8s., 10s., or 12s. a week.

One feature of the work is colouring, done with sable brushes and water-colours. It makes a pleasant change from tracing, and is less trying to the eyesight.

It may be suggested to a girl who thinks of learning tracing that photographs will soon do away with the need for tracing, and she had better relinquish the idea. It is true that now photographic prints render the numbers of cloth tracings unnecessary, but still there must be someone to make the original tracing, which is to act as a negative from which the prints are made.

A New Opening

Any knowledge of photography will explain how an engineer who formerly might want one dozen cloth tracings of a drawing now has the tracing made, and a dozen photographic prints are taken from it.

This diminution of tracings and increase of photographic prints naturally suggest to the enterprising worker the addition of a photographic branch to the tracing office. A knowledge of photography is already an advantage to anyone starting an office, and will be essential in the future.

A certain process is now used which is much appreciated, because it prevents shrinkage of the print, a fact which does not matter in the photograph of a view or a portrait, but in the scale of an architect's plan is a serious matter.

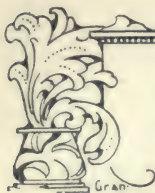
The process is appropriately known as the "True to Scale" process. The photographic print does not go through baths at all, therefore there is no shrinkage. A blue (or ferro-prussiate) print is taken by an electric copier from the tracing. From this print, which now acts as a negative, copies are taken by an apparatus similar in principle to the old hectograph, either on opaque linen, or on thick paper, or thin paper.

The Demand for Quick Workers

In a way, this is reversion to a mechanical process, but it serves the purpose of producing a print true to scale. Blue prints, however, are largely used for engineering plans; and ferro-gallics, which give a black line on a white ground, are also widely used, though the introduction of true-scale prints has affected the demand for this older process.

For the benefit of the intending owner of a tracing office it may be stated that 1s. an hour is the usual charge for work in London, 1s. 3d. an hour for particularly intricate work, or special estimates may be given. It is evident, then, how desirable it is to have assistants who are not only good at their work, but very quick as well.

The locality selected for the office must depend on the customers expected to patronise it. In London, Westminster, being the engineering centre, attracts tracing offices to that district.



STEWARDESS ON BOARD SHIP



By A. B. BARNARD, LL.A.

The Type of Woman Required—Her Qualifications—The Duties of a Stewardess—Salaries and Tips—The Various Grades of Stewardesses—Why a Tactful Woman is Necessary—How to Obtain a Post—Some Hints

A POST as stewardess on board a first-class liner, with its fine saloons and luxurious appointments, is one that is much sought after, but not easily secured.

The rough type of woman who twenty years ago attempted to minimise the discomforts of a voyage for women and children passengers, or neglected them, as the case might be, stands little chance of an appointment with a high-class steamship company, which is very particular about the selection of a suitable woman.

The qualifications of a stewardess and the duties that fall to her lot vary somewhat, according to the status of the company, but in this article the work of a stewardess on a first-class liner is alone considered.

Qualifications Required

As to the qualifications necessary, the application of no woman is entertained unless she has undergone a regular hospital training and is a certified nurse.

This *sine quâ non*, it is perfectly easy to understand. So many women and children are constantly voyaging backwards and forwards to the East, to the Antipodes, to South Africa and to South America, as well as to Canada and the States, that it is essential a trained nurse should be on board. A child may develop a rash, which the trained nurse diagnoses as measles or chicken-pox, and so can take steps to prevent contagion spreading.

Births often take place during a voyage. Many women passengers become really ill in rough weather and need skilled attention. The visit of the ship's doctor is of little help unless he has the assistance of a qualified nurse. Besides, passengers step on board with more assurance if they know a nurse is there to come to aid them in an emergency.

Nor, in making this stipulation concerning a hospital training, is the fact lost to view that a trained nurse is methodical, neat, capable, and usually a woman of common sense, fit to take responsibility, and, to quote the words of one man who engages stewardesses, "knowing elementary things."

As a qualified nurse with her three years' training behind her, she cannot, of course, be very young. On some lines a stewardess is appointed between the ages of twenty-three and thirty, but at least two first-class companies consider thirty to thirty-five the

most suitable age; indeed, some women enter on the work at thirty-seven or even thirty-eight.

A steady, mature woman is wanted, one who can hold her own, be discreet, staid, and at the same time affable, even-tempered, obliging, and too sensible to put on airs. She has to deal with people of widely different mental and moral calibre, belonging to varying classes of society; therefore, she must be judicious and exercise tact in her treatment of passengers, as well as reserve and decorum in her intercourse with the ship's officers and crew.

Anyone who has had the disagreeable experience of travelling with an inattentive, flighty, or "dressy" stewardess will realise that it is bad policy on the part of a steamship company to have such a woman in its employment.

Her health should be good, and naturally she must like the sea and be a fair sailor. It is to her interest to be agile and active. When she grows stout and heavy, her employers will think of putting someone younger in her place, for she will be slow at her work. A capable woman, however, may easily continue her employment till the age of sixty.

Salaries and Tips

Young women are sometimes engaged as assistant-stewardesses, and on one of the gigantic liners their assistance must be very necessary. But, as was remarked before, each steamship company has its own regulations concerning the duties of the stewardess.

One well-known steamship company has a small pension scheme for stewardesses, but the granting of a pension depends on the merits of the stewardess and her deserts. She may rely on fair treatment.

But whether a pension succeeds service or not, a stewardess with a satisfactory record can make a very good income, as women's incomes go. Not that her salary is high, but, as the reader will doubtless surmise, she reaps a very harvest of tips from passengers.

She may start as third-class stewardess, or stewardess-matron as she is sometimes called, earning £3 a month, when she has come fresh from her hospital training. In due time she is promoted to be second-class stewardess, then first-class stewardess, with a salary of £4 a month.

As to her tips, they may be set down as averaging yearly £100 to £120. They may exceed or fall short of these amounts, but always they represent a valuable augmentation of salary.

The stewardess must disburse tips on her own account—to the steward and to the boys. On the other hand, it is not uncommon to allow her £1 for travelling expenses; and if she happens to serve one of the best companies she may be paid 10s. a week or thereabouts while in port during a fortnight or three weeks awaiting the departure of her next vessel.

Such arrangements should be ascertained, however, at the time the stewardess engages herself, since they are dependent on the custom of the company.

In the case of a small steamship company, a vessel in which a stewardess has served may be laid up in port some time, and the stewardess, unless she has saved money for such an occasion, may have to endure hardship while awaiting another engagement.

Practically and legally, the engagement terminates with the voyage, but with all good companies employment is regarded as continuous.

Duties

As a rule, on British liners a stewardess of English nationality is preferred. If she is in difficulty through inability to speak the language of a foreign passenger, there are usually two or three foreign waiters on board who can interpret for her.

One company prefers a woman to be not less than 5ft. 4in. in height. Briefly, the duties of a first-class stewardess belong to the domestic type. She has to look after the women and children passengers, and especially to attend to the sea-sick and invalids. She must arrange for the baths, and be up betimes in the morning to bring those who desire it an early cup of tea. She may have to carry to the cabin a heavy can of hot water, or before dinner assist in fastening up a dress.

But what is known as "menial" work is outside her province. For instance, someone else empties the water in the cabins. She finds plenty to do in attending to her large "family," and between 5.30 a.m. and 9 p.m. cannot count on a rest of more than one or two hours in the afternoon. She takes her meals when the children have finished

theirs, and goes to the pantry to obtain them.

She shares a cabin with another stewardess, usually one of the small cabins, so that she must accommodate herself to a limited space for herself and her possessions.

Then she has to exercise matronly supervision over the young girls on board, and to see that they retire to their cabins in reasonable time at night, not only for their own sakes, but to secure the quiet which seems to last so short a time on board ship. And she has to maintain the regulations laid down by the company for the well-being and good conduct of the community, which in a big liner is as populous as a large village.

When a couple of passengers—husband and wife—occupy the same cabin, she makes the wife's bed, while the steward makes the husband's; and as she has a good deal to do with the steward and with others of the ship's servants, she must become a *persona grata* with everyone.

Any moment she may be called upon to perform her arduous duties in a storm, or to pacify frightened women and children in a shipwreck or fire. That a stewardess can rise to such an occasion we have had several such notable instances to prove as that of the heroic stewardess of the ill-fated "Stella." This noble woman, finding that one of her charges, a lady passenger, had no life-belt, took off her own and fastened it herself round the other woman. She then calmly awaited her fate on board the sinking vessel, and perished with noblest fortitude, having done her duty to the last.

How to Obtain a Post

The method of obtaining a post as stewardess is by application to the offices of the steamship companies, addresses of which are given in directories and railway time-table books. A nurse who is fond of travel, likes the sea, is interested in human beings, and good at looking after them, might prefer being on a vessel to remaining in a hospital. She will certainly see much of life, and during the times she is in foreign ports get interesting glimpses of other countries and customs.

If she is wise, she will work to deserve the respect of her employers, and keep to the same steamship company, for it is not easy to get transferred to another one, and there are always plenty of women eager to fill a comparatively small number of vacancies.





In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

THE COUNTESS OF CROMARTIE

This lady has several claims to distinction. She is a countess in her own right, one of the largest women landowners in the three kingdoms, and is well known in the literary world as a writer of romance, articles on Highland life, and stories of historical interest. Lady Cromartie is a daughter of the second Earl of Cromartie, and



The Countess of Cromartie
 Lallie Charles

on his death, in 1893, succeeded to the vast estates of the Mackenzies. In 1895, the title, which had been in abeyance, was called out in her favour by the late Queen Victoria. Her ladyship, who was born in 1878, and whose only sister is that many-sided and unconventional woman, Lady Constance Stewart-Richardson, began

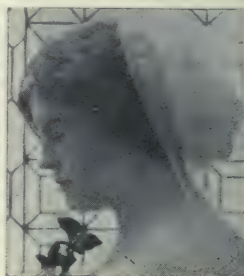
composing poetic stories when she was still a girl, and "The End of the Song"—a volume published by her a few years ago—enjoyed much popularity among lovers of Highland lore. Like so many modern women, Lady Cromartie is deeply interested in psychic matters, and her one-act drama, "The Finding of the Sword," which was produced at the Playhouse in 1907, has a strong psychic interest. In 1899, the Countess married Major Edward Blunt (now Blunt-Mackenzie), and has three children.

MISS AMY CASTLES

It is not many years ago since this popular soprano, who made her reappearance at the Queen's Hall in January, 1912, stood in the choir of an Australian convent school to sing as a solo, Gounod's "Ave Maria." In the congregation was the wife of one of England's

most honoured Governors-General. "That girl must be taken care of. She has a voice of gold," she said to the Mother Superior. And thus it was that this youthful Australian nightingale, after an extraordinary farewell performance at Sydney, at which 10,000 people were present, proceeded to Paris to study under M. Bouhy. She made her début in London in 1900, when she was nineteen years of age. A year later, she commenced a tour in Australia. Curiously enough, the critics advised her to remain on the concert platform rather than undertake operatic work. When she was in Melbourne, however, the opera season was to open with "La Bohème." Six

hours before Mimi was to step on the stage, the prima donna engaged for the part refused to sing. Miss Castles was asked to undertake the part, and did so, with the result that she scored a success even greater than she had achieved on the concert platform. Miss Castle's voice, which is best described as a lyric soprano, has a range of two and a half octaves, and her younger sister, Miss Eileen Castles, in whom Madame Melba has taken such an affectionate interest, is equally gifted.



Miss Amy Castles
 Dover Street Studios

LADY MOUNT STEPHEN

Our first Colonial peer has been twice married, first, in 1853, to Charlotte Annie, daughter of Benjamin Kane, who died in 1896, and afterwards, in 1897, to Miss Gian Tufnell, daughter of the late Captain Robert Tufnell, R.N. Lady Mount Stephen is one of the oldest friends of Queen Mary. Indeed, before her marriage she was Lady-in-Waiting to Princess Mary, Duchess



Lady Mount Stephen
 T. Fall

of Teck, and that most popular of Royal ladies and her daughter took a deep interest in her wedding. As a matter of fact, Lady Mount Stephen was the constant companion of the Queen in the days when she was Princess Mary, and the Royal family frequently visited Brocket Hall, near Hatfield, which, by the way, was originally the residence of Lord Cowper.



Lady Dorothy Nevill
Thomson

years ago adopted a daughter of Canadian birth, who is now the wife of Lord Northcote.

LADY DOROTHY NEVILL

A GRANDE DAME and a leader of the social world during the great part of the past century, this venerable old lady has lived to see the reigns of five sovereigns. Few women in present-day fashionable circles are more noted for their charm of manner, incisive wit, and brilliant repartee, coupled with an old-world courtesy that is fast becoming extinct, than this wonderful daughter of the Walpoles. Lady Nevill was the confidante of Royal personages, statesmen, field-m Marshals, and diplomats, and it is said that what she does not know of current affairs is scarcely worth knowing. Indeed, those who have read her reminiscences—"Recollections," "Leaves from the Notebooks of Lady Dorothy Nevill," "More Leaves," and "Under Five Reigns"—must have been impressed with her remarkable knowledge of life in all spheres. Her observations on society of to-day, as compared with society of the Victorian era, are decidedly piquant. "The élite of to-day," she affirms, "are fast, flippant, and smart. People are less interesting to talk to, less sociable, less brilliant in conversation, less interested in things." Lady Nevill, in addition to a fondness for horticulture and botany, is an ardent lover and patroness of the fine arts, and her house in Berkeley Square is filled with unique treasures.

MISS WINIFRED GRAHAM (MRS. THEODORE CORY)

IN view of the fact that of late years Miss Winifred Graham has devoted much time to writing stories, the purpose of these being to expose the danger of Mormonism in this country, it is sometimes forgotten that she is one of the cleverest and most charming writers of short stories concerning child life. It was as a girl of seventeen that she wrote the first of her child stories. "A Heroine

in Bib and Tucker." She considers that her first real success was her story, "A Strange Solution," which Miss Graham's father thought decidedly uncanny, because he said the author had written about things she never could have experienced. "My other relatives," Miss Graham says, "were quite horrified with the book. A good many people we knew wrote to say that they would not allow their daughters to read it. Undaunted, I wrote back that they were perfectly right, and added that if I had daughters, I should not allow them to read it either." Miss Graham's first success with a children's book was with "The Star Child." It was about the year 1908 that she became interested in the Mormon doctrine, and was induced by a friend, to write a novel exposing its dangers to English girls. Miss Graham married Mr. Theodore Cory in 1906, and lives at Hampton Court.



Miss Pauline Chase
Ellis & Watery

MISS PAULINE CHASE

IT was at the early age of fourteen that Miss Pauline Chase, who has played Peter Pan in Mr. J. M. Barrie's perennial play since 1906, and who has only missed three performances during that time, made her début at the Casino Theatre, New York, in a musical play, "The Rounders," in 1898. "The Rounders" was subsequently presented in this country under the title of "Kitty Gray." Miss Chase came to England in 1901, and played for four months in "The Girl from Up There" with Miss Edna May at the Duke of York's Theatre. Her first great "hit," however, was when she returned to America and created a sensation as the Pink Pyjama Girl in "The Liberty Belles." Then came her appearance as a dancer in "Peter Pan," in which play she ultimately appeared in the title-rôle, succeeding Miss Nina Boucicault and Miss Cissie Loftus. Miss Chase has now made England her home.

MISS ELIZABETH HALDANE

LIKE Miss Balfour, sister of the ex-Premier, who assists her brother largely in his political work, Miss Haldane, the only unmarried sister of the Secretary for War, is her brother's right hand during the Parliamentary session. Miss Haldane is one of the most cultured and accomplished women of the day. She is an eloquent speaker, and worked hard in connection with the formation of the Territorial Force and the founding of the Territorial Nursing Service for London. Educational and political work take up a great deal of her time, but she has also proved herself an author of distinction as well as an exquisite needlewoman. Spinning is another of her accomplishments.



Miss Haldane
Speight



Mrs. Theodore Cory
Elliot & Fry

THE TRIUMPH OF WOMAN

By SARAH A. TOOLEY

Continued from page 4490, Part 37

A Bishop on Woman's Work for the Church—Position of Women in the Mediæval Church—The Free Churches and Women—The Baroness Burdett-Coutts and Her Work—The Pioneer of Nursing Reform—An Unanswerable Reply—The Ministering Angel of the Slums

"WOMEN have done nine-tenths of the work of the Church," said Dr. Gore, the Bishop of Oxford, in his eloquent appeal at the Representative Church Council that women should be qualified to vote for members of the House of Laymen.

The position of women in the Anglican Church is a vital question of the hour, and the support given by leading churchmen to the admission of women to the franchise of the Church, in common with laymen, leads to the supposition that the debated question must ere long come to a triumphant conclusion.

In apostolic times women were preachers and deaconesses, and there is reason to believe that there were female apostles. There is at least a legend of a female head of the Papacy, but whether Pope Joan existed or not, there is no question about the positions of dignity and power filled by abbesses and prioresses in pre-Reformation days in this country. After the Reformation the one modest office in the Church which remained to women was that of churchwarden.

To-day the Church admits women to be deaconesses, great administrators, patrons, churchwardens, and home and foreign missionaries. They may also perform the humbler offices



The late Miss Florence Nightingale, the pioneer of nursing reform and a heroine of the Crimean War, the horrors of which she and her devoted band of nurses did so much to mitigate

Photo, London Stereoscopic Company

of verger, pewopener, and bellringer, and one vicar's wife has climbed the church steeple.

Though the Church has limited the work of the priesthood to men, it has grown and flourished through the ministry of women. Their labours and their influence pervade every parish in every diocese, and they are the founders and organisers of great societies and associations for their own sex which intersect the land and have branches all over the Empire.

The women's meetings in connection with the Church Congress, touching as they do upon vital social questions of the hour, increase yearly in national importance. From the wife of the Archbishop to that of the humblest curate, women are arduous in their ministrations. One wonders indeed, in reviewing the past, where the Church would have been but for the devoted work of its women. Magnificent are their triumphs in the realm of service.

When we pass to the Free Churches, we find the same splendid devotion of the women members, whether in the influential Nonconformist churches of the metropolis or in the humble chapel of some remote village. But not only do they work; women are admitted to membership on equal terms with men. They attend the business meetings of the church, vote for the appointment of the minister and the deacons and the admission of members. They may be ordained ministers and deacons in the Congregational body, and there is nothing, I believe, in the trust-deed of Hackney College, Hampstead, to debar a woman entering for theological training. Women may be local preachers, class leaders, and even circuit stewards and delegates to the district meetings or synods, amongst the Methodist churches.

Interest was caused in 1894 by Miss Dawson of Redhill being elected delegate to the Wesleyan Conference. It was the revival of an ancient right, and in the heated discussion in the Conference the late Rev. Hugh Price Hughes was an eloquent advocate for the admission of the lady delegate. The Conference, however, decided that the lady might sit in their assembly, but was not to vote.

Incidentally, the matter raised the point as to whether a woman might "report" the proceedings of the Conference and join the Press table. I presented myself in fear and trembling, was received with the utmost courtesy, and requested to sit amongst the "legal hundred," or veteran delegates to the Conference, and under the protection of a phalanx of greybeards, reported the



The late Miss Frances Power Cobbe, a brave and unrelenting worker on behalf of humanitarian causes

Photo, Elliott & Fry

proceedings for Lady Henry Somerset's paper, "The Woman's Signal."

The Society of Friends, from its rise in 1646, has given its women equal place in all respects with men. The women of that community are many of them able speakers at meeting, and have been ever active in good works and progressive social reforms,

peerage from Queen Victoria in recognition of her munificent philanthropy and unceasing work for the public weal. She was the first woman presented with the Freedom of the City of London, and also of that of Edinburgh, and she was accorded the unique honour of burial in Westminster Abbey.

Miss Florence Nightingale, for her heroic

efforts on behalf of the sick and wounded soldiers in the Crimean campaign, received a national tribute of £48,000, with which she endowed the Nightingale Nurse Training School of St. Thomas's Hospital, the pioneer institution which inaugurated the trained nursing system, possibly the greatest social reform of last century. In the last years of her life the Queen of Nurses received the Order of Merit, being the first and, so far, the only woman so honoured, and was accorded the Freedom of the City of London. Westminster Abbey was offered for her interment, but Florence Nightingale had chosen her resting-place in the family burying-ground midst the Hampshire hills of her childhood.

Women have been brave advocates in unpopular humanitarian causes, a striking example of which was the unremitting labour amidst much obloquy of Miss Frances Power Cobbe in the anti-vivisection crusade.

Once, when she presented an anti-vivisection petition

to a distinguished judge, he remarked, "Only women," as he glanced down the signatures. "You might have said the same thing, sir, at the foot of the Cross," replied Miss Cobbe.

In the realm of sociology women have achieved in recent times some remarkable triumphs as idealists and promoters of the



The late Baroness Burdett-Coutts, who received a peerage from Queen Victoria in recognition of her munificent philanthropy and work for the public weal

Photo, Elliott & Fry

in this country and in America. The Society of Friends gave us Elizabeth Fry.

The triumphs of women in the field of philanthropy are largely associated with their religious activities, but in our own day two women have received special marks of public distinction of a national character.

The Baroness Burdett-Coutts received her

cult of the beautiful, and have united business capacity to their idealism.

The late Lord Goschen once said of Miss Octavia Hill that she was "a Chancellor of the Exchequer lost to the nation." But when one sees to-day those great slum wildernesses of London which, under her management, have been made to blossom like the rose with pretty, habitable dwellings, and playgrounds for the children, one is inclined to offer a paean of thanks that Octavia Hill found her life work not in the seat of the Chancellor, but in planning homes for the London poor.

Wherever her fairy wand has waved, whether in that once terrible Whitecross Street, or in the slums of Southwark, Marylebone, and Notting Dale, ugliness, squalor, and misery have given place to beauty, order, and sanitation. Houses once tenanted by people who did not pay rent on "principle" are now a profit to their owners, thanks to Miss Hill's system of rent collecting combined with friendly supervision, a system, by the way, which affords occupation to a number of women rent-collectors.

Little did Octavia Hill dream on that day, more than forty years ago, when she first unfolded her scheme to John Ruskin, in his house at Denmark Hill, how great would be its development. The master was in a pessimistic mood.

You paid calls, wrote letters, went out for a drive, but where was the satisfaction of it all? he queried.

"I know what I should do if I had the means," ventured his visitor.

"Tell me?" he asked.

"I should try and do something to improve the homes of the London poor," replied Octavia Hill.

"Have you a business plan?" said Ruskin, roused to interest.

She was, however, able to satisfy him with

a well-thought-out scheme; and finally Ruskin placed some slum property in Marylebone under her care, and undertook to finance the starting of the scheme.

We need not follow the details. Octavia Hill's work is known to the world, and has inspired reformers in other lands. We picture her a courageous, enthusiastic young lady climbing dark staircases, amidst indescribable filth, rent-bag in hand, and persuading rough men and slatternly women to set their homes in order and pay rent willingly for an improved and sanitary dwelling.

We see her again to-day planning and arranging the rebuilding and remodelling of a vast slum area in Southwark, placed under her management by the Ecclesiastical Commissioners, until, where 800 families lived in filth and misery, always in arrears of rent, a larger number of families are accommodated in pretty, well-arranged houses and cottage flats.

This is an age of "model dwellings." Some are too "model" to have space for cupboards, as Queen Alexandra once discovered, or provision for rearing a family of healthy boys and girls. But all the areas which have been planned and housed by Miss Octavia Hill show a woman's love of little children, a woman's knowledge of the housewife's requirements, and a refined woman's sense of the value of the beautiful and artistic upon human character.

There are halls, too, bright with flowers, cheerful with blazing fires, and beautiful with the paintings and carvings of friends, where the tenants and their families and neighbours listen to good music, act plays, and enjoy social life.

One such hall stands on the site of the two squalid houses in Marylebone where Octavia Hill first began her work of leading the people into the house beautiful.

To be continued.

HEROINES IN HISTORY

FLORA MACDONALD

By H. PEARL ADAM

FLORA MACDONALD has taken her place for over a century and a half among the most romantic heroines known to our history. And yet, beyond the main fact that she helped Prince Charlie to escape, few people know very much about the details of her life.

She was the daughter of Ranald Macdonald, a farmer in one of the islands of the Hebrides, her mother being also by birth a Macdonald. In 1728, when Flora was six years old, her father being already dead some years, her mother rejected the addresses of a certain Hugh Macdonald of Armadale, in Skye. He promptly abducted her. Thereupon, apparently thinking it better to be a friend than an enemy to so energetic a gentleman, Mrs. Macdonald "composed herself to the situation," and sent for Flora and her brother to live at Armadale.

No further romantic affairs happening in the clan Macdonald, Flora lived quietly for

seven years, when she was taken into the mansion of the Clanranalds, of which her family were cadets. She was not particularly good-looking, although she had regular features and a pretty complexion. But she was graceful, modest, and of an extremely sweet disposition. Four years afterwards, she went to Edinburgh with Sir Alexander Macdonald and his wife, to pursue her studies. For six years she lived very happily in Edinburgh, and then returned to Skye.

This was the year of the troublous happenings in Scotland, of the disastrous battle of Culloden and the flight of Prince Charles Edward. Flora Macdonald was staying with the Clanranalds in Benbecula, another Hebridean island, when the Prince arrived there, in imminent danger of capture. The only chance of his escaping lay in his leaving the island disguised as a woman. Captain Neal, the companion of the Prince, talked it

all over with Lady Clanranald. A woman must be found to act as guide to the disguised Prince, and, as a result, the loyal lady went in search of her young guest.

"Flora dear," she said, "just consider for the moment the dignity, honour, and glory of saving the life of your lord the Prince."

Flora was not of the emotional type of heroine. She looked at the plan all round, trying to decide if it were practicable, and, further, if she felt within herself the power of carrying it through to a successful conclusion.

"It is difficult, perplexing, and dangerous," she said, "and must be well considered. Moral courage will never fail me, never; yet moral courage may not be able to work impossibilities. I care not to endanger or even sacrifice my valueless life if I can but see my way to saving the valuable life of the unfortunate Prince."

No one was allowed to leave the island without permission. Luckily, Captain Macdonald, her stepfather, who was supposed to be hunting for the Prince, but seems to have done it with both eyes carefully shut, was able to grant his stepdaughter, without asking her too many questions, a passport for herself, her manservant, an Irish "spinning-maid" "Betty Burke," and a crew of six.

On the afternoon of June 22, 1746, the Prince and Flora met for the first time. At ten o'clock that night the party set sail across the Minch to Skye. Flora's anxieties were much increased by the ungainly appearance and awkward manners of her spinning-maid. This lady, who wore a flowered linen gown, sprigged with blue, with a coloured quilted petticoat, a large hat, broad apron, and grey mantle with a large hood, took such strides that it seemed likely she would attract more attention than if the Pretender had simply walked about in the broad light of day in his own clothes.

The boat encountered a terrible storm—thunder, rain, and wind. The sea was a mass of foam. The Prince behaved very well, and Flora, when she had done all that was possible to help, considering that she was likely to have a very tiring day, went very sensibly to sleep.

The next morning, when they tried to land, a party of militia appeared, and greeted them with bullets. It was all they could do, as they had no boat, so the fugitives put out to sea again, and landed at Kilbride, near Monkstadt, where Flora's very good friends, Sir Alexander and Lady Macdonald, lived.

Leaving the Prince and her servant to take shelter in a small cave, Flora hastened to the mansion of the Macdonalds. Sir Alexander was absent with the Duke of Cumberland at Fort Augustus, but Lady Macdonald was at home, and had with her a number of guests. One of these was Captain John Macleod, in command of the militia. Flora had to undergo a very searching examination from him but with great self-possession, she answered his queries so well that his suspicions were lulled.

As soon as she had an opportunity, Flora spoke to the factor, whose name was Kings-

burgh, and quietly he told Lady Macdonald. At first she was greatly alarmed. It was arranged, however, that the Prince should spend the night at Kingsburgh's house with Flora and her servant. Word was sent to the Prince, and about midnight they all went to the factor's house. The factor's wife was in bed, and on being told that her husband had brought visitors, and required her presence, she refused to get up at such an hour. However, when she was told that one of her husband's visitors was a great big girl, she got up in some haste, and came to inspect the lady. She was welcomed by an embrace from the Prince, which rather surprised her, but not so much as the roughness of his cheek, which soon told its own tale.

The next day the fugitives set out for Portree, where the Prince dropped his pilot, and sailed to Raasay. He took leave of Flora with tears in his eyes, and said that his gratitude would be eternal. He gave her a portrait of himself and a gold locket, but from the moment when his little sail dipped below the horizon, Flora neither heard from him nor saw him again, and he never so much as inquired of her fate.

The boatmen were allowed to return to Benbecula, where they were arrested, and confessed. The result was that on returning home, Flora received a summons from Captain Macleod. She was advised by her friends to flee, but with her own determination and straightforwardness of character, she resolved to attend. The interview resulted, as anyone might have foreseen, in her being imprisoned in the Tower. On the passing of the Act of Indemnity, she was set at liberty.

In 1750, she married Allan Macdonald, but after some years his estate was so impoverished that he was forced to emigrate to North Carolina, and on the outbreak of hostilities he was appointed Brigadier-General. Flora accompanied him, but when he was captured, on his advice she returned to Scotland. On the voyage the vessel was attacked by a French privateer. Flora displayed great bravery, and insisted on remaining on deck, where she got her arm broken in the fight. She reached home safely, and settled down to await her husband's return.

She was evidently a woman of great charm. Dr. Johnson, when he visited her before she went to America, described her as a woman of soft features, gentle manners, and elegant presence. He was very much struck with her, and left on one of her tables a Latin motto, which Boswell translates as "With virtue weighed what worthless trash is gold!" He slept not only in the room, but between the sheets that had sheltered Prince Charlie, and when Flora died, in 1790, at the age of sixty-eight, by her own request her body was wrapped in the sheet on which the Prince and the great Doctor had slept. The original marble slab erected over her grave was chipped to pieces, and carried away in souvenirs, and subsequently an obelisk was erected by public subscription.



Flora Macdonald, whose heroism and devotion secured the escape of Prince Charles Edward (the young Pretender), bidding farewell to the hapless Prince as he left Scotland for ever



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Recipes for

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE ABC OF SWEETMEAT-MAKING

A Fascinating Branch of the Culinary Art—Essential Requisites—An Extended List—Homely Substitutes—Materials and Ingredients to Keep in Stock—Boiling Sugar—How to Read the Saccharometer

THE art of sugar-boiling and the preparation of home-made sweetmeats can be carried on very successfully by amateurs.

That it is a fascinating occupation most will agree, whether it be toffee surreptitiously boiled in the schoolroom, or the dainty bon-bons prepared for sale amongst those who are always eager to secure home-made delicacies.

Many varieties are delightfully simple, but others need the greatest accuracy and skill. The highest results are only obtained by observing scrupulous cleanliness, following an artistic judgment in colours and flavours, and working with deft, neat fingers. Keen watchfulness, perseverance, and patience are further qualities required in the preparation of sweetmeats.

The Utensils Required

The utensils need not be very expensive or elaborate. At first it is wisest to buy as few as possible, using some of the homely substitutes that will be suggested. When the novice has proved that she possesses some capacity for this branch of confectionery she can gradually acquire an up-to-date set of appliances.

The first utensils that are necessary are :

One seamless steel or best quality tin-lined iron saucepan to hold about two quarts.

One double saucepan (milk-boiler), to hold one quart.

One sugar-scraper.

One palette knife.

One wooden spatula.

One wire fork.

One wire ring for dipping.

One saccharometer.

One marble slab.

One hair sieve.

A glass roller.

A candy-hook.

A few basins; good enamel-lined ones answer well.

Homely Substitutes for Some of the Above

For the double saucepan, use an ordinary saucepan with a stone jar, such as a jam-jar, standing in it.

For the sugar-scraper and palette knife, use a long, thin knife that bends easily.

For the wooden spatula, use the flattest wooden spoon obtainable, or a strong bone paper-knife.

For the wire fork and wire ring, use strong wire bent and twisted into the shapes desired.

For the candy-hook, use a stout hook, such as is used in a wardrobe, but free from rust or paint.

For the marble slab, use the thoroughly scoured marble top of a washing-stand—these are usually movable—or a very large meat-dish will serve.

For the glass roller, use a glass wine-bottle, but the surface must be quite smooth. If it is too light for the purpose, put a little water in it.

Flat wooden lids with an edge make good starch-trays.



Sugar-scraper

Later on, a more complete list will be found necessary, including :

A syrup-gauge.
Caramel-cutter.
Crystallising tray and wire.
Various marzipan moulds.
Starch moulds and tray.
Pestle and mortar.
Copper sugar-boiler.
Copper egg-bowl.
Tin sheet.

Some Materials and Ingredients that always should be Stocked

Good flavouring essences.
Pure vegetable colourings.
Glucose.
Greaseproof and waxed paper.
Tinfoil.
Paper bon-bon cases in various sizes.
Wafer paper.
Corn starch.
The best cane loaf sugar.
The best confectioner's icing sugar.
Tartaric acid.
Salad oil.
Cream of tartar.

Sugars. For all syrups and boiled sweetmeat mixtures, the best cane sugar should be used. Even if the initial outlay is a trifle more, in the end it is truer economy, as there is less scum to be removed, and the results are better.

For various creamy sweets the American maple sugar is largely used and is delicious. Where icing sugar is indicated, it must be the best procurable, free from lumps, and as smooth and soft as ordinary flour. Even then, however, it must always be passed through a hair sieve before being used.

Good brown sugar may be used for the dark toffees.

Glucose is bought by the pound. It is a colourless, clear syrup, about as thick as strained honey. It is used for sweets that are not required for immediate consumption, as it prevents granulation.

Cream of tartar is used for "cutting the grain," as it is termed—that is, it prevents sugar graining. It also renders boiled mixtures pliable when hot, and clear when cold; and so is generally added to all drops, toffees, and such-like varieties.

Carbonate of soda is added to aid in whitening various light-coloured toffees, candies, etc.

Highly concentrated essences, specially powerful, are necessary for confectionery, for if too many drops have to be added there is the risk of making the mixture too soft.

Colourings. Vegetable paste colourings are usually best, as liquids are apt to soften the mixture over much. Should, however, a transparent brilliancy have to be procured, liquids will be the more suitable.

Corn starch of good quality or potato starch is the best for taking impressions of moulds. It may be used over and over again provided it is kept dry and clean, in airtight tins, and always sieved before use.



Sweet-ring
for dipping
purposes



Spatula

The pans must be kept for this purpose only, for sugar so readily takes up flavours from other foods that the delicate flavours of the sweets would be ruined. This remark also applies to spoons, etc. No strongly scented soaps must be used either for the hands or utensils for the same reason.

If only small quantities of sweets are to be made, and expense is a consideration, a gas boiling-ring, fixed with indiarubber tubing to a gas-bracket, answers very well.

When the pan has to be placed directly over the flame, a piece of sheet iron, such as an ordinary iron baking-sheet, or an asbestos boiling-mat placed between the pan and the heat, will save much burning. This plan is most useful for the last few minutes when boiling sugar to very high degrees, such as for toffees, caramels, etc.

When pounding chopped almonds, the addition of a few drops of rose, orange-flower, or plain water will prevent them from oiling.

A small half-saltspoonful of cream of tartar is used to a pound of sugar to prevent it from graining.

The term "graining" means that the dissolved sugar for some reason or another, re-forms again into crystals.

Unless saccharometers are of a good quality, they are liable to burst when placed in the syrup. Before putting them into the pan they should stand for a time in hot water.

If marble slabs are brought from a very cold place, and boiling sugar is at once poured on them, they will be likely to crack. The atmosphere is of the greatest importance when sugar-boiling, or chocolate-coating.

If the day is wet and damp, good results will never ensue. The room must be devoid of any steam from cooking utensils, and the temperature should be under and not over 70 deg. Fahrenheit. This point is often disregarded by inexperienced workers.

For sugar spinning the same rule holds good, a damp atmosphere being fatal to success.

Should the sugar grain when boiled, add the same amount of water used at first over again, and re-boil it to the required degree.

If the sugar is accidentally boiled past the necessary degree, cool it down a little, add a little more water, and re-boil it, watching it carefully till the right degree is obtained.

If the sugar is under-boiled the sweetmeat will not harden sufficiently; over-boiled it will be in too advanced a stage, and be too hard or too dark in colour.

Fondant will keep good for a long time in airtight jars or tins, and so can always be kept ready for use. Glucose added to it will also aid in its preservation.

Fondant, if touched when too hot, will grain. If it is intended for immediate use, two large teaspoonfuls of thick cream added to it will make it specially good.

Gum-arabic, used in certain sweets, is very beneficial to individuals suffering from throat and chest complaints.

If candied fruits are to be dipped in boiled sugar for the purpose of glazing them, they must first of all be washed free of all sugar, and thoroughly dried in a soft cloth, or the glazing sugar will all drain off.

For toffee and all sweets made with treacle and Demerara sugar, use a saucepan that will hold three or four times the amount of ingredients to be actually used, as these mixtures boil over very easily.

Water that is used for dipping sugar in for testing purposes, should be as cold as possible. If iced, so much the better. It must also be changed frequently, as it soon becomes tepid. Chocolates are frequently wrapped in tin-foil, as this keeps them dry and in good condition.

Fancy boxes, edged with lace paper, and bon-bon cases and sacks, add greatly to the appearance of sweetmeats, and may be bought very cheaply either wholesale or retail.

Candy-hooks are fixed in the wall usually at a height a little below that of the worker. Sugar should be thoroughly saturated in the required amount of water before being heated. It should not be stirred after it is dissolved in the water during the boiling process or it will grain. For the same reason the thermometer must be kept in the pan, and not taken in and out.

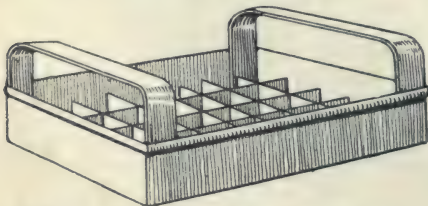
When the sugar is dissolved keep the lid on the pan till a good force of steam escapes from under it, after which keep the lid off.

Prevent crystals of sugar forming round the edge of the pan from the syrup-line by brushing it round with a brush or a piece of soft rag dipped in water.

The stem of a clean clay pipe or small wooden skewers may be used to dip first in the boiling sugar and then into the cold water for testing purposes.

Boiling the Sugar

It is essential to understand the changes that take place when sugars are boiled to



A caramel cutter for shaping these favourite sweets

various degrees of heat, if even the very simplest of sweets are to be attempted.

To boil the syrup of sugar and water to

the exact degree required needs skill, experience, and the most careful attention, but the results are so fascinating and capable of such variation that the trouble is well repaid.

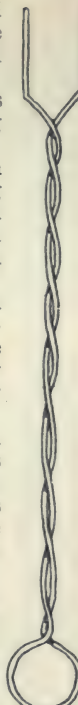
The saccharometer will save much trouble and waste of material, and is a very necessary instrument for beginners. Professionals frequently prefer to test the sugar by the fingers, or with water, when by its consistency when cooled they can judge whether or not the right degree has been attained.

An intelligent worker will endeavour to grasp thoroughly, not only the use of the saccharometer, but also the simplest methods of testing the condition of the sugar, so that she is independent should the saccharometer not be at hand.

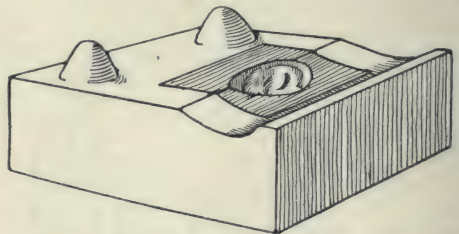
It will be sometimes noticed in recipes that the degrees directed vary a little from those printed on the saccharometer. For example, the recipe may order some syrup to be boiled to the "large ball" (250 deg.).

The worker may note that on the saccharometer "large ball" is printed against 247 deg., and consequently be puzzled. The reason is that "large ball" is obtained between the degrees of 247 deg. to 252 deg., the consistency of the ball being a trifle firmer with the higher degree. The same applies to the other degrees given; they will vary a little according to the nature of the sweetmeat which is being prepared.

Eleven degrees are used by experts, but all these stages need not be mastered by



Wire sweet-fork



Lower half of a marzipan mould, walnut pattern

amateurs, for whom the most useful are:

- The Thread,
- The Soft Ball,
- The Crack and Caramel.

However, as nothing short of perfection should be one's aim, the intermediate degrees will be explained for the benefit of those who wish to become really expert.

The Degrees of Sugar Boiling

1. **SMALL THREAD** (215 deg.).—Take a little of the syrup between the finger and thumb, and separate it gently, when a fine thread that breaks at a short distance will be formed.

2. **LARGE THREAD** (217 deg.).—Boil the syrup for a little longer than for "small thread," and apply the same test as for the latter, when a stronger thread, capable of being drawn to a greater length, forms.

3. **SMALL PEARL** (220 deg.).—Note if the boiling syrup forms large bubbles like pearls on the surface. Then take a little of the syrup between the finger and thumb, separate it, and if a thread that can be drawn to a good length, but still breaks, is formed, "small pearl" has been reached.

4. **LARGE PEARL** (222 deg.).—The pearls or bubbles formed on the surface of the syrup must be closer together than for "small pearl," and the thread should stretch without breaking.

5. **THE BLOW** (230 deg.).—Dip a skimmer or a loop of coarse twisted wire into the syrup. Blow gently through the holes, and the syrup will form small bubbles or globules on the under side.

6. **THE FEATHER** (232 deg.).—Dip the skimmer or wire loop into the syrup, blow through the holes and shake the skimmer, when the bubbles will fly off in fine threads or make a light feathery edge along that of the skimmer.

7. **SMALL, or SOFT, BALL** (238 deg. to 240 deg.).—Dip a small wooden stick or skewer into the coldest water obtainable, then put it into the syrup and back again into the water. Take it out after a second, draw off the set sugar, and note if it will work up in the fingers like a piece of soft putty; if not, boil it for a short time longer.

8. **LARGE, or HARD, BALL** (247 deg. to 252 deg.).—Try the syrup as directed for the "small ball," but the ball formed should be larger and harder in its consistency than for the latter.

9. **SMALL CRACK** (290 deg.).—Throw a few drops of the syrup into very cold water. If when set it breaks, but becomes soft and sticks to the teeth when bitten, the right degree is safely reached.

10. **LARGE CRACK** (312 deg.).—Drop a little syrup into the water. When set it should be perfectly hard and brittle without any tendency to stick when bitten.

11. **CARAMEL** (300 deg. to 350 deg.).—The sugar begins to colour from the faintest straw colour to a deep brown. As soon as the tinting begins add a drop or two of lemon-juice.

If over-coloured the flavour will be spoilt, and great care is also needed to prevent the sugar burning at this high degree.

How to Make and Fill Starch Moulds

To make and fill these moulds offers the worker much scope for displaying her skill and originality.

It consists in making impressions with

moulds in a tray of corn starch. The same indented patterns are afterwards filled in with variously coloured and flavoured syrups, liquid fondant, etc., which are then left till cold and hard.

If no corn starch tray is at hand, use a long wooden box-lid with an edge to it.

Fill it with warm, perfectly dry, sieved corn or potato starch, and see that the surface is level.

If proper plaster moulds are used, a convenient number are usually fixed securely on a piece of wood, and these are then gently and firmly pressed down in the starch, so that six or eight impressions are made at a time. When the entire surface is covered with holes that tray is ready for filling.

Should plaster moulds not be obtainable, stick shells, nuts, or buttons of a pretty shape and suitable size on a flat penny wooden ruler. They may be fastened on with glue or sealing-wax, and can then be used in the same way.

The liquid fondant, chocolate, syrup, etc., should be poured in through a funnel with a small hole at the end. Into this fit a little stick, so that by pulling it up the flow of liquid is permitted, and, when pushed in, stopped at once. A steady hand is necessary or the impressions made will be filled too full.

After filling in the moulds, dust the top of each with a little fine icing sugar, and leave the tray in a warm place for about eighteen hours to dry and harden the sweets.

The starch should be gently brushed off the sweets when they are removed from the moulds.

To Make Marzipan

Required: Three-quarters of a pound of ground almonds.

One pound of loaf sugar.

One gill of hot water.

One whole egg or two yolks.

Orange-flower water.

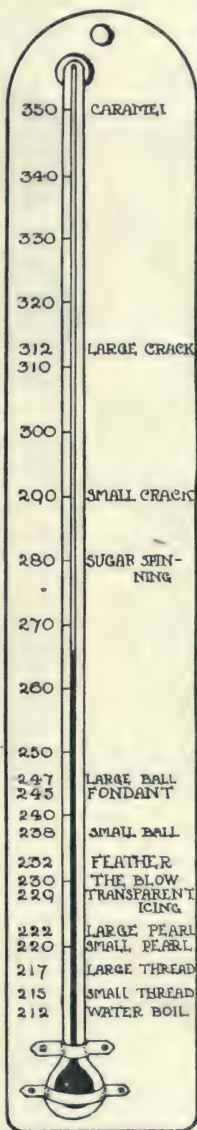
Vanilla.

Lemon-juice.

Put the sugar and water into a clean pan, let it slowly dissolve by the fire; then cover it, and bring the contents to boiling point. Remove the lid and boil the syrup to 240°—that is, "soft ball."

Skim the syrup well if necessary, and brush round the sides of the pan to prevent granulation. When the right degree of heat is reached, draw the pan off the fire, and stir in the ground almonds.

Let the mixture cool a little, and then add the egg, slightly beaten. Mix it well, and cook the marzipan over a slow fire till it can be rolled about in the pan without



Degrees: Fahrenheit.
The use of a saccharometer will save much trouble and waste of material when boiling sugar

adhering to the sides. If more than a gentle heat is applied, the flavour will be spoilt.

Turn the mixture out on a dry slab, and knead till it is nearly cold and feels perfectly smooth.

When quite cold add any flavouring and colours required, and it is ready to mould.

NOTE. For a very white marzipan use

melted chocolate or caramel, the productions will be most realistic.

Moulds, however, can be bought for about one and sixpence or two shillings. They are made in white stone, in two parts for each cast, and on each half is a perfect imprint of a shell, almond, walnut, fruit, etc.

See that the two parts are perfectly dry



Some delicious sweetmeats that are quite within the powers of the home maker. The making of sweets at home is a delightful hobby, and may be turned to profitable account

the raw, unbeaten whites of two eggs instead of yolks, or yolk and white.

Cost, 1s. 10d.

How to Mould Marzipan

Here again those blessed with deft fingers can produce really exquisite modellings of shells, animals, fish, various fruits, nuts, etc., and by artistic tinting and delicate painting of the same with vegetable colourings,

and clean, and dust them thinly with a little sieved icing sugar. Press a little piece of marzipan firmly and evenly into each indentation in the block, and fit the two on each other, pressing them quite tightly. Pull them sharply apart, and lift out the little model from within. Of course, these moulds will last for years with ordinary care.

To be continued.

FOODS IN SEASON IN APRIL

FISH			VEGETABLES		
Bream	Brill	Cod	Artichokes	Beetroot	Broccoli-tops
Crayfish	Crabs	Dory	(Globe and Jerusalem)		
Eels	Flounders	Gurnet	Batavia	Cabbages (spring)	Cabbage-greens
Haddock	Halibut	Hake	Broccoli (purple)	Carrots (old and new)	Celeriac
Herrings	Lobsters	Mackerel		Chicory	Cress
Mullet (red)	Oysters	Prawns		Cucumbers	Chervil
Dublin or Lobster Prawns	Plaice	Salmon		Garlic	Leeks
Shrimps	Skate	Smelts		Mint	Mushrooms
Soles	Slips	Lemon Soles			(cultivated)
Trout	Turbot	Whitebait			Spanish onions
Whiting	Salt Fish				Potatoes
MEAT					Radishes
Beef	Mutton	Veal			Scotch kale
Pork	Venison	House and grass lamb			Turnips (old and new)
					Turnip-tops
POULTRY					
Capons	Chickens	Ducks			
Ducklings	Fowls	Guinea-fowls			
Pigeons	Rabbits (tame)				
GAME					
Black game	Capercaillie	Hares			
Leverets	Partridges (Russian)	Quails			
Ortolans	Ptarmigan	Prairie hens			
Ruffs and reeves	Rabbits (wild)	Ostend rabbits			
Plovers' eggs					
			FRUIT		
			Apples	Bananas	Grapes
			Green figs	Lemons	Limes
			Lychees	Melons	Oranges
				(hothouse)	
			Mandarin oranges	Pears	Pineapples
			Rhubarb (forced and outdoor)	Tomatoes	Nuts
			Plums from the Cape	Grape berries (for cooking)	

THE HIGH ART OF TEA-MAKING

The National Beverage—How to Make a Perfect Cup of Tea—Dainty Accessories for Afternoon Tea—Iced Preparations of Tea—Russian Tea—Milk Tea—Tea Punch

THE drinking of tea has become so intimate a part of English life that it is an everyday occurrence to make it, and no special skill is supposed to be necessary in its preparation. Yet how often do we find it badly prepared, served half cold, or too strong or too weak to be palatable.

The truth is that the making of tea in perfection is an art, but one easily acquired if the following points are attended to.

In the first place, the tea itself should be kept in an airtight receptacle, and closely covered.

Do not use water which has boiled a long time.

Do not use water which has not yet reached the boiling point.

Do not allow the tea to brew for more than five minutes.

Do not make tea in a cold teapot; rinse it with hot water and drain well before placing the leaves in the pot.

Do not pour a second water over the leaves when the first brew is exhausted.

Do not allow the tea to grow damp in the caddy.

Do not buy too cheap a quality of tea, and expect perfect results.

For preference, use a porcelain or earthenware teapot; tea experts tell us that the fragrant leaf should never touch metal.

In the first place, warm and scald out the teapot. Put in the tea in the proportion of one ounce to six or seven persons, or a teaspoonful for each person, and a teaspoonful over. Pour on freshly boiled water. Cover the teapot, and allow it to stand for three or four minutes to draw. Take care to use a teapot in right proportion to the size of your party. If the teapot is not filled, the tea cools rapidly.

As to the kind of tea to be used, that must be left to one's personal preference.

Many people now use China tea exclusively, as it is claimed to have no harmful effect on the nerves. Lemon, too, is frequently preferred to milk or cream.

Hardly any well-regulated household is without its afternoon tea apparatus.

Sugar-tongs of silver in the shape of a claw, and for the slices of lemon, dishes of cut glass with removable silver open-work rims should be provided. On each dish place a tiny silver fork with long, slender prongs.

The old-fashioned tea-ball has been superseded by a new percolator in the form of a basket of open-work silver hung on a silver chain.

The Russian samovar, which is a metal urn standing about two feet high, is becoming popular with many hostesses. The urn is filled with water, which is heated by charcoal placed in a pipe, which passes through the urn, and which has a chimney attached.

Tea can be served in a variety of ways,

and thus prove a welcome change from the more ordinary method. Iced tea, for instance, is much appreciated on a hot day in summer.

ICED TEA

Make the tea of rather stronger quality than usual; pour from the leaves and allow it to get cold. After standing for five minutes, serve in glasses with lumps of ice. One slice of lemon in each glass is considered an improvement by many. Another method is to add a few whole cloves to hot tea, let it stand for two minutes, strain, and stand aside till cold. Serve in glasses with sugar to taste, and cracked ice.

RUSSIAN TEA

Pour just enough boiling water over three generous tablespoonfuls of tea to cover it. Let it stand a minute, then draw the water off. Pour in three pints of boiling water, and leave it to steep for three or four minutes. Serve in cups with thin slices of lemon and powdered sugar.

TEA ICE

Make one cupful of very strong tea, and add two tablespoonfuls of sugar to it. When cold, mix with two cupfuls of vanilla ice-cream and a tablespoonful of thick cream. Freeze. Serve in dainty glasses with sweet wafers.

TEA PUNCH

A Delicious Summer Beverage

Pour four quarts of freshly boiling water upon five teaspoonfuls of tea; cover, and let stand for five minutes; strain, sweeten to taste, and cool; half fill a punch-bowl with cracked ice, add the strained juice of four lemons and the tea. You can add to this small pieces of pineapple, cherries, five bananas (thinly sliced), a handful of mint, and more sugar or lemon-juice if required.

TEA PARFAIT

Half a cupful of freshly brewed strong tea, one cupful of whipped cream, three-quarters of a cupful of syrup of sugar and water, two tablespoonfuls of sugar, and six yolks of eggs. Put these ingredients (except the cream) into a pan, set it over some boiling water, and beat it until the mixture begins to thicken; strain, let cool. Add the whipped cream, put the mixture into a wet mould, and bury in a pail of salted ice for two hours. To serve it dip the mould in cold water, and turn the parfait out on to a pretty dish.

MILK TEA

Boil two cupfuls of milk in a saucepan. As soon as it bubbles round the edges, throw in one heaped teaspoonful of tea loosely tied in a muslin bag, or strain it out afterwards. Do not let it boil for more than a minute before putting into a hot teapot.

MEAT RECIPES

Tripe à la Coutance—Rice Croquettes à l'Italienne—Kidneys à la Brochette—Lancashire Hot Pot—Dublin Mince

TRIPE À LA COUTANCE

Required: One pound of thin tripe.

Half a pound of bacon.

Two small onions.

A teaspoonful of parsley.

A bunch of thyme, marjoram, and a bay-leaf.

Stock.

One and a half ounces of butter.

One ounce of flour.

Lemon-juice.

(Sufficient for four.)

Wash the tripe well in cold water, then put it into a saucepan of cold water and bring it to the boil, allowing it to boil for about three minutes. Take it out of the pan, dry it well with a cloth, then cut it into pieces about two inches wide and three inches long.

Cut the bacon into thin pieces the same size as the tripe, and lay the pieces of bacon on the tripe. Finely chop one onion and the parsley, sprinkle a little of both on each strip and roll it up, tying it with string to keep it in shape. Put the rolls into a pan with the herbs and stock, and let them simmer gently from two to two and a half hours.

Then take out the tripe and put it on a hot dish. Melt the butter in a pan, stir in the flour smoothly, then strain in the stock, stir this over the fire till it boils, add a few drops of lemon-juice, put back the tripe, and thoroughly heat it.

Arrange a bed of mashed potatoes on a hot dish with the tripe round it and pour the sauce over them.

Cost, 1s. 4d.

RICE CROQUETTES À L'ITALIENNE

Required: A quarter of a pound of rice.

One quart of milk.

The livers of four chickens or geese.

Two tablespoonfuls of chopped ham.

One tablespoonful of chopped truffle or mushroom.

Half a gill of white sauce.

Half a tablespoonful of melted glaze.

Egg and crumbs for coating.

(Sufficient for six.)

Boil the rice in the milk till soft and quite stiff. Chop the livers, ham and mushrooms. Mix these with the white sauce and melted glaze, season the mixture well and let it get quite cold. Then form it into little cork-like shapes.

Smooth out small portions of rice on a floured board, place a shape of the mixture on the rice, and fold it up in the rice so that the inner mixture is hidden from sight, but the croquettes should still retain their cork-like shape. Roll them in crumbs, brush them over with beaten egg, and again roll them in crumbs.

Fry them a golden brown in boiling fat, and serve them garnished with parsley, fresh or fried.

Cost, 1s. 8d.

KIDNEYS A LA BROCHETTE

Required: Three kidneys.

Warmed butter.

A little parsley.

Salt and pepper.

Lemon-juice.

(Sufficient for two.)

Skin the kidneys and cut them nearly through, keeping them in a spread-out position with small skewers. Dip them in a little warmed butter, put them on a buttered gridiron, and cook them from eight to ten minutes, turning them frequently.

Serve the kidneys on small squares of hot buttered toast. Add a little chopped parsley with lemon-juice, salt and pepper to the warmed butter, and pour it over the kidneys. Serve them very hot.

Cost, 1s.

LANCASHIRE HOT - POT

Required: Three pounds of the best end of neck of mutton.

Four sheeps' kidneys.

One dozen oysters.

Three pounds of potatoes.

Half a pound of Spanish onions.

Three-quarters of a pint of stock.

One ounce of butter.

Salt and pepper.

Have a deep casserole with a lid to make the hot-pot in. Cut the mutton into cutlets, leaving only a thin rim of fat on each. Wash and peel the potatoes, then parboil them in salted water for ten minutes. Next cut them in slices about half an inch thick. Peel and cut the onions in rings, skin the kidneys, and cut each into eight long strips.

Beard and halve the oysters, and fill the casserole with layers first of meat, then of pieces of kidney and oyster, then of onion, potato, and seasoning, till the casserole is nearly full. The top layer must be of potato. Pour in the stock, and put the butter in small bits on the top of the potatoes.

Place the lid on the casserole and bake it in a slow oven for three or four hours. For the last half-hour leave the lid off in order to brown the potatoes. Look now and then to see that the gravy is not drying up, and at the last pour in a little strong, boiling gravy.

Serve the hot-pot in the casserole.

Cost, 5s.

DUBLIN MINCE

Required: About one pound of cooked potatoes.

About one pound of cooked meat of any kind.

One small onion.

One tomato.

One ounce of flour.

Two ounces of butter or dripping.

Three-quarters of a pint of stock

Salt, pepper, and nutmeg.

Remove all bones and skin from the joint, put them into a saucepan with cold water to cover and a small piece of carrot and onion,

if you have them, and let them boil for about one hour. This is to supply the stock for the gravy.

Mash the potatoes finely with a fork or by rubbing them through a sieve, melt half the butter in a saucepan, put in the potatoes and mix them well together, seasoning with salt, pepper, and nutmeg.

Thickly grease a plain round mould (a tin one, for choice; if you have not one handy use a pudding basin), line it smoothly all over the inside with the potato to the depth of about one inch. Be sure to reserve some potato with which to cover the top. Cut the meat into quite small pieces; then slice, chop, and fry the onion in the rest of the butter till it is a golden brown. Add the flour lightly, and brown that also. Next

pour in the stock gradually, and stir this sauce till it boils.

Cut the tomato into dice, add it when the sauce is a little cool, also the meat, mixing the whole thoroughly, and seasoning it carefully. Put this mince in the middle of the potato; if it seems too moist, add more meat or flour to the sauce; it should drop somewhat stiffly from the spoon. Cover the mince with the remaining potato, taking care to join the edges.

Bake the mould in a moderate oven till the potato is crisp and brown; it will probably take nearly an hour, but the time depends on the thickness of the mould and the heat of the oven. When it is done, slip it out carefully on a hot dish and serve any sauce liked with it. Cost, 1s. 6d.

SOUP RECIPES

Macaroni Soup—Spring Soup—Green Corn Purée—A Recipe for Soupe Maigre

MACARONI SOUP

Required: One quart of milk.

Half a pint of water.

One large Spanish onion.

The crumb of two penny French rolls.

One gill of cream.

One ounce of butter.

Two raw yolks of eggs.

Three ounces of cooked macaroni.

Salt, pepper, nutmeg, and two cloves.

(Sufficient for eight.)

Slice the onion and toss it in the butter over the fire for five minutes; then add the milk, previously scalded, and the water. When these boil, add the cloves and crumb of bread (broken small), then simmer the soup gently for half an hour.

Rub it through a hair or fine wire sieve, and then re-boil and season it, using the nutmeg with discretion. Beat up the yolks with the cream, strain them into the soup as soon as it is well off boiling point, and re-heat it without letting it boil again, or the eggs will curdle.

Cut the cooked macaroni into half-inch lengths, add it to the soup, and serve in a hot tureen.

Cost, 1s. 6d.

SPRING SOUP

Without Meat

Required: Two lettuces.

Two carrots.

One turnip.

A bunch of parsley and herbs.

One pint of milk.

One ounce of butter.

One quart of vegetable stock or water.

The yolks of three eggs.

Salt and pepper.

(Sufficient for eight to ten.)

Wash the lettuces carefully, and shred them fine. Scrape and wash the carrots, and peel the turnip. With a small vegetable-cutter cut them into small balls like peas. Melt the butter in a saucepan, put in the vegetables, parsley, and herbs, stir them

about for a few minutes, then add the water and let all simmer till they are soft.

Now pour in the milk and add the salt and pepper. Beat up the yolks and strain them into the soup, stir it over the fire till it is quite hot, but it must not boil. Season carefully, and serve it in a hot tureen.

Cost, 1s. 4d.

GREEN CORN PUREE

Required: Two or three heads of green corn.

A quart of well-flavoured veal broth.

Salt and pepper.

(Sufficient for four.)

Boil the green corn in water until it is soft; then rub it through a sieve. Put the broth into a saucepan, add to it the sieved corn, and bring it gently to the boil. Season it to taste with salt and pepper, and serve it in a hot tureen.

If it is not a good colour, boil a few well-washed leaves of spinach in it.

Cost, about 1s. 6d.

SOUPE MAIGRE

Required: A quart of split peas.

Three sticks of celery.

Two onions.

A sprig of mint.

Milk.

Two quarts of water.

White pepper and salt.

(Sufficient for eight.)

Place the peas, the sticks of celery—each cut into four—the sliced onions and the mint in a pan with two quarts of water, and simmer gently for from seven to eight hours, adding hot water from time to time as may be necessary. Then pass the whole through a sieve, and put it again on the fire. Flavour to taste with pepper and salt, and thin it with milk to the desired consistency.

Serve very hot, and hand chopped mint and croûtons of fried bread with the soup.

Cost, about 8d.



SWEET RECIPES

Gâteau à la Napoleon—Gâteau of Prunes

GÂTEAU À LA NAPOLEON

Required: Six whole eggs.

Six ounces of castor sugar.

Three ounces of Vienna flour.

Three ounces of ground almonds.

Two ounces of rice-flour.

Two ounces of butter.

One teaspoonful of vanilla.

One teaspoonful of grated lemon-rind.

One tin of peaches.

Half an ounce of glacé cherries.

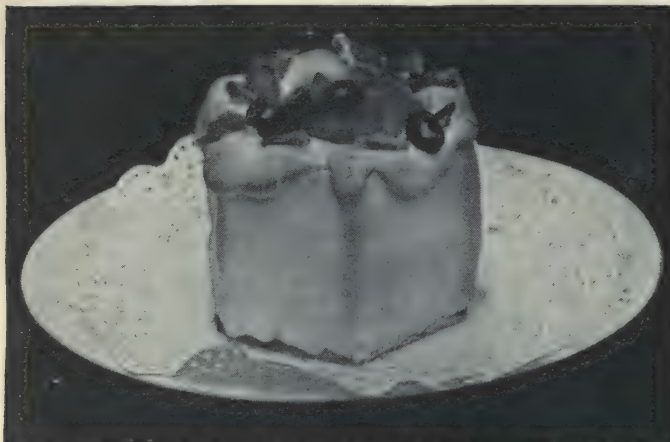
Angelica.

One tablespoonful of brandy.

For the meringue:

Three whites of eggs

Three tablespoonfuls of castor sugar.

(Sufficient for eight.)

Gâteau à la Napoleon. A pretty and delicious sweet. The gâteau might also be used as a case for any ice mixture

Put the six yolks of eggs into a basin with the sugar, putting the whites aside. Cream the yolks and sugar till they are frothy and of a much paler colour. This may perhaps take ten minutes. Warm the butter till it just oils, sieve together the flour and rice-flour, and mix with them the ground almonds.

Add very lightly about half the mixed flours, oiled butter, and stiffly whipped whites of egg to the yolks, and continue adding till all are stirred in. Add the vanilla and grated lemon-rind, and pour the mixture into a well-buttered plain soufflé-tin with a band of greased paper tied round above the edge of the tin. Bake this gâteau in a fairly sharp oven for about three-quarters of an hour, or till the centre is found to be set when tried with a skewer. Let it stand in the tin for a minute or two, then turn it out carefully, and put it aside till cold.

Turn out the peaches from the tin, and cook them for a few minutes in their syrup, to which is added the brandy. Then place these on ice till required, or in an ice cave.

When the gâteau is cold, scoop out the centre till a hollow space is left with walls around about half an inch thick. The inside may be saved and used for trifles, etc. Beat up the three whites of eggs for the meringue very stiffly, with a grain or two of salt. Stir the sugar into them, and spread this meringue all over the gâteau on the sides and edge, but not in the middle.

Put the gâteau into the oven till the meringue sets and is a delicate biscuit colour, then take it out, pile the semi-iced fruit in the centre, and pour over it a little syrup. Decorate tastefully with cherries and angelica, and serve it.

This same gâteau makes a pretty case to serve any ice mixture in, of course putting it in the very last moment possible. Cost, 2s. 4d.

GÂTEAU OF PRUNES

Required: One pound of prunes.

One wineglassful of sherry.

One pint of water.

Three ounces of castor sugar.

Three-quarters of an ounce of leaf gelatine.

One lemon.

Cochineal.

Half an ounce of pistachio nuts.

Half a pint of whipped and flavoured cream.

(Sufficient for eight.)

Wash the prunes and cook them with the water and sugar until they are soft. Next stone them and put them back in the pan, adding the rind and juice of the lemon, the sherry, gelatine, and a few drops of cochineal, and boil for from fifteen to twenty minutes. Shell and chop the pistachio nuts and stir them in.

Rinse out a border mould with cold water, pour in the mixture, and leave until it is set. Turn it out on a glass dish, and pile half a pint of whipped and flavoured cream in the centre.

Cost, 2s. 6d.



Gâteau of Prunes with Cream. Prunes served in this manner are very delicious, and form a sweet that is much liked



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPEDIA* legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

WILLS

Continued from page 4512, Part 37

Wills Made in Scotland—In Two Countries—The Legal Position of a Convict's Wife—Testatrix Under a Protection Order—English and Canadian Wills—Conditional Wills—Wills Made Before Going Abroad or on a Journey

A SCOTCHMAN whose domicil was in Scotland made a will, and afterwards married in Scotland. He subsequently left Scotland and came to reside permanently in England, thus acquiring an English domicil, and he died in this country.

Now, as already pointed out, marriage revokes a will according to the English law; but, according to the law of Scotland, the deed of settlement which he made, and which was to operate as his will, was not revoked by marriage. The only question then to consider was the will revoked by his change of domicil, and the Court held that under Lord Kingsdown's Act it was not, and that the Scotch will was entitled to probate.

An Englishman resident in Scotland bequeathed his whole means and estate to a trustee to pay certain pecuniary legacies, and all the rest of his means and estate to be divided equally among certain of his god-children. According to the law of Scotland the will was a good one, but according to English law it was not properly executed.

He was possessed of leasehold property in England, and it was held that by virtue of the statute quoted above the English leaseholds passed under the will, the result being that the beneficiaries received their legacies.

Probate in Two Countries

A will made in Queensland, and attested by witnesses resident there, was proved and lodged in the Supreme Court of New South Wales at Sydney. The executor, however,

applied for probate in Ireland, probably because the will dealt with property in that country; and, upon the evidence of one of the witnesses of the due execution of the will, and upon an affidavit of a solicitor and officer of the court at Sydney that they had inspected the will there and had set out a true copy of it in the affidavit, and proving the handwriting of the signatories (there being no suspicious circumstances attached to the will), it was held that probate should be granted in Ireland, on the assumption that Queensland was outside the jurisdiction of the courts of New South Wales. As to whether it was or whether it was not, there was no evidence before the Irish courts.

Cape of Good Hope

A married woman and her husband had their domicil at the Cape of Good Hope, and, in accordance with the laws of that colony, previous to their marriage executed a deed of non-community of property, the effect of which was to exclude the husband from all interest whatever in the property of his wife which she then had or should afterwards acquire, and the deed was duly registered.

The wife died without making a will, and the English courts granted letters of administration to her brother, passing over and excluding her husband, who was still alive.

A wife of a convicted felon is a feme sole, or in the position of an unmarried woman as to her testamentary capacity, and a will made by her whilst her husband is undergoing his

sentence is entitled to probate. This is quite apart from any powers which she may have acquired by means of the Married Women's Property Acts. In the leading case, which establishes this question beyond any doubt, the husband had been convicted and transported for an attempt to murder.

Under Protection Orders

A wife having been deserted by her husband, obtained a protection order by reason of his desertion. On her death, in the life of her husband, intestate, the Court decreed letters of administration, limited to such personal property as she had become possessed of since the desertion, without specifying of what that property consisted, to be granted to one of her next-of-kin.

A woman was deserted by her husband in 1843, and subsequently acquired property by her own industry. In 1851 she made a will disposing of her property, but did not obtain a protection order until 1858. The order, however, stated that it was "to protect all earnings and property acquired since July 22, 1843, the commencement of the desertion," and the will was held entitled to probate.

Ireland and Italy

A testatrix in Ireland made a will which she declared to be her last will, revoking all previous wills and appointing a residuary legatee and an executor.

Ten days later she made another will, which commenced, "I declare this to be my last will," appointing another executor and bequeathing part of her property in legacies. The Court held that the latter will did not revoke the former, and both were admitted to probate.

A testatrix made two wills, one relating to her property in England only, and one the following year disposing of her property in Italy only, but it contained a clause confirming the English will. The executors of the two wills were different. Held, on an application by the executors of the English will, that the Italian will must be included in the grant of probate.

England and Belgium

A testator, having an English domicile of origin, died in Belgium possessed of property in England and in Belgium. He left two wills, one in the English form, disposing of his English property, and the other in the Belgian form, disposing of his estate in Belgium.

The Court, on the renunciation of the Belgian executor, and on an affidavit that according to the law of Belgium the Belgian will only applied to the property in that country, granted probate of both wills as together constituting the last will of the deceased, to the English executor.

English and Canadian Will

Where a testator had duly executed two wills, by one of which he purported to dispose of his Canadian property only, and by the other to dispose of his English property only,

and appointed different executors for each will, the Court granted probate of the English will only, without requiring the executor to bring in the Canadian will, on an affidavit being filed in the registry exhibiting a copy of it, and a statement being made in the probate that this had been done. It was further ordered that a preliminary affidavit be filed showing that all the movables mentioned in the Canadian will were in Canada; and all the movables mentioned in the English will in England.

Codicils and Copies of Wills

Each codicil must be signed and witnessed by two witnesses. The codicil is considered a part of the will, and a will and codicil are to be taken together as one act.

Where a testatrix wrote the separate lists of legacies on three separate sheets of paper, the first of which was headed, "Codicil to the will of S. P.," and signed all three sheets in the presence of witnesses, who only attested their signatures to the first sheet, the Court refused to grant probate to the two lists which were unattested.

A woman signed her will below the signatures of the witnesses, but before they signed, she should, of course, have signed her will at the foot of it, and the witnesses' signatures should have been written under hers. She afterwards executed a codicil, but signed it after the witnesses who attested it. The result was that the will was admitted to probate, but the codicil was rejected.

A testator made his will in India, and deposited it with a bank at Calcutta. Afterwards, while staying in Scotland, he executed a codicil in which he referred in distinct terms to a copy of the will. This copy he produced to the witnesses at the time he executed the codicil, and he deposited both papers in the hands of his executor.

The Court held that the copy was incorporated by the codicil, and probate of the copy, will, and codicil was granted without the production of the original will.

Conditional Will

An officer in the Army, whilst on active service during the Maori War, wrote a letter to his sister, containing the following: "If we remain here . . . the chances are in favour of more of us being killed, and as I may not have another opportunity of saying what I wish to be done with any little money I may possess, in case of an accident I wish to make everything I possess over to you. Keep this until I ask you for it."

But though he lived for thirty-two years after writing this letter, he never asked his sister for it, and never made any other will.

It was held that the terms of the letter did not limit its operation to the period of the Maori War or the period of the testator's active service, that the document was not conditional on his death at any particular time, and that it was a good military will, and must be admitted to probate.

To be continued.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

EASTER EGGS AND WHAT TO DO WITH THEM

Eggs as Symbols—Italian Easter Observances—An Ancient English Custom—Modern Easter Eggs and Their Contents—A Hand-painted Satin Egg—Eggs from Russia, France, and Germany

THE custom of exchanging curiously decorated and coloured eggs on Easter Day, primarily as sacred memorials, and secondarily as tokens of friendship and affection, commenced in very early days, has continued up to the present, and it is interesting to note the various ingenious methods employed throughout the centuries for the embellishment of these fragile offerings.

Italy was the home of many beautifully designed and elaborately painted Easter eggs, which, we are told, were frequently presented as gifts to ladies of quality. Records and drawings of some of these quaint old-time Paschal offerings are still to be seen in the British Museum.

It was formerly an ancient custom in Cheshire for children of the poorer classes to go round the villages, begging eggs for their Easter dinner. They sang a short song, begging for "An egg, bacon, cheese, or an apple, or any good thing to make us merry," ending with, "And I pray you, good dame, an Easter egg."

Good old customs die hard, and now, as yet another year brings round Eastertide once more, we look for the bright and spring-like gifts prepared in anticipation of the great festival. Nor are we ever doomed to disappointment, so lavish is the universal display of gaily decorated Easter eggs, provided year by year, so varied and so tempting are the contents of the same.

Though in England it is principally children who expect to receive eggs on Easter

Day, whether it be the short-lived chocolate or sugar variety, or the more substantial kind, containing toys, many very beautiful specimens are prepared as gifts for grown-up persons, or for Easter table adornments.

Hand-painted Eggs

Articles of jewellery are sometimes enclosed in small, richly decorated eggs in enamel, silver, or porcelain. Hand-painted eggs never go out of favour, and many decorative artists find wide scope for their skill in evolving striking designs for the ornamentation of the lovely examples found in the shop windows at this season. A satin or velvet egg forms a delightful subject for painting upon, and as these can be obtained in plain self-colours of delicate hue from most leading confectioners, amateurs are advised to try for themselves the fascinating process of decorating the firm, oval surface, always remembering that a very little painting goes a long way, a simple spray of flowers having a far better chance of success than a more elaborate design. Water colours, liberally mixed with Chinese white, are generally employed, also Pastinello paints; while velvet eggs are painted in pyrography and liquid stains.

On Easter Day in Russia, the joyful salutation, "Surrexit!" (He is risen) may be heard on all sides, followed by the orthodox reply, "Vere surrexit!" (He is risen indeed), on which occasion eggs are exchanged, usually red in colour. Frequently, however



A satin egg forms a charming subject for painting. A simple flower design is most suitable carried out in water-colours or Pastinello paints

these eggs are extremely ornamental, Russian artists being especially happy in their treatment of decorative objects. The one illustrated is of wood stained in rich red, blue, and green tones, relieved with dark lines of burnt wood engraving, and judicious touches of gilding. One side bears a rustic scene, strikingly portrayed; the other, conventional patterns. Though a trifle barbaric in colouring, this egg possesses considerable originality and charm. A noted London firm makes a speciality of Russian eggs, some of which are contrived in the form of nests, one egg fitting inside the other down to the smallest size imaginable. These are well worth preserving as curios; while the larger ones serve to contain strings of beads, necklaces, and chains.

Swiss and French Eggs

From Switzerland, the home of the wood-carver, come many excellent examples of popular Easter eggs. These, gracefully painted and highly polished, form useful receptacles in which to enclose little gifts—a bottle of scent, a tiny vanity bag, or some of the miniature bronze or china animals and birds so much in vogue at present.

More fragile, yet extremely dainty in appearance are French eggs, covered with every conceivable material, stylishly trimmed with ribbons, artificial flowers, birds, and butterflies. These usually contain chocolates, or other bon-bons. One of these elegant models, apparently composed

entirely of flowers, is quite easy to make at home, if a satin egg is provided for a foundation together with a few sprays of silk flowers of a flat and simple nature, such as primroses, large forget-me-nots, or lilac blossoms. The heads of these are cut off short, and each one gummed separately on to the satin egg, row by row, till the whole is covered. A contrasting band of colour lends variety to the design, as in the example illustrated, where a diagonal ribbon of dark blue forget-me-nots appears in relief against a background entirely composed of lilac. Letters can be cut out of stiff muslin, and made to form words such as "Eastertide," "Happy Easter," or "Souvenir," when covered closely with flowers. A big bow of ribbon adds an effective finish. As table decorations these floral eggs are novel and attractive.

The Easter Hare

In Germany, it is the timid hare who is supposed to be responsible for the plentiful supply of brightly coloured Easter eggs so eagerly sought for by the children in all manner of hiding-places. The hare, therefore, plays a very important part in German Easter observances, and representations of the gentle, long-eared little creature are immensely popular. Indeed, they are fast acquiring a firm footing in this country also, and threaten to outrival the charms of the hens, chickens, frogs, and fish that never fail to put in an appearance whenever the glad spring festival is at hand.



A Russian hand-painted Easter egg in stained wood, representing a rustic scene. The design is original and attractive



A dainty decoration for an Easter egg, a background of lilac petals, crossed by a diagonal band of dark blue forget-me-nots. Such eggs are charming as table ornaments

Nowhere, perhaps, is the Easter egg so popular as in America, where thousands of cleverly modelled and elaborately decorated candy eggs are produced annually for the benefit of little folks and also of their elders.

Egg-rolling

Every Easter Monday a delightful ceremony is performed in the beautiful grounds of the White House, Washington, U.S.A., where a vast concourse of children meet to participate in the fascinating pastime of egg-rolling down the steep slopes. Hard-boiled eggs are, of course, employed, and there is much friendly rivalry among the contestants. American children also frequently blow raw eggs, and indulge in a species of football game, played upon a table with the shells. Two parties are formed, and the eggs are wafted from side to side until one is broken.

Tiny cradles for Lilliputian dolls or wee, downy chicks can be ingeniously contrived from empty eggshells, cut to shape, edged with ribbon, fitted with minute rockers, and the daintiest of bedclothes. Or, a realistic little boat can be fashioned with stiff paper sail and a wooden match for a mast.

Flower-holders, intended to contain little bunches of violets, primroses, or any of the smaller spring blossoms, are very neat, made of large empty eggshells, gilded inside and out, and securely glued to a base made

of rough bits of stone cemented to a morsel of broken slate, also gilded. After these have served their purpose as a novel Easter table decoration they may be utilised as match-holders.

Fillings for Easter Eggs

Decorative trifles such as these, formed of genuine eggshells, usually enjoy but a brief term of existence, however, and it is the more solid contents of manufactured eggs that generally prove of most interest to modern young people. Truly marvellous are the treasures these cardboard cases are made to contain. Dolls, with their trousseaux, baths, and miniature sets of furniture figure in some of these; while boys welcome with delight those in which may be discovered a toy engine, a model aeroplane, or a regiment of soldiers.

Chickens very appropriately figure largely in those intended for very small people, together with the inevitable Teddy bear, and all the other strange and grotesque creatures dear to the heart of up-to-date infants.



A German form of Easter gift takes the shape of a hare carrying the symbolic egg or eggs on or about its person

THE GYMNASIUM

An Erroneous Impression Removed—Gymnastics an Aid to Beauty and Grace—Feats are Simpler than they Seem—The Importance of Graceful Style—Some Useful and Easy Exercises—Value of Gymnastics for Women

ENTER a gymnasium or hall where a squad of lady gymnasts is giving a display, note the artistic effect of the dainty, and at the same time eminently sensible, costumes favoured, the combined grace and precision of the well-ordered movements, and it will be admitted that few other athletic exercises have the right to be compared with gymnastics as a medium for the display of pleasing physical action.

This is far from the truth. Suppleness and activity are developed. The work is such as to give a most beneficial stimulus to the body, eliminating weakness, strengthening the nervous system, promoting improvement in blood circulation, and instilling into the worker a self-confidence that did not previously exist.

Every girl to whom it is possible should go through a course of gymnastics, not for the purpose of acquiring the activity to perform certain feats upon the different apparatus, but for the all-round physical benefits resulting. Among those to be derived she would find a reduction of any tendency towards indigestion and like complaints, the removal of that so common feminine trouble coldness in the extremities during the winter months, and a gradual bracing up of the nerves.

To any girl it must come as a relief to get away, even if only for a short period, from the confinement of her ordinary dress, decreed by Dame Fashion without the slightest concern for its practical suitability. It is only because she has not the same opportunities as her brother that a girl indulges less in active movements. She cannot run, or jump, or stoop quickly, or lift her arms above her head because of the restrictions of her attire. But in the gymnasium all these restrictions are removed; her body and limbs get the freest of play, and one has only to go inside a gymnasium on a class night to realise how thoroughly a girl can relish her temporary freedom.

The Value of Gymnastics

One of the most satisfactory influences of gymnastic work is evidenced by the superb carriage of those who indulge in it. Gymnastics create muscular control, without which there cannot be true grace of movement. In the gymnasium any form of ungraceful walking speedily becomes corrected, because the pupil, by development of the necessary muscles and self-control, is able to rectify those physical deficiencies which are at the root of the trouble.

Games are not to be despised at all; the value of them is undoubted. But the playing of every game in which a girl can



Fig. 1. Alighting on the feet on the vaulting horse, preparatory to jumping off. The knees are brought up to the chest and the body passes between the arms across the horse

Rhythm and smoothness of action, precision without stiffness, mark the performance of all gymnastic movements, and certainly there is none of the strenuous physical strain incidental to the playing of some games—as, for example, lawn tennis and lacrosse.

Some persons profess a dislike of the work usually associated with a gymnasium, being under the mistaken impression that such requires great physical strength, leads to awkward bodily development, and is not without danger.

take part will never give to her those advantages consequent upon the learning of the work she will do in gymnastic classes.

Parents are sometimes opposed to their daughters taking up gymnastic work from a belief that it is liable to be dangerous, owing to its excessive muscular strain. This is not the case.

In the first place, the teacher or instructor takes very good care that no pupil enters upon work for which she is not physically fitted. Moreover, gymnastic feats have the appearance of being far more severe than is actually the fact.

Actually only feats on the horizontal bar call for the exercise of great strength, and for this reason the high bar enters very little into gymnasium work for girls.

The same is not to be said of the parallel bars and the vaulting horse. With the latter a spring board comes into use. Placed beside the horse, on the side from which the performer takes off, it imparts an impetus which renders the jump to the apparatus quite easy.

Vaulting

In the first illustration (Fig. 1) is shown such a feat. A more elementary one is to bring the knees, instead of the feet, upon the saddle, as the space between the two hand-rests, or pummels, is named. The performer (Miss Sandell, instructor, Regent Street Polytechnic Ladies' Gymnasium) has jumped at the moment of the hands gripping the rests, and the spring, entailing no great muscular effort, has brought her into the indicated position.

Style, of course, is a desideratum; and it is in the acquisition of style—the obtaining of the straight back, the up-held head, and the flat shoulders required—that the pupil gains that muscular control the evidence of which is so pronounced in graceful body carriage.

Want of grace means generally (after carelessness) weak muscles and indefinite control of them. Gymnastic work, by requiring the mastering of certain positions, corrects these. From the position shown the pupil learns to alight in a manner requiring absolute command of body, with the legs stiff, the back hollow, and the hands above the head. By the learning of these positions, unconsciously there is gained the power which eliminates the slouching, rounded shoulders, crooked back, bent knees, and general looseness inevitably associated with want of grace.

Any undue development of muscle—which is ugliness—need not be feared. In gymnastics for women lightness, delicacy, and grace of movement and activity are pursued. All show strength feats are eliminated.

The vault illustrated in Fig. 2 is for more advanced pupils.

Parallel Bars

The parallel bars offer opportunity for some of the prettiest work of the lady gymnast, and as almost all movements are two handed, and are performed on both the right and left sides, there need be no fear as to unequal physical improvement. In bar work of this kind every part of the body is brought into play.

Most of the movements start from a position between the bars, a hand on each. Then a spring is taken and the body lifted, hanging between the bars and supported by the straight arms. The legs should be



Fig. 2. A right-hand vault. With the right hand on the pommel, a jump is taken from the spring board and the legs are brought sideways across the horse.

straight, toes pointed to the floor, back hollow, and chest advanced, while the chin is drawn in. From this position a large variety of exercises is possible.

In every good gymnasium the instructor will note the effect of each of the exercises upon the members of the class, and take steps to modify or change them according to the needs of each individual, if it seems advisable. Those who have any physical idiosyncrasy or weakness should always mention the same to the instructor on first joining a class, and special arrangements will be made for them.

To be continued.



MISS JOAN JENKINS

Photo, Lallie Charles



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby

Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.

Education

How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without Apparatus
Breathing Exercises
Skippping, etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

THE CHILD BEAUTIFUL

By MURIEL VISCOUNTESS HELMSLEY, Chairman of the Council of the National Society of Day Nurseries

The name of Muriel Viscountess Helmsley has become a household word amongst those who toil and labour in the sacred cause of charity. Nothing can weary her efforts on behalf of the poor mothers and children of our great cities. As president and founder of the Women's Branch of the Municipal Reform League, of the Women's Association for Garden Cities, Letchworth, and Chairman of the Council of the National Society of Day Nurseries, Lady Helmsley is one who speaks with authority. For this reason the article, specially contributed by her to EVERY WOMAN'S ENCYCLOPÆDIA, will be of value and lend encouragement to all who read it

THERE is no doubt in my mind that, taken as a whole, from the point of view of features, expression, and physique, English children are far more beautiful than those of any other country.

Let me insist at once that I am animated by no insular prejudice when I say this. It is the result of observation, for if I were asked what was the nationality of the most beautiful baby I have ever seen, so far as features alone are concerned, I should reply unhesitatingly the Italian. Never have I seen so lovely a baby, and the extraordinary thing about it is that it was born under circumstances which were almost tragic. Whether it grew up equally beautiful I can't say, for I don't know, but I should think not.

The reason for the superior beauty of

English children is, I think, not difficult to discover. They are better cared for than those of other nations. They are brought up in a healthier and more wholesome atmosphere, and they enjoy the benefits of fresh air and light to a greater extent than do the children of other nations. All this is, no doubt, due to the more open air life we have always lived than the people on the Continent.

If any proof were needed of the fact I have just set down it is, surely, to be found in the action of the mothers of the Continent. In almost every country to which one turns it is the invariable rule, for people who can afford to have nurses for their children, to select Englishwomen to fill that important position. The idea which animates them is



Photo, Lallie Charles

of course, that, having been trained in English ways, the nurse will bring up her charges in a similar manner, and the little ones will have the best opportunity of growing healthy in mind and body. And health is an undoubted beauty in a child.

Health and Beauty

In a general way, I suppose, all the readers of *EVERY WOMAN'S ENCYCLOPÆDIA* acknowledge the truth of the beauty of health. It would, however, come home to them with much greater force could they see, as constantly as I do, the change wrought in the appearance of children who come to our day nurseries, in which I have taken a constant practical interest since they were started. Lack of beauty is often due to lack of food. When you give food you give beauty. By the word food, I mean, of course, proper food, food which is specially adapted to the age and digestive power of the child, for some women have the strangest ideas of the food suitable either for babies or for very young children. It is a commonplace thing to hear of mothers who give their babies of a few months old the same food as they have themselves, quite unconscious of the fact that nothing more unsuitable could be found. Even when milk alone is used, it may not be of a suitable strength, and the child becomes ill in consequence. One case of this kind I recall very vividly, that of a baby boy who was brought to one of our nurseries when he was three weeks old. His expression was half idiotic from want of proper feeding. He was at once put on a carefully selected diet, suitable to his needs. Gradually the terrible expression was wiped off, as it were, from his face, and as time went on he acquired not only a normal, but actually a pleasant expression.

Of course, this transformation took some time to produce, for Nature works slowly. He was about eighteen months old when he became more or less normal, and by the time he was

three he was quite normal. So well developed did his brain become that in the kindergarten to which he was sent he did very well, and he went on developing on normal lines until he was about seven, when I lost sight of him.

While this is an extreme case it is perfectly amazing how, when babies are properly fed, their faces and bodies become plumped out, and how their pale, pasty, or sallow complexions are lost and a bright, healthy colour suffuses their little cheeks. Colour is one of childhood's greatest beauties, and when good food can be combined with a life in an open yard or on a roof garden, such as we have at some of our day nurseries, the transformation which is wrought is little short of amazing. Indeed, people often think that the children have just returned from the seaside.

Cleanliness

Another adjunct to beauty in children is, undoubtedly, cleanliness, not only cleanliness of person, but cleanliness of clothing. It is amazing how soon even babies can be taught to be cleanly in their habits and obedient. These all important characteristics can be thoroughly inculcated in them if we have them with us for a few months. On the other hand, it is amazing how many



Master Andrea, a perfect type of the healthy child

Photo, Lallie Charles

mothers neglect this very necessary factor not merely in the beauty but in the health of their children.

At our nurseries, the children leave on Saturday afternoon and do not come back again until Monday morning, for it is one of the objects of the nurseries not to relieve the mothers from the responsibility of taking care of their children. We not only do not desire to take away the parental authority

which they had left as perfectly clean, healthy, pretty, little mites less than forty-eight hours before. Happily, these institutions are doing a great deal of good, for they become the meeting-place of humanity; and the mothers who keep their little ones neat and clean are examples which other mothers try to emulate, sooner or later. The result is that the women of the poorer classes are realising more and more that clean clothes make more for beauty than dirty finery.

Simplicity is one of the charms of childhood, and simple, plain things enhance the beauty of children. Even rich people realise this, and they constantly dress their little ones in the simplest, plainest things, which have every bit as beautifying an effect as satins or silks.

Anyone who desires to see the beauty of simplicity should go to one of our roof-garden nurseries where all the children are uniformly dressed in blue serge. They look lovely—and blue serge is well within the means of everyone.

While it is possible to develop and augment a child's beauty by proper care, which means increased health and vitality, and helps the little one to grow up into a stronger, healthier boy or girl, I must not forget the influence which heredity plays in determining beauty of features.

That is, perhaps, a matter of luck. In my opinion, it does not depend only on a beautiful father and mother. The parents of that father and mother should be beautiful, too, and the parents of those parents. While, as I said just now, the child with the most beautiful face I have ever seen was an Italian, the most beautiful child all round is, undoubtedly, a little English lad whose parents, grandparents,



The Hon. Maynard Greville, son of the Earl and Countess of Warwick

Photo, Lallie Charles

or the duty which mothers and fathers in their home have to their little ones, but we advocate every woman being a good mother. For this reason it is essential that the children should be with those who are responsible for their birth. The ugliness which comes from neglect we have, unfortunately, abundant opportunities of observing on Monday morning, when the children are brought back to the nursery

and great-grandparents were all handsome, well developed men and women. That is, no doubt, an exceptional case, but infancy and childhood are so adaptable, so readily responsive to outside influences, that much can be done to increase the beauty of every child. As I have already indicated, we see this constantly at our nurseries. Where they have been established for the longest time we get the best developed, and, consequently, the prettiest children. The reason is that the mother comes under the influence of the matron, and those attached to the institution, and, as they get to know the advantages to be derived from following out the instructions to be obtained from those who have made child life their particular study, they come for advice and follow it out to the utmost of their power.

The Value of the Crèche

These day nurseries, of which we now have fifty-five in different parts of the country, bring up beautiful babies who will grow up into beautiful children and beautiful men and women.

Now, in developing beauty through health, the day nurseries are doing a national work. All the same, I am opposed to the idea of the day nurseries being taken over by the State, for, as I have said elsewhere, dealing with infant life is a more intimate and more homely undertaking than can be managed by a central body with endless committees, and the loving care and real interest displayed by the members of the crèche committees is too valuable an asset to be swallowed up in the vortex of councils.

I hope, therefore, to see these crèches or nurseries increase in number as time goes by, for it is not a fact, as some people believe, that the care they offer makes it easier for the mother to leave her home and neglect her children. In all my long ex-

perience I have only known three cases in which the mother has preferred to go out to work instead of remaining at home and looking after her children when it was possible to do so. A woman's instinct is to keep her home nice. Women bring their children to the nurseries only when they are compelled; and how much better is that for the little ones than to be tied to legs of tables, or put to bed with the door locked on them for hours at a time, or even turned into the streets to manage as well as they can.

On the mothers themselves the crèches have a humanising effect, for even those who seem most hardened in neglect begin to take a pride in their children when they find the dirty, whining baby left by them in the morning is returned to them in the evening clean, well fed, and happy, and pretty with the charm of babyhood. After a few days, they bring the baby clean instead of dirty. And the habit thus inculcated in them soon becomes second nature.

The Mothers of England

There is one factor which makes for beautiful children on which stress must be laid. This is the advantage to be gained by the mother nursing her baby herself. Few women among those who read *EVERY WOMAN'S ENCYCLOPÆDIA*, however, can have any knowledge of the conditions under which tens of thousands of the mothers of the poorer classes have to exist, or how little light on the mountain there is for them. No one knows how wonderful the mothers of England are. Their faults are that they are unthrifty and slipshod, but these are due to lack of education rather than to anything else. It is their devotion to their babies, even in the most distressing conditions, which makes it possible for me to assert that the most beautiful children in the world are, undoubtedly, the English.

GIRLS' CHRISTIAN NAMES

Continued from page 4311, Part 36

Tabitha (*Syriac*)—"Clear-sighted." Although we read in Acts ix. 36 that the Christian widow of Joppa, whom St. Peter restored to life, was named "Tabitha, which by interpretation is called Dorcas," this is really a distinction in the names, the former being Syriac, and signifying "clear-sighted," while the latter is Greek, and means "a gazelle." Since she was famed for her needlework, sewing-parties have further immortalised her name under the title of "Dorcas meetings," also "Dorcas thimbles."

Tafline (*Hebrew*)—"Beloved." Welsh feminine contraction of Taffy, from David and Davy.

Tamar (*Hebrew*)—"A palm-tree."

Tamasine (*Aramaic*)—"A twin." English feminine of Thomas. Other forms are Tamzin and Tamzine.

Temperance (*English*)—"Temperance" or "Moderation." An abstract virtue name.

Terentia (*Latin*)—"Tender-hearted."

Teresa (*Greek*)—"Carrying ears of corn." Italian and Spanish form of the name. The English form is Theresa and the French Thérèse.

Teresita—Diminutive of Teresa.

Terisina—Polish variant. Terezia, Hungarian. This is one of the group of "harvest names," and comes from the Greek word for summer, and the verb to reap or gather in the crop.

Terpsichore (*Greek*)—Literally, "She that delights in the dance." Terpsichore was the muse of dancing, and, like Dorcas, has been remembered by the many "Terpsichorean societies" which flourish each winter. The name is actually derived from two Greek words, "terpsis" (pleasure), and "choros" (dancing).

Tertia (*Latin*)—"Third daughter."

Tewdews (*Welsh*)—"Divinely given." Welsh form of Theodore.

Thalia (*Greek*)—"Bloom."

Thecla (*Greek*)—"Divine fame." The English form Theokles—"Divine fame"—was an ancient heathen name, and in all probability Thekla or Thecla is the feminine contraction of this. St. Thecla is called by the Greeks the "Proto-martyress," as St. Stephen is the "Proto-martyr." According

to tradition; Thekla belonged to a noble family of Iconium, and was converted by the preaching of St. Paul. When persecution arose, she was exposed to the lions at Antioch, but instead of rending her they crouched down at her feet. What form her martyrdom ultimately took is unknown.

Thekla—German form.

Theodora (*Greek*)—"Divine gift." English and German form.

Theodosia—Popular variant of above.

Theophila (*Greek*)—"Divinely loved." English form.

Thetis (*Greek*)—"Sea-maid."

Thia (*Greek*)—"Divine one."

Thirza (*Hebrew*)—"Pleasantness."

Thomasia (*Aramaic*)—"A twin." Also *Thom-asine*.

Thora (*Norse Teutonic*)—"Thunder."

Thrine (*Greek*)—"Pure." German contraction of *Katharine*.

Thyra (*Norse*)—"Belonging to Tyr."

Thyrza (*Hebrew*)—"Pleasantness." English form of *Thira*.

Tibbie (*Hebrew*)—"God's oath." Scottish contraction of *Elizabeth*.

Tibotta (*English*)—"People's princess."

Tienette (*Greek*)—"A crown." From French *Étienne* (*Stephen*).

Tilly—Contraction of *Mathilda* ("mighty battle-maid").

Timothea (*Greek*)—"Fear God."

Timothee—French form of above.

Titania (*Greek*)—"Fairy queen."

Toinette (*Latin*)—"Inestimable." French form, contraction of *Antoinette*.

Toinon—Another French form.

Tracy (*Greek*)—"Carrying ears of corn."

Trix (*Latin*)—"Blessed." Contraction of *Latin* *Beatrix*. Other diminutives are *Trixie* and *Trixy*.

Trudchen (*Teutonic*)—"Spear-maid."

Trude—*Trudel* and *Truta* are other forms.

Truth (*English*)—"Truth."

Tryphena (*Greek*)—"Dainty."

Tryphosa—German form of above.

U

Uda—(*Teutonic*)—"Rich."

Ulla (*Norse*)—"Will."

Ulva (*Norse*)—"Wolf."

Una (*Celtic*)—"Famine." Also "One." The real meaning of *Una* is one "born in famine," but from its similarity to the feminine *Latin* "*Una*" (one) that meaning was given to it to the exclusion of its true one. Sometimes, even, the signification of "Truth" is given to it because *Truth* is one. The story of *una* and St. George forms the subject of a book of *Spencer's* "*Faerie Queen*."

Undine (*Latin*)—"Of the waves." German form. The delightful romance of "*Undine*," by *La Motte Fouqué*, deals with the story of a beautiful water-nymph, who, like all her comrades, was created without a soul. By marrying a mortal she obtained one, but only at the price of accepting with it all the pains and penalties of the human race.

Unna (*Icelandic*)—"Woman."

Urania (*Greek*)—"Heavenly."

Uranie—French variant.

Ursa (*Latin*)—"A bear." From the *Italian* *Orso* and *Orsino* came the surname of the

celebrated Roman family of *Orsini*. According to an old legend, *Ursula* was a British maiden, who, on her way to meet her betrothed husband, was driven from her route by adverse winds, and, after being shipwrecked on the German coast, finally reached *Cologne*. Here, she and her "eleven thousand virgin companions," so legend says, were slain by *Attila*, King of the *Huns*.

Ursel—English form.

Ursula—Popular English and German form.

Ursule—French variant. *Ursola* (*Spanish*).

V

Valburg (*Swedish*)—"Protection from death."

Valentine (*Latin*)—"Healthy." It is interesting to note that while *Valentine* is used both for masculine and feminine, it is the English form which is masculine, and the French the feminine. It is derived from the *Latin* "*valeo*," "to be sound," and also "to be worth," so that among the old Romans a sound, healthy man was necessarily *valiant*—i.e., worth something in battle. From the same root come our familiar "valour," and also "value." It seems a little curious that a celibate priest of *Rome*, *St. Valentinus*, should have become so intimately associated with the exchange of love-tokens given upon *February 14*; but it was because he attempted to impart a Christian signification to the old heathen custom of drawing lots for lovers in honour of *Juno Februata*, and succeeded in transferring the rather doubtful fame of the Goddess of Love to himself.

Valentina—*Italian* form. *Valentina Visconti* was the sister-in-law of *Charles VI.* of *France*, and famed for her purity of life in a corrupt Court.

Valeria—"Healthy." *Italian* and *German* of *Valentine*.

Valère and Valérie—French variants.

Vanora (*Scottish*)—"White wave."

Vara (*Greek*)—"A stranger." *Illyrian* contraction of *Barbara*.

Vashti (*Persian*)—"Venerable."

Venetia (*Celtic*)—"Blessed."

Venice—Another form of above. These two names are contracted forms of the *Latin* "*benedictine*," and also the *Russian* "*venedict*" (*Blessed*).

Venus (*Greek*)—"Love." *Venus* was the Goddess of Love and Beauty, and presided over marriage.

Vera (*Russian*)—"Faith."

Verena (*Teutonic*)—"Sacred Wisdom."

Verena (*Greek*)—"True picture." The *Latin* and *German* form of the more familiar name.

Veronica—"True image." The name is really a compound of the *Latin* "*verus*" (*true*) and the *Greek* "*eikon*" (*an image*). The title was first bestowed upon a compassionate woman, who, touched by the Saviour's sufferings as He made His toilsome way to *Calvary*, wiped His brow with her handkerchief, and, for reward, found the likeness of His face imprinted on it.

Veronique—Favourite French form.

Vergilia (*Latin*)—"True Helpmeet."

To be continued.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, the section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

HYGIENE IN THE HOME

I. PERSONAL HYGIENE AND ITS EFFECT UPON THE APPEARANCE

The Science of Health—Personal Hygiene—Baths—Benefit of the Cold Bath—The Ideal Bath—How to Soften Hard Water—Hygienic Care of the Hair

HYGIENE, or the science of health, has come to be regarded as one of the most important subjects of modern times. We are all becoming alive to the fact that the truest economy for the individual, as for the community, is to keep health up to a high standard.

In the saying that "prevention is better than cure," we have a platitude which is at the same time full of commonsense. We know something already concerning the subject of health, but if we knew all that there is to know about hygiene, and applied our information, we should lower the death-rate fifty per cent., and abolish epidemic diseases altogether. More than half the ills we suffer from are the result of ignorance. We should all be hale and hearty at a hundred if we lived a truly hygienic life.

General Hygiene

It is the duty of the housewife to have a living and practical knowledge of general hygiene. In its simplest sense hygiene is but another word for cleanliness, and if we could impress the need of clean food, clean air, clean rooms, and clean habits upon everybody we should go a long way towards the prevention of disease. By applying hygienic knowledge to the care of the skin, hair, and teeth, complexion ills would largely disappear, and we should no longer go in fear of becoming a toothless generation. By the provision of hygiene in the home we would help to do away with infectious disease; whilst hygiene, as applied to diet, is one of the most important factors of health to-day.

I will deal with the subject of personal hygiene first of all. Its practice makes not only for health, but for good looks, or at least an attractive appearance, and that is a thing no

woman can afford to neglect. The proper care of the skin will save the expenditure of vast sums upon complexion lotions. The skin requires daily attention to keep it in good condition. This does not necessarily entail plunging into a cold bath when the temperature is at freezing point. But it does mean that the whole skin should be washed over once daily.

Baths

For hygienic purposes there are three kinds of baths: warm, cold, and tepid. Hot baths are useful because they increase the excretory function of the skin, and stimulate the glands to renewed activity, and thus get rid of waste products from the body. The blood of civilised man or woman is more readily poisoned than was the case generations ago when our primitive ancestors did not habitually overclothe, and had to exercise their muscles before they could obtain their rations. Thus our skin requires more attention because poisons are more likely to accumulate in the body.

The Value of the Cold Bath

A warm bath once or twice a week and a daily tepid sponge will answer the purpose for ordinary healthy people; whilst for certain conditions of ill-health Turkish baths, ordered by the doctor, are very valuable from the hygienic standpoint. Turkish and hot-air baths have been popular for hundreds of years, and more than three thousand years ago the Greeks utilised the natural hot springs for bathing and healing purposes. The warm bath is more cleansing than the cold or tepid bath, and it is also more soothing, but it should never be taken

before going out of doors unless it is followed by a cold sponge or douche.

Those who can enjoy a cold bath should certainly take it every day. It is one of the best health measures that exists. It stimulates all the functions of the body, and makes the skin much more resistant to cold. Anyone who can take a cold bath all the year round will find that fewer clothes are necessary for purposes of warmth, and will probably be largely free from cold in the head. At the same time, there is very little to say in favour of the "hardening" process of cold baths. In some cases the bath is a positive danger, and serious chills result from certain people taking cold baths in winter.

Can You Take a Cold Bath?

How are you to know when a cold bath is advantageous or the reverse? Ask yourself, first, if you enjoy it, or if you dread the plunge into the cold water on getting out of bed.

Secondly, and this is the real test, are you depressed or exhilarated afterwards? People who feel better after a bath and are soon in a glow with plenty of energy and vitality are safe to continue the practice all the year round. But if you feel shivery, depressed, not very fit after dressing, then you have not sufficient reacting power, and your circulation will suffer all day. The effect of a cold bath is to drive the blood suddenly from the skin to the interior of the body. Afterwards the "reaction" takes place. The blood flows outwards through the skin again, which is immediately in a glow from increased blood supply, and one feels warm. When this reaction does not take place the internal organs are apt to be congested, the surfaces of the body are cold, and the person is liable to chill.

The Ideal Bath

There have been many controversies on the subject of baths. There was first the theory that people should get hardened to cold baths in mid-winter. Then somebody remarked that constant baths had ill effects because they removed the natural oil from the skin, and made people liable to chill. Both ideas are too extreme to appeal to reasoning people, and there is no more need to take a cold bath if it makes us miserable than there is to do without baths altogether.

Most people will find the following plan best. Take a warm bath, followed by a cold sponge, or stand in warm water and sponge with cold. This latter measure, if associated with a warm bath once or twice a week, is sufficient for

all hygienic purposes. The skin, of course, should be thoroughly soaped with a bath-glove in order to cleanse the pores, and the value of the bath is increased tenfold if the skin is rubbed dry with a rough towel until it glows.

In some places the hardness of the water is a drawback. In such cases rain water should be procured if possible, and certainly for the face and neck, as the tendency of hard water containing lime or magnesium salts is to make the skin tender and rough. There are various water softeners which can be procured, whilst boiling the water brings down the precipitated lime which is held in solution, and which is largely responsible for the "hardness." Then certain soaps can be obtained which are more suitable for using with hard water, and a little ammonia added to the bath helps to lather the soap and soften the water. Muslin bags full of bran or oatmeal are toilet devices that can be put in the bath; whilst borax has both a cleansing and softening effect.

Hygienic Care of the Hair

The next point with regard to personal hygiene is the care of the hair. Neglect is the chief cause of falling hair and baldness amongst both men and women. The best recipe for a good head of hair is to keep it clean. Regular brushing and regular washing must be practised. Hair that is hygienically neglected is very quickly susceptible to the scalp microbes which cause dandruff. So let the hair be brushed daily for fifteen minutes, and massage the scalp two or three times a week. This stimulates the scalp, increases the flow of blood to the part, and keeps the glands in working order.

The hair should be washed perhaps once in three weeks in soft water and liquid soap, consisting of equal parts of soft soap and rectified spirits. This is splendid for cleansing the scalp and preventing dandruff.

The wearing of heavy hats, hair pads and frames, when they are of a cheap variety and ill-ventilated, detract considerably from the hygienic condition of the hair and scalp. Whenever possible, an air and sun bath should be given to the hair, and hats at least should be light, and only worn when necessary. When the hair comes out the cause should be investigated early, and the condition stopped before it becomes chronic. The hygiene of the hair includes, at the same time, the care of the brushes, which require regular washing once or twice a week in warm water to which a little ammonia has been added.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 4470, Part 37

THE TUBERCULAR CHILD

Meningitis—Wasting a Very Serious Symptom—Possibility of Cure—Diet—How to Prepare Raw Meat—A Representative Dietary—Value of the Open Air Life

It is during the first five years of life that tubercular disease is most fatal to children. The school child is practically free from the risk of contracting fatal tuberculosis. It is the more curable type of the disease which affects the glands and bones that is then met with.

Meningitis is one form of tuberculosis affecting early childhood, whilst tuberculosis of the lungs may follow upon bronchitis, measles, or other acute fevers. Tubercular disease of the abdominal organs shows itself in wasting, enlargement of the abdomen, and very often pain. The child is subject to alternative constipation and diarrhoea. During the school age swelling of the

glands is a common symptom. The glands of the neck, for example, may become swollen and hard. The joints may be affected by tubercular disease, especially the hip joints, the ankle, or knee; whilst abscesses in connection with the bones and other tissues often appear.

The unfortunate thing is, in most cases, that the presence of the disease is not recognised until a late stage. The one symptom which should make a mother suspect the presence of tubercular disease in the body is *wasting*. It may be, of course, that wasting is due to some simple cause, such as defective feeding; but the symptoms should never be neglected. Any lameness or

swelling of the joints, any enlargement of the glands, especially about the neck, should also serve as warnings to the observant mother that the child's health should be investigated. Tuberculosis can be prevented and cured. When the child has a tendency to the disease special care has to be exercised. After measles and other fevers also, tuberculosis can be prevented by careful nursing, and by guarding the child against chill. Good food and fresh air are the main things to consider, and whenever a tubercular person is present in a household containing children every precaution must be taken to prevent infection.

The Question of Diet

The food ought to be liberal, and, at the same time, easily digested, as a tubercular child's digestion is easily upset, which is a serious matter when there is any wasting. Four meals will be found sufficient in most cases, but if the child awakens very early in the morning he should have some food if breakfast is not for an hour or two. The ordinary nursery menu may be supplemented by raw meat or meat juice.

The child of two, three, or four years should be able to take from a half to two ounces of raw meat in the twenty-four hours. The best way to serve this is to mince it very finely, and spread it in thin sandwiches. Meat juice is made by pounding fresh raw steak, and mixing a little of the juice with breadcrumbs. The child of five years should be able to take from two to four ounces in the twenty-four hours. When he gets tired of this supplementary diet it should be given up for a week or two, and cod-liver oil given in its place. The child should have from one to two tablespoonfuls of cod-liver oil in a day, given in large teaspoonful doses. Well boiled porridge made with flour of leguminosæ makes an excellent breakfast dish served with cream; whilst such food as fish, sweetbreads, purees of lentils, etc., provide a nourishing and varied diet. Yolk of egg is a very valuable food when there is any tendency to consumption. The young child can quite easily take two yolks of egg a day; whilst milk should be given as liberally as possible.

Diet can be carried out on the same lines up to the age of seven or eight, when the child is able to take more meat and larger quantities at each meal.

A Model Menu

For the school child who is inclined to be tubercular diet has to be more ample. The following menu is given on the diet chart for the children of from nine to thirteen years at the Lyons Open Air Municipal School.

The daily ration comprises:

Bread, 13 ounces; meat (weighed raw), 5 to 7 ounces; dry vegetables, $\frac{1}{2}$ ounce; green vegetables, 1 ounce; wine, 1 fluid ounce; milk, 2 pints; cheese, $\frac{1}{2}$ ounce; jam, 1 ounce; rice, etc., $\frac{1}{2}$ ounce.

The meals consist of:

Breakfast: Ten ounces of milk or coffee and milk, or chocolate, with bread at will.

Second Meal (10 a.m.): One egg, bread-and-milk, or 10 ounces of milk.

Third Meal (midday): Meat, green vegetables, cheese, dessert, a tablespoonful of wine. On Sundays and Thursdays a sardine in addition.

Fourth Meal (4 p.m.): Ten ounces of milk, or 5 ounces of bread with cheese, butter, chocolate, jam, or fruit; or porridge with 7 ounces of milk, or cocoa.

Fifth Meal (7 p.m.): Soup, eggs, fruit, jam, or cheese, a tablespoonful of wine.

This dietary is intended for children who are

not very ill, but who are threatened with consumption, or who have glandular swellings. The so-called breakfast in this diet chart should consist, in the case of English children, of a cup of milk on awakening; the second meal with us would form breakfast proper at nine; whilst the third meal would be not until one o'clock. Such a dietary is a very good guide for mothers, but they must remember that cheese, if it is to be served to children, must either be grated, or be given as cream cheese, the harder forms being indigestible unless very carefully chewed.

When children are tubercular they must practically live in the open air, and take all their meals either out of doors or at an open window. Sleeping-rooms must be very carefully ventilated, the child supplied with warm blankets and a woollen sleeping suit, so that plenty of fresh air can be introduced to the room by night. Moderate, gentle exercise out of doors is necessary, but nothing in the way of strain or fatigue should be permitted, as excessive exercise may mean a rise of temperature, or even a chill.

The tubercular child is, as a rule, quick at lessons and fond of learning, and so long as he is prevented from overstraining himself his school work need not be interfered with. The ideal plan, of course, is to have the child in an open air school.

Open Air Schooling

It has been found that children taught in the open air (in County Council schools and elsewhere) improve in physique, health, and mental ability. The movement for organising open air schools is gaining ground. These should be situated in a healthy neighbourhood. The seaside school sanatorium is best for the tubercular child.

But, granted that it is impossible to send a child to an open air school, what practical measures can the mother adopt so as to interfere as little as may be with educational progress? The teacher should be interviewed, and asked to pay special attention to the provision of plenty of pure air. Breathing exercises should form a daily part of any physical culture or gymnastics arranged. A child with a tubercular tendency showing any sign of listlessness or lassitude needs medical attention.

Lessons can sometimes be given in a verandah or playground, with an awning over one corner, in private schools; and this is, of course, a great advantage when children are delicate. Home work must be conducted under strict hygienic conditions. A child enjoys working "out of doors" in the country, and a comfortable corner can sometimes be arranged in a summer-house or verandah or a shady corner of the garden for study. The feet must be protected from any risk of damp by strong boots and a cork mat.

Lastly, do not let a mother get depressed because one of her children shows a tendency to consumption. In the days before hygiene was understood, when every current of fresh air was excluded from the house, and a child was over-coddled and overclothed there was every likelihood of developing consumptive diseases. But we know better nowadays. We know that the important points to attend to are:

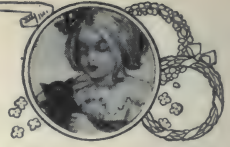
1. Give abundance of fresh air day and night.
2. Give nourishing food.
3. Make the child lead a healthy, happy life.
4. Consult the doctor early, and follow his directions carefully.

If you do that there is every hope the child will grow up healthy, and as well as his brothers and sisters.



BABY'S SECOND YEAR

Continued from page 4372, Part 36



3. HYGIENIC DRESS

Lightness and Warmth of Clothing Essential—Freedom of Movement—Dangers of Tight Clothing—A Suitable Outfit

FREE movement is so essential to development during the first year or two of life that the mother should be careful to clothe her baby so as to allow unrestricted play of the muscles.

The baby in his second year must be able to walk freely. He should be lightly clothed with garments sufficiently warm to protect him from chill. Heavy garments fatigue a child, cause him to become overheated and to perspire. Insufficient clothing allows the escape of heat from the body with risk of chill.

Light Muslins and Short Sleeves

The child during the second year must be clothed according to the season. Light muslin garments are quite unsuitable in winter, even in the house. Then, many mothers err on the side of providing a child with no covering for the legs because they think it smart for baby to wear dainty socks all the year round.

Short-sleeved frocks are not nearly so much worn as formerly. They are, like low neckbands, quite unsuitable for winter wear. Unless the upper chest of a child is adequately protected by an under-vest and little woollen dress, the lungs are exposed too much in cold weather.

No large extent of skin surface should ever be exposed, and for this very reason the legs and arms must be sufficiently covered in cold weather. A superficial chill may mean the beginning of internal inflammation, and both the under-garments and the little dress should be made of woollen material reaching to the wrists and finished with a little neckband.

Stockings should be warm and the knickers ought to be made of a light woollen material. The child's dress should be fairly short. It allows a freer play of movement. All clothing, of course, should be porous, light, and of woven woollen material, and a garment of cellular texture should be worn next the skin. This is really warmer than flannel, as it retains the air particles in its meshes and makes for ventilation and warmth.

Tight versus Loose Clothing

Another important point with regard to clothing at this age is that it should be elastic—that is, it should give with the child's movements and not press tightly upon any part. During the second year baby is growing rapidly, and in many cases grows out of his little garments very quickly. It is cruelty in such cases to make a child wear anything that is too small. Pressure upon the circulation will do a great deal of harm, and the child's muscles cannot develop if they are at all restricted. The evil results of keeping a child in tight garments are seen in an extreme way in Italy. There the *bambinos* are swathed round and round with material, and are carried about on a pillow. When they reach the walking stage their legs are so thin and emaciated, and the muscles so

atrophied, that they cannot support the child's weight, and become bent and crooked.

If we permit our children to wear tight clothing their development is certainly affected in the same way. Tight clothing which presses against the stomach will produce indigestion and colic. The tight under-vest, by pressing upon the lungs, prevents deep breathing and causes various chest ailments. The wearing of heavy boots is positive torture to some children, who are over-fatigued and cramped by the weight they have to lift. During the second year especially, only the very lightest footwear should be permitted. Heavy outdoor boots are not necessary at all because the child is not likely to be walking much in winter out of doors, especially if there is the least suggestion of dampness under foot.

As to outfit for a child in the second year, the following might be considered suitable:

A Suitable Outfit

Three pairs of light woollen hygienic combinations; two pairs of flannel stays or bodices to which the knickers are buttoned; six pairs of knickers, and four woollen petticoats are sufficient in the way of underclothing. Doctors sometimes like children to wear woven belts, and in this case three or four should be purchased.

For everyday use, baby should have four light dresses; while for night wear pyjama suits, of which three will be required, should be worn by boys and girls. A warm outdoor coat and a light felt hat will complete baby's layette in the second year. Various pinafores or overalls can be added to this simple trousseau as desired.

There is nothing nicer for children at this age than simple, long-waisted, linen overalls, finished with a belt. Four or six pairs of light woollen stockings and at least two pairs of shoes ought to suffice. It is never a good plan to have too many boots and shoes in wear at the same time, as baby rapidly outgrows them, and they are apt to become too small before they can be worn out.

When the child is of rather a fragile physique or is recovering after bronchitis or other illness, one or two Shetland vests with long sleeves should be added to the wardrobe. These protect the chest and arms from cold, and yet are light and loose.

Children, like grown-up people, differ in capacity for resisting cold, and a child may be naturally of a somewhat chilly disposition. Then he requires more clothing than the child with a perfect circulation. Body heat, however, should be kept up by natural movement rather than by heavy clothing. Two factors help in the production of body heat—namely, food and exercise. The child's food has already been considered, and exercise and growth will be dealt with in subsequent articles.

DIET TABLE

Consumption	Diarrhœa	Heart Affection
<p><i>May take :</i></p> <p>Turtle and oxtail soups, mutton and chicken broths, beef-tea, meat essences, nourishing soups and broths, fish, roast or broiled beef, fowl and game, bacon, etc., eggs, cooked and raw with milk, butter, oatmeal, lentil flour, milk puddings, vegetables, and fruits (stewed or baked), milk, aerated waters, cocoa, chocolate, cream, weak tea or coffee with milk, Vichy water, lemonade.</p> <p><i>Must avoid :</i></p> <p>Salmon, mackerel, veal, pork, excess of green vegetables, peas, beans, potatoes, carrots, salads, pies, pastry, uncooked fruits, pickles, anything likely to upset digestion.</p> <p><i>Rules :</i></p> <ol style="list-style-type: none"> 1. Live in the open air as much as possible. 2. Wear wool next the skin both day and night. 3. Take moderate exercise. Avoid fatigue, excitement, and overheated rooms. 4. Encourage the action of the skin by the use of a warm bath every night. 	<p><i>May take :</i></p> <p>Mutton, chicken, rabbit, or veal broth without vegetables, raw meat pulp, scraped lamb or mutton, beef juice, meat essences, calf's foot or clear meat jellies, sweetbread, eggs, milk puddings, sterilised or boiled milk, peptonised milk, or milk and soda, koumiss, whey, iced water, soda-water, white wine whey, raw white of egg in water, rice water.</p> <p><i>Must avoid :</i></p> <p>All rich soups, beef-tea, fish, fried and boiled meats, hashes, curries, preserved and salt meats, green vegetables, potatoes, oatmeal, new bread, brown bread, all fruits, sweets, pastry, nuts, malt liquors, wines.</p> <p><i>Rules :</i></p> <ol style="list-style-type: none"> 1. Rest as much as possible in recumbent position. 2. In all acute cases the food should be taken every two hours in quantities not exceeding four fluid ounces at a time. 3. Avoid chill. 4. Increase amount of food very slowly. 	<p><i>May take :</i></p> <p>Broth and beef-tea, clear soups, boiled white fish, oysters, lightly cooked meat once daily, lightly boiled or poached eggs, stale white bread, toast, milk puddings, vegetables and stewed fruits (except stone fruit), milk, koumiss, hot water, weak tea, cocoa from the nibs, Carlsbad, Hunyadi, and Vichy mineral waters.</p> <p><i>Must avoid :</i></p> <p>Rich soups, excess of animal food of any kind, salt meats, pork, salmon, mackerel, goose, duck, new bread, tapioca, broad beans, peas, new potatoes, nuts, strong tea, coffee, chocolate, aerated waters, malt liquors, sparkling wines, pastry, condiments, sauces, cheese, pickles, and anything likely to cause indigestion.</p> <p><i>Rules :</i></p> <ol style="list-style-type: none"> 1. Take light meals, avoid late nights. 2. Moderate graduated exercise is good. 3. Avoid hot baths. 4. Take rest, and avoid over fatigue of mind and body.
Nervousness	Diabetes	Eczema
<p><i>May take :</i></p> <p>Broths, beef-tea, raw meat juice, whiting, cod, haddock, flounders, sardines, white fish, oysters, roast or boiled meat, scraped raw meats, chicken, rabbit, game, tripe, sweetbread, eggs (lightly boiled, fried, poached, or scrambled), wholemeal bread and brown bread, toast, oatmeal porridge, milk puddings, vegetables in moderate quantities, milk, cream, weak tea, cocoa, fresh lemonade, aerated waters.</p> <p><i>Must avoid :</i></p> <p>Thin soups, salmon, mackerel, veal, pork, salted meats, hashes, stews, excess of potatoes, broad beans, new bread, pies, pastry, strong tea or coffee, acid fruits, wines, spirits.</p> <p><i>Rules :</i></p> <ol style="list-style-type: none"> 1. Avoid mental and physical fatigue, and rest as much as possible. 2. Take a tepid or cold bath each morning, and sponge the spine with cold water for several minutes. 3. Regular moderate exercise must be taken in the open air. 4. Sleep nine hours every night in a well ventilated room. 5. Fresh air day and night is important in all cases of "nerves." 6. Have any cause of indigestion attended to, such as bad teeth. Meals must be light but nourishing, and well cooked. 	<p><i>May take :</i></p> <p>Clear soups and unthickened broths, fish with white sauce (no flavouring to be used in the cooking), mutton, beef, veal, pork, ham, bacon, chicken, game, pigeon, tongue, sweetbread, tripe (with as much of the natural fat as possible), cream and butter, farinaceous foods, bran or soya bread, thin slices of burnt toast, almond cakes, well boiled vegetables, apples, lemons, oranges, gooseberries, currants, nuts (except chestnuts), whipped cream, plain jellies, custards, blancmange made with cream instead of milk, cheese (saccharin or levulose may be used instead of sugar for sweetening), cream, koumiss, skimmed milk, whey, aerated waters, weak tea or coffee, fresh lemonade, Carlsbad, Vichy, Marienbad waters.</p> <p><i>Must avoid :</i></p> <p>Sugar, wheaten bread, brown bread, milk in quantity, cocoa, beetroot, potatoes, cauliflower, tomatoes, carrots, peas, beans, parsnips, turnips, sea kale, celery, onions, all candied fruits and sweets, all kinds of preserved fruits, ripe fruit, sago, macaroni, arrowroot, tapioca, rice, corn-flour, barley, oatmeal, pastry, biscuits, sweets, jams, preserves, extract of malt, treacle, sweet wines, pickles, liver, alcohol, except whisky and brandy.</p> <p><i>Rules :</i></p> <ol style="list-style-type: none"> 1. Avoid exposure to cold and fatigue. 2. Let the clothing be warm, and wear flannel next the skin. 3. Encourage the action of the skin by the use of tepid sponge baths each morning. 	<p><i>May take :</i></p> <p>Clear soups and broths, beef-tea, white fish and butter sauce, poached or lightly boiled eggs, roast, boiled, grilled meat, chickens, rabbit, etc., sweetbread and tripe, stale aerated or wholemeal bread, toast, plain biscuits, small quantities of green vegetables, jellies, grapes, cream, oranges, melons, custards, bananas, prunes, apples, pears, currants, gooseberries, strawberries, raspberries, hot water, milk, aerated waters, weak tea, fresh lemonade, Bath and Harrogate mineral waters.</p> <p><i>Must avoid :</i></p> <p>All thick soups, salmon, herring, mackerel, shellfish, tinned fish, salt and smoked fish, salt meats, hare, high game, tongue, ham, hard-boiled eggs, rice, arrowroot, oatmeal, new potatoes, cabbage, parsnips, turnips, radishes, carrots, rhubarb, plums, damsons, apricots, peaches, nectarines, figs (when taking arsenic), nuts, pastry, sweets, jams, confectionery, new bread, cheese, pickles, spices.</p> <p><i>Rules :</i></p> <ol style="list-style-type: none"> 1. Live a hygienic life. 2. Wear soft linen next the skin. 3. Avoid soap of any kind. Use oatmeal and water to wash the parts. 4. Dyspepsia will increase any tendency to eczema, so attend to diet and regulate the quality and quantity of food carefully. 5. The state of the general health is very important as eczema, however chronic, improves when the health is good and becomes worse when a person is run down. 6. Thus fresh air, moderate exercise, rest, and sufficient sleep are all important.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 4483, Part 37

Sea-sickness.—Sea-sickness is one of the most disagreeable ailments that exist, and its certain prevention has yet to be discovered. It is said to be due to the effect of the surrounding movement upon the eyes, and it is true that lying perfectly still with the eyes closed will often ward off an attack, even on a rough sea. Other authorities declare that the sickness is caused by the shaking of the fluid in the semicircular canals of the ears, and even advocate applying a local anæsthetic to the drums of the ears to reduce the sensitiveness of these parts. It seems, certainly, as if the nervous system, rather than the digestive apparatus, is affected, and that is why various nerve sedatives are prescribed in most of the "cures" for sea-sickness.

With regard to prevention and treatment, it has been truly said that the one certain way is to remain on shore, but in these days of travel this advice is not likely to be followed even by the most timid. A great deal can be done to reduce the suffering which sea-sickness imparts, even if it cannot be prevented altogether. Careful dieting for two or three days, by putting the digestive apparatus into good order, will prevent the extreme depression and attacks of "liver" which many people complain of after sea-sickness. A light meal should be taken before going on board. Those people who are only slightly susceptible to sea-sickness should remain on deck, choosing a central part of the ship, where the movement is less apparent. They should lie down on a deck-chair and remain as quiet as possible, keeping the eyes closed for a time until they are accustomed to the motion. The only safe medicine to take is perhaps twenty grains of sodium bromide; but it is best for each person to have the dose of medicine prescribed by his own doctor, as some people are more susceptible to narcotic drugs than others.

The mind has a very important influence upon sea-sickness. There are people who make up their minds that they are going to be sick, and by sheer force of suggestion feel sick before the boat has left the harbour. If these people determined that they would not be sick, if they would try to abstract their thoughts and concentrate their minds on something outside of themselves, it would make an immense difference. A fire or an accident on board would dispel the sea-sickness of nine people out of ten, simply because a stronger dominating influence is brought to bear upon the mind, and minor physical ailments are forgotten.

When sickness occurs, hot-water bottles to the stomach and to the feet, or a mustard leaf over the stomach on the left side just below the waist-line, will do good. Sucking ice or drinking small quantities of champagne helps to prevent vomiting and collapse. When sea-sickness lasts for some time, the patient should be encouraged to take such foods as liquid arrowroot or gruel or very hot milk. Even if these are vomited, the process is less painful than trying to be sick on an empty stomach, whilst the warmth of the liquid food counteracts collapse.

Shingles. (See Herpes.)

Shock. This is a condition of profound nervous and physical depression. It occurs after accidents or operations. The condition is a very serious

one, and requires immediate treatment. Pallor, sickness, loss of voluntary movement, and apathy are marked symptoms. The circulation and respiration are feeble, and the pulse is small and rapid.

Treatment has been described fully under the Home Nursing section, and it will be sufficient to mention here that rest, warmth, and quiet are urgently needed. The patient should be wrapped in hot blankets, the head lowered, and the feet raised. When the patient is conscious, brandy may be given.

Short Sight. (See Myopia.)

Sleeplessness. (See General Article.)

Smallpox. As a result of the misdirected enthusiasm of conscientious objectors there is every likelihood that smallpox will become much commoner in the near future. In certain towns in England the number of unvaccinated people is so large that at any moment we may have an epidemic of a serious character. It is important, therefore, for people to recognise the earliest symptoms of the disease.

About twelve days after exposure to infection the patient is taken ill suddenly with shivering, rigors, followed by headache and severe pains in the back and legs. These pains associated with sickness and headache are very suggestive of smallpox. The temperature rises quickly up to 104 or 105 degrees, and the eruption comes out about the third day. In the case of an unvaccinated person the eruption is generally very severe. It begins as spots which enlarge, and can be felt like small shot beneath the skin. The spots are converted into little vesicles with watery heads, and these suppurate until each pock is filled with matter. In the case of a person who has been vaccinated the early symptoms may be slight, and the first thing to arouse suspicion is the characteristic eruption showing the little pox, each of which is depressed at the summit. As everyone knows, smallpox is intensely infectious, except in the case of a person who has been properly and recently vaccinated, when the risk of contracting smallpox is exceedingly slight. Various complications, such as bronchitis and pneumonia, and inflammation of the eye membranes may occur. In all cases patients should be under the care of a doctor, which generally means that they are taken to an infectious hospital.

Smoking Habit. It is only when smoking is indulged in by very young people or by their elders to excess that much can be said of the evils of the smoking habit. There is no doubt, however, that a great many boys and young men seriously injure their health by the excessive consumption of cigarettes. The boy who smokes a dozen, even twenty or thirty, cigarettes a day is bound to suffer from nicotine poisoning, especially if he practises inhaling the smoke into his lungs. The earlier sickness, nausea, and occasional vomiting which the novice in smoking generally experiences is simply the effect of this nicotine upon an unaccustomed system. After a prolonged course of nicotine in excess the digestion and nervous systems are affected for the worse. In bad cases there is a good deal of nervous tremor, and even muscular weakness. The palpitation is due to "smoker's heart," from the effect of the alkaloid nicotine on the

nerves and muscles of the heart. Many people, even with a moderate amount of smoking, complain of eye troubles, whilst blurring or indistinct vision is a marked symptom from excessive smoking. There is no doubt that nicotine poisoning in young people will impair growth, produce anæmia and indigestion, and hamper mental and intellectual development. At the same time, in the case of adults who smoke moderately, the beneficial effects are in many cases marked. Smoking is a nerve sedative, and at the same time it exerts a beneficial influence upon the digestive system when practised in strict moderation.

Sneezing. Sneezing may be a sign of commencing cold in the head. In such cases it is due to direct irritation of the lining membrane of the nose, by the inflammatory condition set up by microbic infection. Sneezing is a common trouble with many people whose nasal mucous membrane is unduly sensitive. They may start to sneeze with the irritation of ordinary dust particles or vapour, whilst the flying pollen at certain seasons of the year will often bring on an attack of hay fever.

Sneezing due to catarrhal conditions should be treated by inhaling an antiseptic steam such as that obtained from adding a little menthol to a jug of boiling water. In severe cases, the sensation may be stopped by spraying the nose with a 10 per cent. solution of cocaine. It must not be forgotten that the act of sneezing can be excited from other parts of the body as well as the nose. Some people complain of sneezing if any cold touches their skin, or if they come suddenly into sunlight. In these cases the reflex action is started from the skin and from the eye respectively, the message being carried from these parts to the nerve centres controlling the muscles of respiration.

Snoring. Snoring at night is a sign of the existence of some ailment rather than an ailment in itself. Most mothers know, for example, that night snoring is commonly caused by adenoids (which see). Any other condition, however, producing difficulty in nose breathing will cause snoring during sleep. The noise is caused by the vibration of the palate set about by the drawing in of air through the nose and mouth together, and anything causing paralysis of the palate, such as occurs in apoplexy or alcoholism, may produce loud snoring.

The cause must invariably be treated. Any little tumour of the nose should be removed, or any chronic inflammation choking up the nose passages. When adenoids are present the growths must be removed.

Spinal Affections. Spinal affections can hardly be considered under a dictionary of common ailments. At the same time something should be said of the spinal ailments of childhood so that a mother may be able to recognise any symptoms or signs which point to involvement of the spine, as early treatment is most necessary.

One of the commonest diseases of the spine in childhood is due to tubercle. The tubercle bacillus affects the bones of the spinal column, and produces various deformities and symptoms. In such cases perfect rest in the early stages will make all the difference to the child's future health. When a child complains of backache or pain on movement, or if he shows any unusual appearance of the spinal column, he should be taken to the doctor immediately. The condition may be caused by tubercular disease of the spine. The

curvature may also be due to rickets or muscular weakness.

Weakness and loss of tone in the muscles from faulty positions or bad habits of lounging, or using one side more than the other will cause definite curvatures of the spine which require prompt attention. As a rule the right side is the most affected because the right side is more used, and this is one argument in favour of teaching children ambidexterity, or the greater use of the left arm and side. The appearance of spinal curvature is characteristic. The ribs are twisted out of position and the shoulder is raised. Any irregularity in the level of the shoulders indicates that an examination of the child's back should be made.

In the early stages a great deal can be done by rest alternated with drill and muscular exercise ordered by the doctor. In some cases an apparatus may have to be worn, and in very bad cases the child may have to lie flat on the back for some time. Everything possible should be done to keep up the general health at a high level by giving the child nourishing diet with such medicines as cod-liver oil and iron. Plenty of fresh air is an important hygienic point. Any muscular exercises should be ordered by the doctor. If these are done correctly they will do a great deal towards the cure of a curvature due to muscular weakness, but they are extremely dangerous if the bones are involved by tubercle or if they are wrongly performed.

Massage of the back is also a great assistance in many cases as it tones the enfeebled muscles and improves the circulation of blood through the parts. In every case it will be necessary to see that the child has a special chair and desk and music-stool which are neither too small nor too large, but of a size and shape that will prevent him from assuming faulty positions.

Sprains. When by a sudden injury the parts round a joint are stretched and torn, and there is a good deal of effusion of blood into the parts, a joint is said to be sprained. "Going over on the ankle" is a very common example of sprain. When this accident occurs there is sudden pain and inability to use the joint. The part swells up very quickly and becomes discoloured owing to the presence of blood in and around the joint.

The object of treatment is to prevent this flow of blood going on beneath the skin, and that is why when a sprained ankle, for instance, occurs out of doors the boot and stocking should not be removed, as their pressure prevents further swelling, until the part can be properly bandaged. The only thing that need be done at the moment is to put a firm bandage round the foot and ankle, using a handkerchief, strap, or belt.

When further treatment of a sprained joint is obtainable, it consists in applying ice or cold-water dressings to the part. Afterwards dry and wrap the joint in lint soaked in lead and opium lotion, which will relieve pain and tenderness. A firm bandage must afterwards be applied and the joint kept at rest, if necessary by means of splints. A doctor should be in charge of any case of sprain so that he can advise about massage and movement of the joint. A good long rest will be necessary in the first instance to ensure that the torn parts have time for repair.

To be continued.

RELIGIOUS PICTURES PAINTED BY WOMEN



"COME, LET US SING UNTO THE LORD"
 From the painting by Mary Greaves



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are:

Woman's Work in Religion

Missionaries

Zenana Missions

Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities

Great Charity Organisations

Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar

What to Make for Bazaars

Garden Bazaars, etc.

How to Manage a Sunday-School

PRACTICAL CHRISTIANITY

Continued from page 4625, Part 37

The Distressed Gentlefolks' Aid Association and the Philanthropic Work of the Countess of Aberdeen—Conditions on Which Grants are Made—Some Pathetic Cases—Officers of the Association—Some Candidates for Aid—A Democratic Peeress—The Onward and Upward Association—The Campaign Against Consumption—Childhood Reminiscences—The Practical Upbringing of Little Patricians—The Slave-trader and the Earl—Peeresses who are Working for Ireland—"A Countess with a Conscience"—Her Gospel of Work

WHENEVER possible, the regular grants are made conditional on friends of the applicant finding an equal amount, and the association has done most useful work in organising charity. To take one of many cases. A clergyman's daughter was rendered destitute by the office in which her father had insured for a considerable sum failing on the very day of his death. She was beyond the age when there was any chance for her to obtain a situation, neither was she fitted to earn her living.

Miss Finn asked her to give the names of fifteen relatives and connections who might be willing to help her, and letters were sent asking each of the fifteen to promise to give their distressed relative one shilling per week. All agreed to do so, and in this way a pension of fifteen shillings per week was secured for the lady without drawing on the funds of the association, and without really burdening any of her relatives.

The Gentlefolks' Aid Association

The following cases, relieved recently, will give some idea of the good work done.

1. The "Colonel Knollys" military pension of £30 a year (as yet only partially endowed), called after the late chairman, has been awarded to an old officer, aged 72, who served in the Indian Mutiny, and

Crimean War, an efficient and zealous officer, not eligible for any war fund, and quite destitute.

2. The Northland Naval Pension (partly endowed) has been awarded to an admiral's daughter.

3. Grants have been made also to two daughters of rear-admirals.

4. Two sisters, one totally blind, the other afflicted with lupus in her face.

5. Three sisters, one mentally afflicted, the other with a serious complaint, and the third blind.

Royal Sympathy

The association is under the patronage of the King and Queen, Queen Alexandra, the Queen of Norway, Princess Christian, the Duchess of Albany, and Princess Frederica of Hanover, Great Britain and Ireland. The Queen showed great interest in the association when Princess of Wales. And only last Christmas Queen Alexandra sent a donation of fifty pounds.

The first chairman of the executive committee was the late Colonel Knollys, who gave himself unstintingly to the work. He was succeeded by Admiral Fremantle, who, busy man of affairs as he is, makes a point of attending every committee meeting, and, by his wisdom and patient investigation of the

many cases which come up for consideration, is a pillar of strength to the association. Lady Fremantle is a member of the committee. Captain Charles Rolleston is the hon. secretary, and Athelstan E. Price, Esq., the hon. treasurer. The list of the members of council and the executive committee includes some of the best-known names in the religious and philanthropic world.

The association is unendowed, and the general fund barely suffices for the 132 monthly grants, and applications have constantly to be refused for lack of funds. The following cases are typical of many that are dealt with:

1. Ladies whose father left £7,000 a year, which they should have had but for a defaulting trustee, who misappropriated the whole of it. Ten pounds wanted at once to pay rates and taxes of a small boarding house, their sole means of support. A lodger had left owing £10, which they had counted on for paying these taxes.

2. Lady with brokers in the house for an old debt of rent—£3 12s.—which must be paid at once or her furniture will be seized.

3. Lady and gentleman who, after terrible privations for two years, have secured a post abroad and need the railway fare for one of their children.

4. Food and lodging needed for a gentleman and his wife. He, the son of a clergyman and grandson of an admiral, quite unable to get work. His wife quite deaf and hysterical for want of proper nourishment.

But one need not multiply these distressing examples. Enough has been said to show the excellent work done by the Association and the opportunity which it offers to ladies to help those of their own class who have fallen into sadly reduced circumstances.

The Work of Lady Aberdeen

These are democratic days and it is easy to catch the popular attention by denunciations of "the idle rich." But a very little reflection will show the other side of the shield—the "rich," who, with thronging social duties, contrive to do far more for others than those who denounce them.

When one considers the onerous duties which the Countess of Aberdeen has been called upon to fulfil in connection with the official appointments of her husband, who, among other posts, has twice filled that of Lord-Lieutenant of Ireland (page 216, Vol. I), and has been Governor-General of Canada, it is impossible not to feel amazed at the number of philanthropic enterprises which her ladyship has either founded or helped to develop.

Her name, indeed, is synonymous with charitable work, and it would be difficult to find another lady, either peeress or commoner, who has been engaged in more movements for the betterment of the community in general, and her less fortunate sisters in particular.

Her record of practical philanthropy

covers a period of over thirty years, for it was not long after her marriage, in 1877, that the Countess began her good work by establishing mutual benefit clubs and societies for the servants of her households and for her husband's tenantry. Her first big scheme, however, was the founding of the Haddo House Association for the benefit of working women, farm servants, and domestic servants of all kinds. This association, which enrolled 9,000 members, ultimately became known as the Onward and Upward Association—"Onward and Upward" being the title of the monthly journal which Lady Aberdeen founded and edited in order to make the objects of the association more widely known.

"Onward and Upward"

The first volume of this journal lies before the writer as this article is being penned, and the Countess's editorial notes and articles reveal in a striking manner the true womanliness of her character and her heartfelt sympathy for those in want and trouble.

In the first number of "Onward and Upward" the Countess tells the story of the Haddo House Association; how a number of ladies, in December, 1881, met together at Haddo House to discuss what could be done to raise the standard of living among young women, especially farm servant girls in that part of the country, and how ultimately it was decided to form an association, admitting girls of all creeds, and to work for the elevation of women, "materially, mentally, morally, and spiritually—to help all who joined us 'Onward and Upward.'"

"We desire to encourage and help those," continued the Countess, "who are battling on nobly with daily life, monotony, and temptations while they strive to live in the pure, bright presence of their Master. But at the same time we do not want to shut out the fallen sisters, but rather to pass on to them the Saviour's word of forgiveness and restoration, to show to them His power yet to purify life; and those who are still farther away, who seem to know that they have sinned, and yet who know well that they do not find life a very joyful thing in spite of all their seeming mirth."

The Mother Touch

And there is a delightful touch of motherliness in the Countess's message to the children in this number. "My dear chicks," she writes, "it would never do for the magazine of the Haddo House Association not to have a special corner for you. And so we shall reserve a snug place for you. Please look out for it, and remember that we shall be very pleased to receive letters from you at any time. My little daughter Marjorie is going to take charge of the 'Children's Corner' for me, so you must address your letters like this: 'Lady Marjorie Gordon, Haddo House, Aberdeen.'"

Now be quick and write. We want you very much to join the army who have put on their standard 'Onward and Upward,' and have determined to march bravely after it."

Nor is "Onward and Upward" the only paper which the Countess of Aberdeen, with that energy and business acumen which is so characteristic of her, has founded.

A short time ago in Dublin she produced another monthly journal, entitled "Slainté"—a title which is Gaelic for "Good Health"—the purpose of the journal being to help Lady Aberdeen in her campaign against consumption in Ireland.

In her introductory note she wrote: "Why has so much interest been evoked in this national health movement? We can only find a reason in the fact that the people of Ireland, of all classes and creeds, led by the doctors and the clergy of all denominations, have awakened to the fact that a race of vigorous, healthy, temperate citizens is the greatest wealth that any country can possess, and that as there have been many sad causes at work undermining the health of the people of Ireland, a great and sustained effort must be made to eradicate these sources of trouble and to give to Ireland her natural right of being one of the healthiest countries in the world."

Of late years the Countess has devoted much of her time to the campaign against consumption, and in August, 1911, occupied the presidential chair at the annual congress of the Royal Institute of Public Health in Dublin. On this occasion the Countess made some interesting observations on the value of women's work and women's opinion in regard to maintaining the health of the masses. In her opinion, if they desired to have any great movement popularised and made to enter into the habits and homes of

the people, they must have the women with them, or they would fail. According to her view, every mother in the land of necessity must mould the ideas and the conversation prevalent in the home, and when it came to matters of health there, indeed, they came against a stone wall if they wished to introduce reforms regarding food and dress, fresh air and children's training, without taking the mistress of the home with them. What mother was there who did not treasure sayings and recipes and customs handed down to her by her mother and grandmother?

And then the Countess related some

interesting reminiscences of her childhood. "I speak feelingly in this matter," she said, "from personal experience. I was brought up in a remote Highland glen in Inverness-shire, twenty-three miles from doctor, parish minister, railway or telegraph station. Nothing but the most serious of accidents or illnesses would bring a doctor up to our end of the strath, and my introduction to health work was carrying about the remedies prescribed by my mother, who had to do the best she could for the people, acting under the advice of doctors by correspondence."

Soon after the Earl of Aberdeen became

Lord-Lieutenant of Ireland, in 1905, the Countess founded the Women's National Health Association, and all the work carried on by it is organised by her. Caravans are fitted out and sent round the country with competent men and women, who give addresses and distribute literature on the prevention of consumption in the towns and villages they pass through. The Countess also installed and superintends the running of a depot in Dublin for the supply of pure milk for poor babies. And the villages beg for the presence of the van which brings the milk.



Her Excellency, the Countess of Aberdeen, who has been a devoted worker in the cause of philanthropy and social service ever since her marriage in 1877

Photo, Elliott & Fry



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture

Flower Growing for Profit

Violet Farms

French Gardens

The Vegetable Garden

Nature Gardens

Water Gardens

The Window Garden

Famous Gardens of England

Conservatories

Frames

Bell Glasses

Greenhouses

Vineries, etc., etc.

THE HERBACEOUS BORDER

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Soil Preparation—Gardens for Many Seasons—Colour—Harmony—Flowers All the Year Round—Planting and Care of Herbaceous Borders

RECENT years have seen the development of the artistic side of the flower garden proper to such an extent that it is now possible for the small as well as the large owner to be provided with that most beautiful feature of English gardening, the herbaceous border.

The herbaceous border is associated chiefly, if not, strictly speaking, entirely, with hardy perennials; that is, with plants whose stems die down more or less entirely in winter, while their roots are permanent, and increase from year to year. The scope of the herbaceous border, however, is extended so as to embrace bulbous plants and bulbs (whose stems and leaves are, of course, herbaceous, *i.e.*, soft-wooded), annuals, which last, as the name implies, for a season only, and, lastly, a certain number of tender and half-hardy plants.

Preparation of the Ground

The essentials in making an herbaceous border are, first, a suitable aspect, and, second, a piece of ground which has been deeply trenched and liberally manured. A clay subsoil is preferable, but the surface soil in which the roots should find their home must consist of a foot at least, and two feet if possible, of mellow, friable loam, the gardener's ideal soil, further enriched and lightened by incorporating plenty of mould from a two-year-old leaf heap. A background of good shrubs, or an old wall against which creepers may be trained, will form an excellent background to the border.

In trenching the ground, mark out a space across the border between two lines, thrust in the spade, and dig out the soil to a depth

of eighteen inches or two feet, unless it is extremely poor, in which case the soil below the first spade's depth only must be removed, and more material be added to increase its bulk.

All the soil dug out will be removed in barrow-loads, and deposited either at the farther end of the border, where the work will be finished, or on a plot near by. The soil at bottom of the first trench is loosened, the next trench marked out and chopped down with the spade, and turned into the first empty trench. When this has been done, manure should be added on the far side of the trench; this will have been either spread over the whole ground at starting, or be added gradually as the work proceeds. More manure, or leaf-mould, should be sandwiched between the first and the second spit, and a suitable fertiliser, such as basic slag on heavy, and superphosphate of lime on light, soils should be added. Gradually the entire border will be dug over in this way, and it should then be allowed to sink and settle down during the following week or two. If soil is known to be sour or deficient in lime, this may be added before trenching at the rate of a pound to the square yard. Ordinary quicklime may be bought and slaked, or specially prepared garden lime be used. It is well to sprinkle a soil fumigant for the destruction of vermin when trenching, especially if lime has not been applied.

In a general way it may be said that spring planting is as suitable as that of autumn, and in certain cases more profitable, for planting in cold, wet soils is very apt to result in death to a plant which demands

a warm, light medium in which to establish itself happily.

Gardens for Many Seasons

Ideally, the flower garden should contain many herbaceous borders—or, rather, many *flower gardens*, since a border requires the right scourings and adjuncts to bring it to its best. Some of these should be gardens for special seasons—the spring garden, composed largely of bulbs and spring bedding plants; the early summer garden, blooming, roughly, from May to June; the full summer garden, which gives the main show of flowers, and will last with greater or less effect till October passes. Special “gardens of colour” can even include most beautiful garden-pictures in winter, for here can be enjoyed winter blooming shrubs and the catkin-bearing trees, and shrubs also in winter berry. A perfect colour scheme can be devised in country gardens by having a foliage arrangement only in a single border where a wealth of golden-green or grey-green (glaucous) leaved plants are available, even throughout winter, and trees and shrubs are planted with an eye to the effect of white and coloured bark at that time also.

As in the majority of cases, however, a herbaceous border in country gardens is required to be at its best throughout the months of July, August, and September, a succession of flowers, leaving as little time and space vacant as possible, must be arranged for those months. A definite colour scheme will then be decided upon, and here it is that the skill of the artist-gardener will be seen at its height.

The border should begin with the low-toned colouring of grey-green, pale yellow, and snow-white, with masses of pure blue shading to mauve to follow. Then pale pink will be introduced gradually, to be succeeded by stronger tones of pink and crimson, merging through deep yellow and orange into scarlet. It is from these last that the eye will demand respite in a repetition of the paler hues, and pass with pleasure from the strong and rich colouring of crimson, scarlet, orange, and yellow, through palest pink again, creamy yellow, pale mauves, and thus to white, ending again with a groundwork of greyish-green plants.

A scheme such as this would include the following plants, or others of similar colours, arranged as indicated in the plan (page 4647).

Greys

1. *Eryngium giganteum* (foliage). Perennial. Aug. (8 ft.)
2. *Lavender* (foliage). Perennial. Aug.
3. *Achillea*, the Pearl (foliage grey, flowers white). Perennial. Aug. (1½ ft.)
4. *Marguerite carnation* (foliage grey, flower white). Annual. July.

Whites

5. *Sweet-pea*, Nora Unwin. Annual. July. (5 ft.)
6. *Hyacinthus candicans*. Bulb. Aug. (3 ft.)
7. *Michaelmas daisy commutalis*. Perennial. Sept. (3 ft.)

8. *Japanese anemone*, Honorine Joubert. Perennial. Sept. (3 ft.)
9. *Gladiolus colvilli*, The Bride. July. (1½ ft.)
10. *White ten-week stock*. Annual. July.
11. *Phlox Berenice*. Perennial. Aug. (2½ ft.)
12. *Viola cornuta alba*. Perennial. July. (6 in.)

Pale Yellows

13. *Dahlia yellow cactus*. Caradoc. Aug. (5 ft.)
14. *Scabiosa caucasica*. Perennial. July.
15. *Helianthus*, Soleil d'Or. Perennial. Sept.
16. *Chrysanthemum*, Carrie. Perennial. (4 ft.)
17. *Tree lupin* (yellow). Perennial. July. (3 ft.)
18. *Antirrhinum*, Yellow King. Biennial. Aug.
19. *Carnation Daffodil*. Perennial. July. (2 ft.)
20. *Coreopsis tinctoria*, Golden Ray. Perennial. July. (1½ ft.)

Blues

21. *Campanula pyramidalis*. Biennial. July.
22. *Michaelmas daisy*, Amellus. Perennial. Sept. (2½ ft.)
23. *Anchusa*, the Opal. Perennial. July.
24. *Cornflower*, Victoria Blue. Annual. July. (2 ft.)
25. *Salvia patens*, needs protection in frost. Aug. (2 ft.)
26. *Nigella*, Miss Jekyll. Annual. July. (2½ ft.)
27. *Agatheæ cœlestis*. (Protect in winter.) July.
28. *Veronica spicata*. Perennial. Aug. (2½ ft.)
29. *Ageratum*, Little Gem. Annual. July. (6 in.)

Pale Pinks

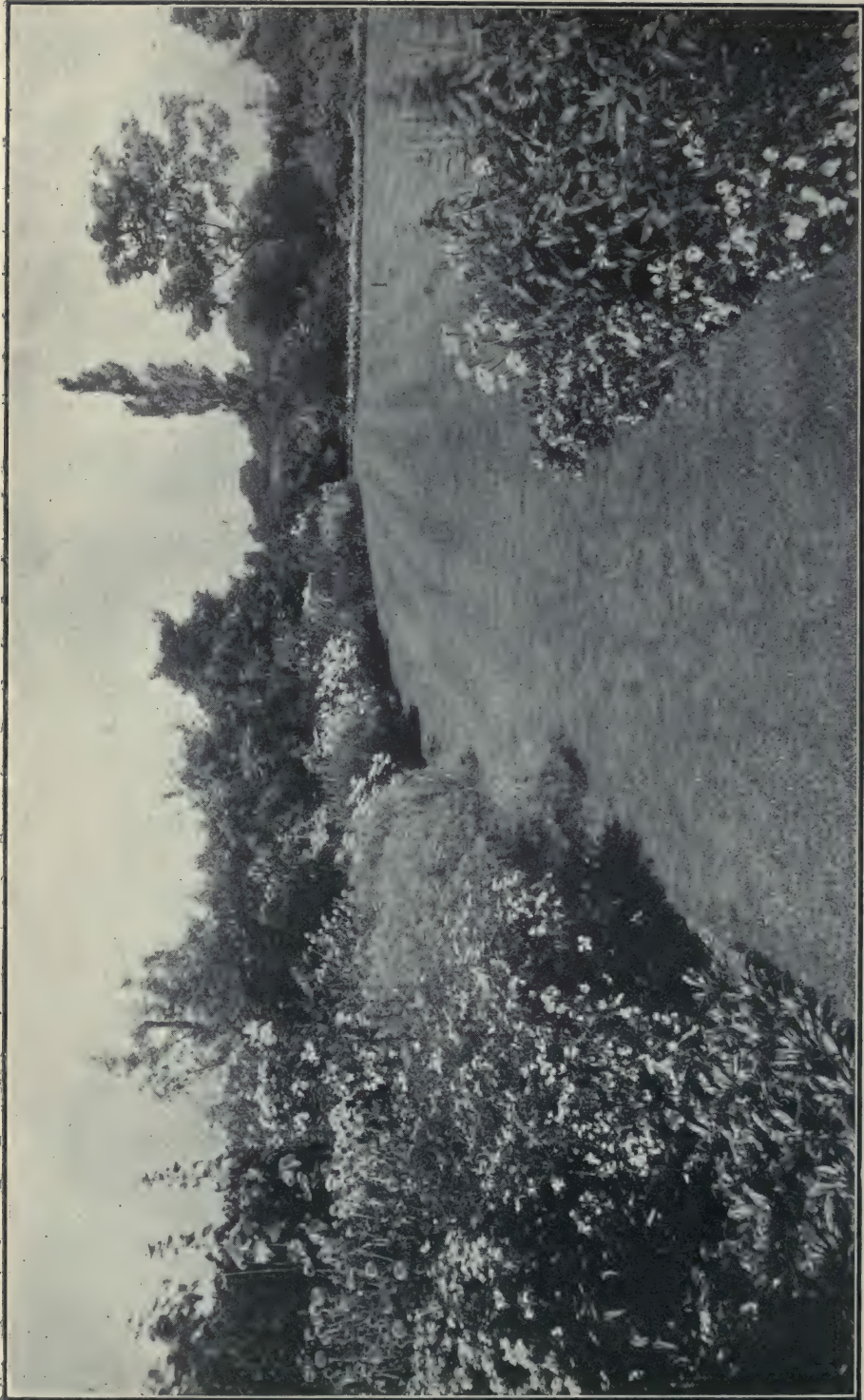
30. *Sweet pea*, Countess Spencer. July. (5 ft.)
31. *Hollyhock* (double pink). Biennial. Aug.
32. *Chrysanthemum*, Cranford (pink). Aug.
33. *Lilium speciosum roseum*. Sept. (3 ft.)
34. *Gladiolus*, Rosy Gem. Aug. (2 ft.)
35. *Carnation*, Salmon Queen. July.
36. *Phlox*, Thomas Moore. July. (2 ft.)
37. *Verbena*, Miss Wilmott. Half-hardy. July.

Deep Pinks

38. *Dahlia*, Isadora Duncan. Aug.
39. *Phlox* *marin*.
40. *Lavatera splendens rosea*. July.
41. *Pentstemon*, Barbateous torocyi. Aug. (3½ ft.)
42. *Larkspur Lustrous* (carmine). Aug.
43. *Heuchera sanguinea* (coral). July.
44. *Stock* (delicate pink). July.
45. *Antirrhinum*, Rose Doré. July. (2 ft.)
46. *Ivy-leaf geranium*, Souvenir de J. S. Turner. July.

Deep Yellows

47. *Golden rod*. Sept. (5 ft.)
48. *Kniphofia chloris*. (4 ft.)
49. *Chrysanthemum*, Mrs. A. Thomson. Sept.
50. *Rudbeckia*, Golden Glow. Sept. (2 ft.)
51. *Inula glandulosa*. Aug. (1½ ft.)



A beautiful example of an herbaceous border arranged with a succession of flowers, and at its full beauty during July, August, and September

Copyright, Ware & Sons, Fitcham

- 52. *Alstromeria aurea*. Aug.
- 53. *Montbretia californica*. Aug.
- 54. French marigold (dwarf, striped).

Orange

- 55. Sweet-pea, Nora Unwin.
- 56. Dahlia (single pink).
- 57. *Helenium*. Sept. (4 ft.)
- 58. *Lilium Henryi*. Sept. (5 ft.)
- 59. *Gaillardia*. Aug.
- 60. French marigold (tall orange).
- 61. *Nemesia* (orange).
- 62. *Calceolaria* (brown). July. (2 ft.)
- 63. *Nasturtium* (terra-cotta). July.

Crimsons

- 64. Phlox, Etna.
- 65. *Salvia splendens*. Sept. (5 ft.)
- 66. *Chrysanthemum*, Ethel Blake.
- 67. *Lychnis*. July.
- 68. Clove carnation. July.
- 69. *Antirrhinum*, Crimson King.
- 70. *Begonia* (orange red). Aug.
- 71. Phlox drummondii (crimson).

By referring to the plan, it will be seen that the foregoing plants are arranged so as to lead from colour to colour, at the same time blending together, their heights being also arranged in harmony with the scheme. A return sequence should include other and similar plants. An old wall clothed with creepers, and supporting flowering climbers, would be the most fitting background, the colours again being arranged to suit each other. Or a shrubbery of the best evergreens, with flowering subjects introduced, will serve as an appropriate setting, though care must in this case be taken that the soil of the border is not over-exhausted by shrubbery plants. In preparing the soil for herbaceous plants, an effort will, of course, be made to provide pockets of specially sandy, gravelly, or clayey nature for specially fastidious subjects.

Arrangement of the Border

When putting in the plants, a certain number will very likely be found to consist of divisions from other borders. Some intelligence is needed in the method of division. Very rank-growing plants, such as *chrysanthemum maximum*, *Michaelmas* daisy, and old specimens of phlox, may be cut through the clump, using a spade or strong knife. Any worn-out centres, where present, should be discarded, as it is from the younger fibrous growth that fresh roots and shoots will presently push up.

Theoretically, it is possible for a single flower border to make a show during three-quarters of the year, but, actually, this is hard to manage. It will be done only with great skill and forethought, and a very excellent supply of greenhouse plants for dropping in judiciously wherever a gap occurs—that is, when the flowering season of a plant is over, as in the case of bulbs. Of course, many people think it amply worth while, even at the expense of gaps, to have a border in which there is *something* always in bloom.

For this class of enthusiast—who is by no means to be despised—the following list will be useful, showing what plants can be had in bloom during nine months in the year.

Hellebores (the Christmas rose and other varieties), snowdrops, glory of the snow (*Chionodoxa luciliae*), winter aconites, croci, early and late narcissi, scillas, hyacinths, tulips, and other bulbs, *Megasia cordifolia* (the large leathery-leaved saxifrage), and winter heliotrope should be planted for the earliest display of the year.

Suitable Subjects

As a background to these, young specimens of the earliest catkin-bearing trees will look well, also shrubs which flower in January and February. The winter-sweet and Japanese quince should be among the latter, especially if there is a north corner to the border. *Daphne megereum* must certainly be planted, and a place made at intervals for specimens of the golden-belled *Foreythia suspensa*, sometimes mistaken for winter jasmine. Catkins should be represented by the witch hazel and *Garrya elliptica*, and berried shrubs should also be in evidence.

In succession to the earliest bulbs, etc., will come the anemones and ranunculi, also auriculas, and then big masses of wall-flowers and May-flowering tulips can be introduced here and there, in a setting of forget-me-nots, double arabis, London pride, and other early saxifrages.

Another April-flowering plant which never fails to succeed is *Senecio doricum* (the leopard's bane); this looks well in the neighbourhood of blue and white lupins. The scarlet geum will also begin to show its flowers, and all these plants should be in their full beauty when May arrives. When primroses and polyanthus have finished flowering, these should be divided, and annuals sown, in their stead.

Pæonies, crimson, pink, and white, will now be making a glorious show in favourable situations, and the same may be said of Oriental poppies, when once these beautiful subjects have become established.

Plants for a Succession

The stately *cerurus*, campanulas, the mountain knapweed (*centaurea montana*), corydalis, *thalictrofolia*, and tree lupins will now begin to make a show; and if autumn-sown annuals are a possibility, these fill in well if sown in bold masses between the other plants. Sweet-peas will, of course, occur to the mind in this connection.

From this period onward the true summer flowers will be in their prime, and a selection can therefore be made from the portion of the article dealing with the main flower-border for July, August, and September.

When September is past, *Michaelmas* daisies, *chrysanthemums*, Japanese anemones, late-flowering phloxes, and golden rod will continue the display; second batches of annuals will go on well into November if the weather is mild. Red-hot pokers will also

show up well. A really important feature of the garden in autumn will be its dahlias, both cactus and pompon, fancy and show varieties, and a minor, but no less beautiful, trait can be introduced by planting *lilium speciosum*, which will continue blooming well over October in mild situations.

An Old Favourite Improved

Since the recent improvement in snapdragons (*antirrhinums*), no garden should be without these charming biennials, which can either be raised from seed in a greenhouse early in the year, or struck from cuttings the previous autumn. The extreme beauty of their colours makes them especially suitable for introduction, in broad bands and masses, into the herbaceous border. Among noteworthy varieties should be *antirrhinum* Crimson King, Fire King, Lemon Queen, Golden Chamois, Cottage Maid; these are tall varieties which can be varied with intermediate and Tom Thumb sorts, notably Intermediate Apricot and Tom Thumb White.

When planting is to be done in the herbaceous border, groups of plants will be taken from a reserve bed in which they should be heeled in—*i.e.*, their roots covered with soil—the ground divided according to the plan, and the principal groups of plants be spaced out first. Exposure of roots, however, for any length of time must be avoided, especially during cold March winds.

Taking as an example of planting a group of phloxes, these may be placed three or more in triangular fashion, in a space varying, according to their size, from three to five feet long and the same in width. Take a spade and make holes considerably larger than the plants to be put in them, shovelling

the soil out all round, and not all in one heap. Now place the plant in the hole, and fill in all round with soil. If the plant has no ball of soil to speak of, or if roots protrude from the ball, spread these out carefully and gently with the fingers, and work the finest soil well among them.

In the case of large plants, tread the soil gently down, being extremely careful not to injure roots, then fill in further, and finish off in the same way, leaving a little untrodden soil at the top. In the case of smaller plants, the trowel should be used, reversing the end for making the plants firm in their places.

Watering

If weather makes it necessary, give a good watering at the time of putting in plants, but planting in spring or autumn need not, as a rule, be accompanied by this. If planting has to be done in very dry weather, which will, of course, be avoided if possible—but which is usually inevitable where summer bedding plants have to be introduced—the method of "flooding in" the plants should be practised. The planter keeps a water-can by her side, and fills each hole as it is made, thus allowing the roots a cool and moist condition in which to begin to settle.

It may sometimes be found good to sprinkle the clippings from the lawn around and between plants on the herbaceous border, especially where fresh subjects have been planted out, and require protection from extreme heat.

When once spring weather has seen the end of dangerous frosts, any protection in the shape of straw or bracken, etc., which



A corner of the herbaceous border. Such a border should begin with low-toned colouring, and, increasing in strength of colour, revert to delicate tones again through a repetition of the scheme

Copyright, Ware & Sons, Feltham

it has been found necessary to lay over delicate plants may be removed, and the ground should be forked over. A dressing of nitrate of soda or superphosphate of lime is an advantage at this time, and should be spread on the ground at the rate of half a pound to the square yard, and just pricked in lightly.

General Care of Herbaceous Borders

Spring sowing of annuals between the perennials will now take place, and in the case of autumn-sown batches vigorous thinning must be practised. Vacant patches can in due course be filled with groups of stocks, French marigolds, *ageratum*, or other half-hardy plants.

As the season advances there will be plenty of routine work on the flower-border. The use of the Dutch hoe should be assiduous, especially during dry spells. Without aeration no plant can flourish, and judicious hoeing accomplishes this, as well as setting free the moisture from beneath the hard-baked crust, and generally promoting a cool and beneficial condition of surface mulch.

Before watering, or when rain seems likely, the hoe should always be applied, and it will, of course, fulfil the function of eradicating weeds at the same time, these growing apace as summer draws on.

Training and Staking

Constant work will be needed to keep the flower border neat and trim, especially in the staking of plants as these grow taller, and also in removing dead leaves and cutting down plants when they "go over." Staking requires especially skilful management, the object being in every case to secure proper support while effectually hiding the stake; when a single stake only is necessary, this is usually placed towards the back of the plant. The bast, or raffia-tape, is secured first to the stake and then round the stems,

leaving them loose enough to look natural. One thick strand of bast may often be split into several strands, thus necessitating one piece only being used to each stake.

Larger clumps of plants should be treated with a triangle of bamboos, while sweet peas will be treated as recommended in the article dealing with the subject, and other annuals can be skilfully supported with small twigs of brushwood, as recommended in "Annuals and Biennials" page.

A great living authority has given the suggestion, which she herself carries out with great success, of covering the deficiency caused by early plants "going over" by means of pulling down and training over some annual or other plant of loose habit—as, for instance, montana clematis, tall nasturtiums, or the chalk plant (*Gypsophila paniculata*).

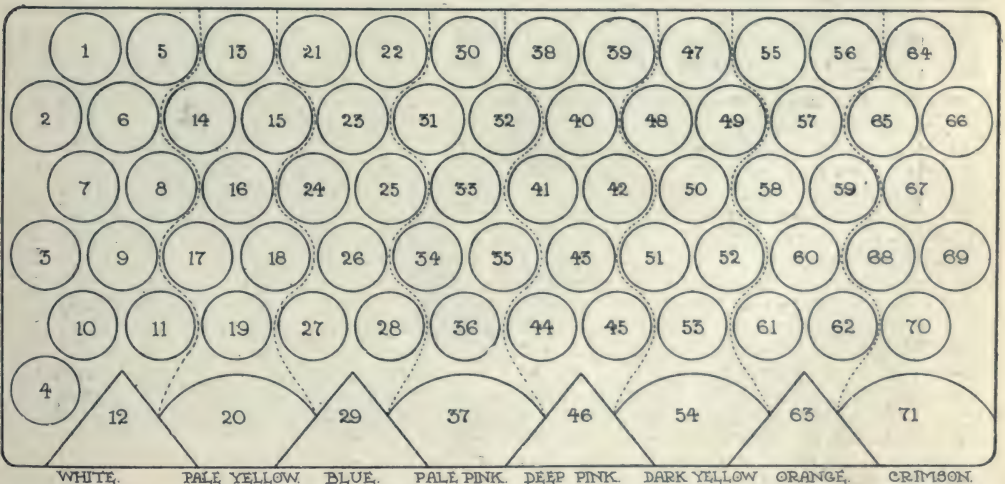
At or before midsummer, according to the kind of season, the herbaceous border should receive a dressing of old manure, both for coolness' sake and to supply extra nourishment at a trying time.

Pansies, violas, and other plants which have a tendency to become straggly will take a new lease of life if cut back at this period and allowed to break out afresh.

If flowering shrubs have been introduced these must be kept from encroaching on the flower-border; creepers will also need restriction in the same way.

As the year declines, all withered foliage must by degrees be removed, until the attacks of the frost demolish the last blossoms. Dahlias and other half-tender subjects must then be lifted, cleaned and stored, and the remaining plants attended to, as dividing may be necessary, and forking over the border in preparation for the winter season.

A covering of leaves or other protective material should be afforded to delicate plants, and a layer of manure given to roses and other subjects where desirable.



Key to the plan for an herbaceous border described in the article, showing variations in colour from white to deep, full tones. These colours are repeated conversely. The dotted lines represent respectively arrangements of white, pale yellow, blue, pale pink, deep pink, dark yellow, orange, and crimson



A youthful master of a noble dog. A Great Dane can be trained as a child's companion and guardian, and is usually of a long-suffering and kindly disposition



WOMAN'S PETS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs

Cats : Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

DOGS FOR CHILDREN

By E. D. FARRAR

Breeder and Exhibitor

Why Children Love Dogs—Large Dogs Most Suitable for Small Children—The Child and His Dog—How He Should Treat It—The Amiability of the Bulldog—The Airedale as a Child's Companion—Small Terriers and Toys—The Grave of the Greyhound and Its Legend—The Unconscious Influence of the Dog

THE unthinking person, who also is the average person, falls into ecstasies over a child with a kitten. It is a pretty sight, but, like some other prettinesses, a soulless one. And, as soon as a child has any sense at all, he wisely recognises that his proper and natural companion is the dog, puppy or adult. The little boy of Mr. Kipling, who is the real human little boy, knew this when he said :

Pussy can sit by the fire and sing,
 Pussy can climb a tree,
 Or play with a silly old cork and string
 To 'muse herself, not me.
 But I like Binkie, my dog, because
 He knows how to behave;
 So, Binkie's the same as the First Friend was,
 And I am the Man in the Cave.

That is the conclusion of the whole matter, that Binkie

knows how to behave, and that is why we can leave the most precious of babes in



The most cherished of babies can be left with confidence in charge of the most ferocious-looking bulldog
Photos, Charles Reid, Wishaw

charge of the most ferocious looking of bulldogs and be at ease.

The writer has never yet found the line which the bulldog draws as regards the handling he will endure from a child. It must be as imaginary as that of the equator, judging from the way a baby can hurt one of this breed with impunity, whereas a cat will usually show her sense of what is the limit of patience by a sharp and effectual pat.

Of course, as soon as a child is able to understand, he should be taught how to treat all animals, and any rough or cruel treatment of one should be punished severely. There is no more odious vice than cruelty, and it is less excusable, when deliberate, than almost any other, and shows a worse nature than we care to contemplate in a child.

Personally, the writer is in favour of a

truly as towards his own race, if different in degree. If he wearies in his care, or shows signs of cruelty and tyranny, he should be deprived at once of his pet.

He should be obliged to feed it, and, as far as possible, groom and exercise it; when he is older, he should be taught how to train it, and supervised to see that he shows patience and discretion in so doing. If there is a children's class, as there is usually, at an accessible show, he should be allowed to enter; the preparation necessary beforehand will be excellent for him.

It is not needful to go further into details. Anyone can see what may not have struck them before, how great a part a dog may play in the education of a child, more so than any other pet, for he can respond in a higher measure to the care and love bestowed

on him. A dog has countless times in man's history done more for his master than save him from fire, assassin, or thief; he has kept a heart tender which might have hardened, and preserved an ideal of truth and goodness that might have perished for lack of its vision in brother men.

To be practical, what is the best breed of dog to trust with a child?

The bulldog fancier will say the bulldog, and he has much reason to do so. Such a dog will never, as a rule, hurt the most tiresome child, yet will daunt any ill-intentioned adult. So honours easy to the bulldog.

For those who may object to the bull-



From about the age of nine upwards, a child may be given a dog as his own pet, and encouraged to attend to it regularly and properly

dog of a large breed being used as a very young child's companion. As a rule, such breeds are of a more placid disposition, are more imposing guardians, and inspire more respect in their young charges. As pups, it is not so easy for the child to handle them to their injury. With a small toy or the like, a puppy can be deformed seriously by being dragged about by a small child; its forepaws are wrenched and twisted, its neck pulled, until the unlucky creature grows into a caricature of what it should be.

When the child is older, from the age of eight or nine upwards, it is well to let him have a dog of his own, and unconsciously by its means teach him some of the greatest lessons of life. He should understand that he has a duty towards the dog quite as

dog, either as costly, short-lived, unprepossessing, or something else, there is the Airedale terrier. He is peculiarly fond of children, while for vigilance as a guard he cannot be excelled. He is large and powerful enough to be a protector, and is most easily trained to his duties. Withal, he is not a fighter for fighting's sake, as is his otherwise charming Irish brother.

The smart and useful little fox-terrier is usually good tempered with children, but, as is the case with the Scottie and most small terriers, it should be ascertained first whether the individual chosen is good with children. A puppy is usually the best choice, as he will grow accustomed to the child, whereas an older dog is often apt to resent liberties and sulk, if he does not bite.

Toy dogs are often too delicate to be suitable for children's pets, and in some breeds are not safe companions. The Pekingese, for instance, is usually averse to children, the Italian greyhound much too fragile, the Pomeranian excitable and headstrong, the Japanese too delicate, and the toy Yorkshire and Maltese require too much attention to their coats.

Spaniels, of the Cocker variety, are often devoted to children, but the average gun-dog is by nature the sportsman's dog, and apt to run wild in childish hands. Great Danes, bloodhounds, mastiffs, St. Bernards, and Newfoundlands are breeds that require careful choice, for, though benevolent in appearance, they are not all invariably to be trusted with small children, and their size renders disobedience a matter beyond a child's power to cope with successfully. But certain individuals are undoubtedly excellent guards and pets for the young, only they must be tested thoroughly first.

A Common Error

While discussing the question of the various breeds of dogs and their suitability as guardians or pets for children, the writer would like once more to combat that irritating popular fallacy which attributes peculiar merit as regards devotion and intelligence to the mongrel. It is certainly true that the law of the survival of the (physically) fittest operates more drastically in the case of mongrel puppies than among carefully reared pure bred stock; also that there are well-bred fools among canines as among humans. But that is all there is to it. A doggy gentleman or lady is a source of pride and satisfaction, and it is

possible to (more or less) forecast his disposition and character. With the mongrel one has to take all on faith, pay as much for keep and licence, and, as a rule, derive little satisfaction from his appearance.

The Stately Hound

The old legends again and again ascribe a peculiar devotion to children to the noble race of hounds. We all have learned in nursery days of Gelert, who saved the son of Prince Llewellyn of Wales from the ravening wolf, only to be slain by the misguided father, who fancied the blood on the dog's jaws to be that of his babe. We may even have seen his tomb at Beddgelert, and smiled the superior smile we some of us keep for legendary tales. But the story is true, for all that, even if the names are incorrect. Not once nor twice, here or elsewhere, has the hound saved the child, from the majestic Barry of St. Bernard, with the half-dead mite clinging to his neck, or Landseer's Newfoundland saviour of drowning little ones, to the mongrel terrier who wakes an East End household at the scent of fire.

In our islands, at least, dog and child have formed an alliance so universal and so enduring that it is an accepted fact, as much as other facts of existence, and only becomes strange when we journey where such is not the case. Then we perhaps realise how fortunate we are in our difference, and remember the debt owed to a friend of the years when we were near to Nature's heart, and when the one who best understood us and sympathised with our half-savage delights and gambols was one who walked on four feet, and whose language was not ours, though ours was known to him.



The eve of the show, the final bath. Children should be encouraged to do all that is necessary for their pets' well-being. Preparation for the children's class at a dog-show serves to make them take a pride in the appearance of their dogs. (Photos, Charles Reid)

FAMOUS PICTURES PAINTED
BY WOMEN



MADONNA

From the painting by Catherine Weekes. By permission of the Berlin Photographic Co.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art

*Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.*

Music

*Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.*

Literature

*Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.*

WHERE TO STUDY ART

THE METROPOLITAN SCHOOL OF ART, DUBLIN

Continued from page 4520, Part 37

Special Classes—Scholarships Available—Some Useful Prize Competitions, etc.—For Studentships and other Benefits Conferred

AN uncommon and very delightful feature of the school work lies in the outdoor landscape painting classes, held regularly during the summer months, which are free to students of the school, while a fee of 15s. for one month or 25s. for a two months' course of instruction is charged to those who are not regular students.

During the winter months classes for special indoor and still life studies are arranged for the students in place of the outdoor sketching classes.

The women students of the school of art, who make a special study of stained glass designing and painting, and also of enamelling and metal work, have achieved quite remarkable successes

Enamelling, Metal Work, etc.

The stained glass studios of Miss Purser, in Dublin, are famed for the artistic quality of design, colouring, and workmanship, and all its designers and workers have been selected from this school. Among the principal of these artists may be mentioned the names of Miss B. Elvery, Miss E. Rhind, and Miss C. O'Brien.

In the arts of enamelling and metal work the Dublin school is well known throughout the world, and here again the women students are specially successful. Some of the best enamel workers among the students are Miss K. Fox, Miss E. Symes, Miss E. Luke, Miss Meave O'Byrne, Miss E. Johnstone, Miss N. O'Kelly, Miss M. Doran,

and Miss D. Allen. The two latter are now executing commissions in their own studios.

A number of the past women students are also gaining their own livelihood by designing and painting, illuminative work, and book illustration and decoration.

The Metropolitan School of Art, besides providing instruction to students in almost every branch of fine and applied arts and crafts, is also a training college for those who desire to become art instructors and teachers. Scholarships are awarded in competition to art teachers, modellers, and other craftsmen and women chosen from those who live in any part of Ireland.

Scholarships Available

Scholarships to women engaged in lacemaking, crochet, etc., awarded by the Branchardière Committee and by the Congested Districts Board, are also held at the Metropolitan School, where the holders of these scholarships are taught drawing and design as applied to lace, crochet, and embroidery.

The names of the women students who have held these lacemaking scholarships and who have gone out as teachers to the various lacemaking centres are too numerous to mention, but it may be said that the school of art has played an important part in the improvement and advancement of design as applied to lacemaking in Ireland.

The head master, Mr. James Ward,



Students of a life class at work in the Metropolitan School of Art, Dublin. A prize is offered annually for success in this branch of art

A.R.C.A., was a pupil and assistant of the late Lord Leighton, P.R.A., for eight years, and is the author of many art text-books. Mr. William Orpen, A.R.A., R.H.A., is the visiting master for the life drawing and painting classes. Mr. Frederick Luke, A.R.C.A., is the second master. Mr. Oliver Sheppard, R.H.A., is the professor of sculpture and modelling. Mr. P. O. Reeves, A.R.C.A., is the instructor of enamelling and metal work. Mr. A. E. Child, instructor of stained glass work. Mr. E. Luke is teacher of the evening classes in drawing. Miss A. Jacob, Mrs. Barden, and Miss Emerson are lady teachers of design, painting, and general art subjects.

Prize Competitions

A few examples drawn at random from the list of subjects, for which no fewer than fifty-five prizes were offered for competition during the last session (1910-1911), gives an excellent idea as to the wide range and scope of the school work and the energy and enterprise of its students. Take, for instance, the design section:

"For the best set of historic studies in preparation for design, accompanied by a concise historical essay on the subject chosen and small analytical diagrams of the planning of the decoration, £1 10s.

"For the best design for a costume, accompanied by working drawings for the various parts, £1 10. If the costume is carried out in materials, this prize will be augmented to £2. These designs should be based on historic Irish or similar costumes prior to the reign of Elizabeth.

"For the best complete scheme for interior decoration, such as that for a hall, dining-room, music-room, etc., accompanied by large scale details, a full-size drawing of some important feature, £2."

Then the architectural section:

"A prize for the best set of historic studies (not fewer than sixteen in number) illustrative of one of such subjects as the following:

"(a) The treatment of the human figure in association with architecture.

"(b) The treatment of sculpture and architecture in monumental art, £1 10s.

"The set of works should be accompanied by a concise historical essay on the development and characteristics of the subject chosen, and having special reference to the illustrative studies."

In the Drawing and Painting Section

"A prize for the best cartoon or painting of a figure subject from Irish history, legend, romance, etc., or, if symbolical or allegorical, to be suitable for application as decoration for some Irish public building, such as a school, library, museum, etc. Decorative cartoons may be for any material, such as mosaic, glass, wall painting, tapestry, etc., and should have appropriate borders or such other setting as may be desirable. Size of subject to be not less than six feet in length, £5.

"For the best painting of the full-length nude figure from life, £1 10s.

"For the best set of twelve true studies from the full-length nude figure, £1 1."

In the Modelling and Sculpture Section

"For the best model of a figure from life in the round, £2.

"For the best model of a plant from nature, with three designs based on it to suit the technical requirements of such materials as wood, plaster, metal, stone, marble, etc., £1."

The school session extends from the first Tuesday in October to the last Friday in July, and the school is open daily (with the

exception of Saturday, which is a whole holiday) from 9.30 a.m. to 3.30 p.m., with an hour's interval for luncheon, and from 6.30 p.m. to 9.30 p.m. The classes begin at 10 a.m. and 7 p.m.

The vacations are from December 22 to January 8, inclusive, St. Patrick's Day, Good Friday, Easter Monday and Tuesday, Whit Monday to the Monday following, inclusive, and the King's birthday.

The fees for the morning classes are: Entrance fee, 2s. 6d.; full session, £2 10s.; five months, £1 10s.; one month, £1.

A student having paid morning class fees for part of the session can, on the immediate expiration of this period, get the ticket extended to cover a longer period on payment of the balance of the fee quoted for the longer period.

Students who have paid the entrance fee on joining the morning classes are not required to pay a second entrance fee if subsequently they join the evening classes, and *vice versa*.

Evening Classes

For three evenings in the week—*viz.*, Monday, Wednesday, and Friday: Entrance fee, 6d.; full session, 10s.; five months, 6s.; one month, 1s. 6d.

For five evenings in the week: Entrance fee, 6d.; full session, 14s.; five months, 8s. 6d.; one month, 2s.

Craft Classes

A class for stained glass meets on two days weekly, from 10 a.m. to 1 p.m., and on three evenings, from 7 to 9 p.m.

The enamelling class meets on two days

weekly, from 10 a.m. to 1 p.m., and on three evenings, from 7 to 9 p.m.

The metal-work class meets on two afternoons per week, from 2 to 4 p.m., and on two evenings, from 7 to 9 p.m., and other craft work is taught in connection with the design classes.

Students wishing to join the craft classes are admitted to them subject to the approval of the head-master, and provided that vacancies exist.

SCHOLARSHIPS AND FREE STUDENTSHIPS

Teacherships in Training

The department offer three scholarships, tenable at the school of art, for competition amongst students of Irish schools of art and art classes who propose to become art teachers in Ireland. The holders of all these scholarships are entitled to free admission to all day and evenings classes at the school, a maintenance allowance of 21s. per week during the session (about forty weeks), and third-class railway fare for one journey to and from Dublin. Scholarships may be renewed for a second session.

For further particulars of the scholarships and of the scholarship examination application should be made to the offices of the department.

Goldsmiths' Scholarships

A limited number of scholarships are offered for competition amongst apprentices, under the Goldsmiths' Corporation, who have attended the school regularly and punctually for at least one session. The scholarships are of the value of £6 each, and, in addition, entitle the holders to free tuition at the school.



In the life modelling room. Modelling and painting from the full length nude figure are special features of the Dublin Metropolitan School of Art

Admission Free and at Reduced Fees

Students of the Metropolitan School of Art who have paid fees for two consecutive sessions in the school, and who are preparing to become teachers, manufacturers, draughtsmen, designers, or art workmen or workwomen, are entitled—

1 (a) To attend their classes for one year on payment of half the usual fee on obtaining a pass in geometrical drawing (art), and first class in the examinations in free-hand, model, and perspective drawing.

(b) To a continuance of the same privilege for the next year only if they pass the examination in the principles of ornament at the May examinations or gain an award in the national competition of the year.

2 (a) After taking the art class teacher's certificate or the Irish secondary teacher's honours drawing certificate to free admission for one year, renewable for the next year only, provided that they obtain the art masters' certificate, group I., or an award in the national competition, or a first class in two or more subjects, of which one must be the principles of ornament, of the May examinations of the year.

(b) To a continuance of free admission, provided that they gain annually an award in the national competition or a first class in two or more subjects of the annual personal examinations.

Teachers in training, scholars, and free students at the Metropolitan School of Art are required to follow the course of study prescribed by the head master, and to attend regularly and punctually.

Examinations

Art examinations are held annually by the Department of Agriculture and Technical Instruction during the months of May and June.

The dates and subjects of the examinations are published in due course.

National Competition

The Board of Education, South Kensington, hold annual examinations of selected works of students, which are sent to London from all the schools in the Kingdom. Works must be lodged with the registrar not later than March 21.

Instruction is given in the school in the subjects required for the Irish secondary teachers' drawing certificate.

Secondary Teachers

The Irish secondary teachers' drawing certificate may be claimed by those students or teachers who, since April 1, 1900, have passed the examinations of the Board of Education in :

- (1) Geometrical drawing,
 - (2) Freehand drawing in outline,
 - (3) Model drawing,
 - (4) Drawing in light and shade from a cast, and
 - (5) Design (Stage 1),
- provided that they have satisfied the department's own examiners in regard to :
- (6) Drawing on the blackboard, and
 - (7) Elementary modelling.

Instruction in the subjects named above must include what is ordinarily known as memory drawing or nature drawing.

The students of the Metropolitan School of Art specially distinguished themselves in the National Art Competition of 1911, winning two gold medals, three silver medals, and five bronze medals, besides nine book prizes and seventeen commendations for the works submitted, which included modelling, painting, stained glass, embroidery, and metal work, many of the awards being carried off by feminine competitors.





WINIFRED, A STUDY OF ENGLISH GIRLHOOD

Copyright reserved by the artist

Photo, Dixon



WOMAN'S BEAUTY BOOK

This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

THE BEAUTIFUL ENGLISH GIRL

An Interview with the HON. JOHN COLLIER. By RUDOLPH DE CORDOVA

As not only one of the most distinguished of living artists and portrait painters, but also as writer and critic, the opinion of the Hon. John Collier on any subject connected with art is surely entitled to respectful consideration. The high standard of physical perfection attained by English women and girls has long been acknowledged by other nations, and it is, therefore, of deep interest to learn in detail from an expert in what this supremacy consists. Readers will welcome this interview, contributed to EVERY WOMAN'S ENCYCLOPÆDIA, as full of interest and instruction.

At her best the English girl is a remarkably fine specimen of humanity. I should say that, considered from the physical point of view, she would certainly hold her own with the women of other nations, and, I hope, more than hold her own.

A Racial Peculiarity

The girl of our upper and middle classes who is able to lead the outdoor life, which is one of our notable characteristics as a nation, is remarkably well developed, and, on the whole, healthy. If I were asked to mention one of the chief cause of this development I should point to the fact that she matures late, probably later than the girls of most other countries. It is an accepted fact that the creature which matures slowly matures better than one which matures too fast. This slow maturing is, no doubt, due to racial peculiarity, and it has one great advantage in the fact that the Englishwoman does not grow old quite so soon as the woman of other nations.

As an artist, and a portrait painter, my eye is constantly attracted to middle-aged women who are exceedingly well preserved and set

up. Indeed, a middle-aged Englishwoman is often a fine, handsome creature. This is partly due, I think, to the fact that the Englishwoman does not, as a rule, marry so young as the women of other nations. In my opinion, this is a great advantage, although I admit that early marriage is far better than a long engagement.

A Fault on the Right Side

The English girl is not so aggressively feminine as the women of some other countries. From the artist's point of view, the difference in figure between men and women is considerably greater in the Latin races. The typical English girl has something of the boy in her figure. She is not so wide in the hips as the Frenchwoman, the Italian woman, or the Spanish woman; but, on the other hand, she is broader on the shoulders. She is apt to be a little flat-chested until she is twenty years of age or more, for the typical feminine development comes later with her, and when it does come it is not so accentuated as in the women of other nationalities. Her enemies, if she has any, or, shall I rather say, her detractors, who do

not look upon her with wholly artistic eyes, will say she has a tendency to be over thin, but that I always regard as a tendency on the right side.

One rather important point in considering the question of the English girl from the standpoint of beauty is that people generally do not realise that in the standard set by the Greek statues—which I for one, as an artist, regard as the finest standard ever achieved in art—the difference between the male and the female is, as regards proportion, astonishingly slight. The female statues are distinguished from the male generally by greater softness and delicacy of curvature and less emphasis of bone and muscle rather than in actual differences of proportion. Of course, the female is a little wider in the hips and a little smaller in the shoulder than the male, but the difference is very much less than most people would expect. It is strikingly shown in some measurements originally made by M. le Comte de Clarac, and reproduced in a pamphlet by Joseph Bonomi, which gives the proportions of the human figure as handed down to us by Vitruvius from the writings of the famous sculptors and painters of antiquity. These measurements were made from four famous statues, the Apollo Sauroktonos, the Achilles of the Louvre, the Venus de Milo, and the Venus of the Capitol.

The English Type

Because of her measurements, I consider that the English girl more approximates to the ideal of the Greek sculptors than do the women of other nations. From this sweeping assertion I should like to exclude the Scandinavians, about whom I am not certain.

Understand, I do not put forward the typical English girl as the precise copy of the Venus de Milo. That is rather a fuller and more generous type than the English girl, but the Englishwoman often comes close to it. The girl is of a slighter or rather more angular build. In fact, I must admit, as a critic, that, on the whole, she is apt to be a little angular.

Another fact which strikes me as an artist is that the English girl is not remarkable for natural grace. This often comes home to me when I am choosing a model for a subject picture. It is not difficult to find one with a very fine figure, for many models are gifted in that way among English girls. In spite of her fine figure, however, she is apt to be a little awkward in movement and gesture.

● Colouring

This, again, seems to be a racial peculiarity. I should not like to say that this awkwardness is due to the playing of masculine games in which the young womanhood of England is emulating her brothers. The class from whom models come do not, as a rule, take much exercise, and what they do take is hardly in the form of games. Perhaps the most naturally graceful women are found among the Italian models. On the other hand, those of them who come to England

have nothing like the fine physique of the best English girls.

When I have painted classical subjects, and have had to look out for models for these pictures, I have had no difficulty in finding them with beautiful forms, but their colour is apt to be a little cold. But there are a great number of English girls whose complexions can hardly be beaten anywhere, and certainly not by foreigners. This is always said by foreigners to be largely due to the climate, which, as a nation, we are constantly grumbling at when we do not actually revile. The one thing in which we are a little lacking is the rich, olive, brownish skin which is sometimes found in Italian maidens. This is very fine, but one seldom sees it in English girls. For freshness and delicacy of skin and colour, however, I think that the English girl affords the best specimens.

One great beauty of the English girl is the variety of tint her hair assumes. It ranges from dark brown or black, through auburn to red, and through flaxen to almost white. One has only to keep one's eyes open when going through the streets to notice this characteristic and to learn to admire its beauty. It strikes the artist, whose eyes are naturally more highly trained in the faculty of observation than other people, and I constantly notice the number of well-known models who have beautiful hair. Indeed, some get more sittings for their hair than for anything else, on account of its beauty and abundance.

I once painted a portrait of a lady whose hair was just over six feet long. I painted her lying on a sofa, with her three children about her playing with her hair, of which she was very proud. It was a rich golden brown, and when she stood upright it rested for six or seven inches on the ground. One day she told me she had combed out rather a long hair, and asked me whether I should like to have it. I took it and measured it. It measured six feet one and a half inches. I still have that hair.

Dress

In considering the beauty of the English girl it is necessary that I should refer to the part played by her dress, for I need hardly say that dress is an important element both in accentuating and in diminishing beauty. Women themselves realise this to the full. I find expression given to this feeling in the frequency with which I am asked to design dresses for women whose portraits I am going to paint. I fight shy of this now, for I have found that when the dress is carried out by the dressmaker it is not in the least like what I meant it to be. In painting a portrait I am always anxious that the dress should be characteristic. For this reason I always prefer one which my sitter has worn rather than one which I have designed specially for the purpose of painting.

I have sometimes heard it said that the Englishwoman has not good taste in dress. So far as my own observation goes, I think this accusation is unfounded. I should say

that the Englishwoman's taste in dress is as good as that of the foreign woman, and seems to have a little more individuality. The English girl is often strong enough to defy fashion and to dress in a manner she thinks suitable. The mere fact of her taking so much part in outdoor exercise and playing games necessitates her dress being of a workmanlike efficiency, which is decidedly to the good.

English girls, also, seem nowadays to be commendably free from that endeavour to distort the figure which has been the bane of female dress throughout the ages. There are not many English girls who torture themselves in order to have a small waist. This is more marked to-day than it was, say, twenty years ago, and is the result of the greater devotion to outdoor games. I need scarcely say, as an artist, squeezing the waist is the worst of all feminine distortions. It is not only very ugly in itself, but, in addition, it is very unhealthy. Here, again, it is possible to go back and compare the best type of the English girl with the Greek ideals. In no Greek statue is a woman represented

with a small waist. Indeed, the Greek costumes did not permit of the waist being accentuated. The Greek lady never seemed to be aware of the fact that she had a waist, though, on the other hand, the Minoan civilisation, which came before that of Greece, was curiously fashionable in this respect. The women not only had small waists, but they even had flounces on their dresses. Nothing is uglier, to my mind, than the artificial division of the body into two portions by an exaggerated waistline. It arrests the general flow of curve so beautiful and characteristic of the female figure at its best.

Some of our most beautiful Englishwomen are, I am afraid, a little addicted to high heels. This is a pity, but they sin less in this respect than do other Continental people. The evil of the shoe with the pointed toe is still rampant, but even that is improving.

On the whole, therefore, I think "the beautiful English girl" is well worthy of her attribute, and that, with the cultivation of further opportunities of living the outdoor life, she will become still more beautiful and still better developed and healthier.

THE ART OF HAIRDRESSING

By DAVID NICOL

Diploma of Honour at the Paris Exhibition. Coiffeur by Appointment to H.M. the Queen.

Continued from page 4574, Part 38

A COIFFURE FOR A DÉBUTANTE

An Important Member of Society—A Fatal Imitativeness—The Ideal Coiffure for the Young Girl—Advice to a Débutante—A Coiffure that will Suit a Young Girl—Directions for Making it Correctly

IN looking over my articles on different styles of hairdressing I find I have neglected to cater for a very important member of feminine society—i.e., the *débutante*. The styles I have described so far have applied to girls of twenty-three or twenty-four, and to women of any age after that. But I feel that they have not included a coiffure especially applicable to the girl who is just putting up her hair, the expectant *débutante* who is emerging from the school-room into society and the fashionable world.

This omission it is intended to repair at the earliest opportunity, and so in the present article it will be my object to give a few hints to very young girls, and to describe, with illustrations, a coiffure which will prove remarkably attractive for a *débutante* or a first grown-up coiffure.

When a girl first puts her hair up she often makes serious mistakes. To begin

with, she often tries to imitate a style of hairdressing she admires on a friend, who is probably a woman years older than herself. The youthful aspirant says, "Oh, I should love to do my hair as you do

when I put it up." And the friend, flattered by the admiration, and probably ignorant of the first law of hairdressing—which is *suitability*—replies, "Would you, dear? Well, let me help you."

The result is that the *débutante* appears for the first time with her hair "dressed," looking like a middle-aged woman instead of a young girl. The style may suit her, and would doubtless become her admirably if she happened to be ten years older. But for her first essay in hairdressing this slavish

copying of an older woman's coiffure is a fatal mistake. Admire your friends by all means, young ladies, but do not, I beg you, copy their style of hair arrangement.



How the large loop and coil forming the back dressing are arranged



A characteristic and becoming coiffure for a *débutante* (front view). It combines youthful simplicity and graceful softness of effect

Be young while you really are young. You can follow the fashion and look "smart" when youth is behind you.

Another mistake made by girls when first putting up their hair is in disregarding the *shape and form* of their coiffure. They seem to think that a floppy, untidy, shapeless dressing is quite good enough to start with—the sort of arrangement that looks as if one pin supported it, while that one pin seems on the point of dropping out. Girls do not realise that, from the very beginning, they can dress their hair in a modification of the mode of the moment, aiming always at *simplicity and softness*.

For a young girl to use a swathe, a coil, or a cumbersome plait for her hair would be

more than foolish. These adjuncts give hardness, and make her head look as though it belonged to a woman instead of a girl. Loose, soft curls and loops, with plenty of lightly arranged wavy hair in the front, form an ideal coiffure for a *débutante*. After all, she is only a "bud," and any suggestion of hard, definitely marked lines will detract immediately from her charm—which is really indefinite.

When a girl puts up her hair for the first time she should start as she means to go on. It is a bad mistake to imagine that "anything does" in the early stages of hair-dressing. Slipshod habits, such as "flinging up" the hair without care or thought, grow with increasing years, and it is far harder for a girl to begin to take pride in her coiffure at twenty-four than if she had cared since she first used hairpins at seventeen. Practice

alone makes for perfection in hairdressing, so the sooner that practice begins, the better.

Many girls "come out" at a dance, and put their hair up for good at the same time. It is often their habit to employ an ordinary, mediocre coiffure for the great occasion, and to march into the ballroom looking stiff and prim, with a fashionably dressed head which might well belong to their own mother. After the dance the girl begins to do her own hair, and as she gives it no time or care, her friends wonder why she has lost her looks since she "came out."

Now, my advice to a *débutante* is to study her head and face, and decide whether a high or a low dressing suits her best. Some days before "the" dance she should go to a really first-class hairdresser—a man who is an artist—and ask his advice. She should practise dressing her hair in the way which seems most becoming, and have it dressed as simply as possible by the same hair expert just before the dance.

When the dance is over, she should continue to use the same style, growing gradually

"at home" in dressing her hair, and being able, after a time, to attempt variations.

In my opinion, waving is indispensable in making a successful coiffure, save in the very rare cases when smooth, heavy tresses are combined with a statuesque type of beauty. But a *débutante* should avoid Marcel waving, for some years at least. A Marcel wave is much too hard and definite to suit a young face and coiffure; but every girl who wants a daintily dressed head should wave her hair *on pins*. Pin waving gives a lighter and more crinkly effect than a Marcel wave, and is far more suited to a young girl's face and coiffure. Full directions regarding waving on pins, ordinary or tortoiseshell, were given in a previous article (see page 3839, Vol. VI.).

The question of the best style to adopt for the front of the hair is really a matter of choice, though personally I think that a loose and divided Pompadour dressing is more becoming to a fresh young face than any other. A centre parting is apt to leave harder lines and to encourage ugly gaps on the forehead, and a side parting, though smart, is better suited to an older woman. A Pompadour roll can be so easily adapted, being drawn high or dropped low, and arranged to hide or reveal the forehead according to individual liking.

The style chosen for description and illustration is particularly charming, and combines the simplicity, which should be the aim of every *débutante*, with graceful lines and soft curves and a novel arrangement of curls and loops at the back.

To start the dressing, divide the foundation tail from the front and sides of the hair, tying it firmly towards the crown of the head, and leaving a narrow margin



The coiffure viewed in profile, showing the soft, waved effect and the graceful arrangement of the back dressing. The comb with large knobs adds a useful finishing touch

Designs by David Nicol, 50, Haymarket, S.W.

(about one and a half inches) of hair hanging round the face.

This hair must next be divided into eight strands, to include front and sides, and placed on pins for waving purposes. When each pin has been firmly pressed with hot irons it can be removed, and the hair will be ready for dressing. Divide the hair into three portions, one over each ear, and one reaching across the forehead. French comb each portion thoroughly on the side furthest from the face. Then gather the three ends into the left hand, and, holding them firmly, brush the hair on the visible side until it forms a smooth, wavy roll. Draw it back towards the foundation, keeping it rather high towards the back, and, having arranged it in the right shape and size, fix it with two large side combs.

To give variety to the Pompadour for a *débutante*, boldly insert the fingers of the right hand into the roll just above the right eye, and *break* the Pompadour. This division is much more becoming if made with the fingers instead of the comb, and looks far softer. The hair can then be drawn over the forehead *unevenly*, dipping slightly towards the eyebrows on either side (see illustration).

In tying the foundation tail for this dressing, a narrow margin of hair should have been left across the back of the head from ear to ear. This will be utilised for the curls with waved points. Having finished the divided Pompadour, wave the foundation tail *en papillote*, using four pieces of paper, and the margin of hair below it in two pieces. The large loop and coil forming the back dressing must be made when the hair is waved. Lift the foundation tail in the left hand, and French comb it firmly. Twist it lightly once or twice after brushing it until quite smooth; then let it drop as in making a figure of eight, and place the fingers of the left hand on the loop thus made. Pin the loop—which should come rather high on the head—at the top and bottom (see illustration), and then carry the remainder of the tail across the top of the loop, having first twisted it again. Tack the end under the loop, and pin it securely; or, if the hair

is sufficiently long, carry it under the loops as well. A comb with large knobs, as seen in the illustration, forms an attractive finish.

Lastly, the margin of hair is dressed. This must be divided *on a slant*, not straight, and the strand on the right side lifted towards the left, and *vice versa*. French comb the strand on the right underneath, brush it, then lift it across the back of the hair and pin it near the bottom of the loop, twisting it slightly before inserting the pin. The waved end is then left loose, and should be lifted towards the loop, turned under, pinned again lightly, and the curled end drawn outwards.

Exactly the same process is adopted with the other strand, and the dressing is left with two loose curls below the loop. This method of drawing the hair up to the central dressing is particularly useful for a *débutante*, as it provides a very soft finish to the coiffure, infinitely preferable to a swathe or plait, and softer than a slide, to finish the back of the hair.

Such a style as this should present few difficulties to the novice at hairdressing: it is simplicity itself, both in the making and the ultimate effect. Constant trials with pin and papillote waving should soon yield good results, and will get the hair into trim for the years to come, besides keeping it in shape, and helping it to stop up far longer than if the hair remains perfectly straight.

BEAUTIFUL WOMEN OF HISTORY

LOUISE DE LA VALLIÈRE

By PEARL ADAM

FRANÇOISE LOUISE DE LA BAUME LE BLANC,

Duchess de la Vallière, was born in 1644. She lost her father at an early age, and on her mother remarrying she went to Court as Maid of Honour to the Duchess of Orleans.

She was barely seventeen when she entered the maelstrom of Court merry-making. She had all the romance of a violet, its modesty and beauty. Her silvery, fair hair, her brown eyes, full cherry lips, lovely complexion, and slender figure gave her a delicate loveliness, which the modesty of her bearing and the real virtue of her heart served to accentuate. She was timid, unassuming, discreet, and sensitive, and prided herself not a little upon the sagacity of her mind and her conduct. Thus was she on entering the corrupt atmosphere of the Court, and thus she left it many years after, her spirit still pure, her heart broken, maybe, but, as the times and the manners went, really virtuous.

The Moth and the Star

The magnificence of Louis XIV., then at the height of his glory, the prime of his manhood, made a deep impression upon the shy, young Maid of Honour. She struggled hard against her feelings. Admiration turned to sincere and whole-hearted love. She had no

ambition whatsoever. She did not seek the King. She lusted not after power. She loved unselfishly and unsuspected, until the exclamation, "What a pity that he should be King!" gave away her secret. Her words were conveyed to Louis, who, no doubt, charmed to think that here was one who loved him for himself alone, sought her acquaintance. For a time his interest in her was solely that of kindness. The little Louise, with her shrinking beauty and shy modesty, was of those who arouse kindness.

An Innocent Catpaw

It was the Queen-Mother who unintentionally set the train which fired the heart of Louis the Magnificent. She became rather alarmed at the strong and intimate friendship between Louise and his sister-in-law, the Duchess of Orleans. The Court was gay, and the King and the Duchess were always together in the heart of its gaiety.

The Queen-Mother allowed her alarm to become noticeable, and it was arranged that Louis, in order to calm the alarm of his mother, should pretend to be in love with someone else. Three Maids of Honour were suggested, but finally Louise was chosen as the stalking-horse for the King's affection. She was such a modest little flower, and her

beauty was so delicate, that the Duchess of Orleans, no doubt, felt that there was no danger of pretence becoming reality.

It was not long before Louis fell under the persuasive charm of the Maid of Honour, and his make-believe affection rapidly gave way to real passion. It was in the green, umbrageous avenues of Versailles that he first made his avowal. The setting was as romantic as the heart of lover could well wish for, and Louis's language was worthy of it and of him.

"You are mistress of my life and fortune, for you alone can make me happy," he declared. Louise remained silent, blushing with sheer joy. "Are you sporting with my heart?" asked the King tremulously.

Then came a faltering response. She assured him that she was not playing with his love. She had been hurt by the openly expressed ridicule of the Court for the esteem she bore towards him, and complained with a sigh that in loving a king only his crown and his sceptre were to be thought of, according to the world's way of looking at the matter. That was not hers, however, and she assured him, as he hoped already, that she loved him, as few kings have been loved, for himself alone.

Rain drove them from the park, and the King returned to his palace sheltering her head beneath his hat, and proclaiming to the intriguers of the Court that the trump suit had been changed.

A little later he sent her a pair of earrings and a watch, with the letter: "Bid me die, or love me. I cannot hide my misery, and the curiosity of my friends drives me mad. They tell me that madame is not cruel, and that there fortune favours me. The fools! They know not that I love one whose mocking affection is killing me.

I implore you, in the name of God, to relent or to dismiss me for ever."

Louis's love for her was really great, and the deeper the affair went, the greater was the reserve he showed. With her it was a case of lasting love. She deserted most of her friends, and, when away from her Royal lover, preferred to relieve the unhappiness of separation by solitude and reflection. Placed as she was upon the pinnacle of power, she never dreamed of using it. She gave all and asked



Louise de la Vallière, the beautiful Maid of Honour whose love for Louis XIV. was the purest and most disinterested ever bestowed upon the Grand Monarque. On the desertion of her Royal lover, she retired, heartbroken, to a convent

nothing. Like all true lovers, they had their quarrels and their scenes, but such usually ended in reconciliation. The first test to which Louis's love was put was severe, for it involved the sacrifice of his dignity, which, for a king, is no small matter.

Louis, lover-like and king-like, had objected to the friendship of Louise with Anne Constance de Montalais, an intriguer of the type so common at his Court. He forbade Louise to have anything to do with her. Louise obeyed him in public, but in secret

kept up her friendship with the ill-named Constance, who, thinking, no doubt, to sow the seeds of jealousy, revealed to Louise some of the many love affairs of the Duchess of Orleans.

Louis in some way or other got to hear of this, and asked Louise to tell him what it was that Constance had revealed. Louise, loyal to her friend, refused to do anything of the sort, and the King left her in a furious ill temper. All through the day Louise waited for some sign of reconciliation. Night came, and with it no word from the King.

A Hapless Fugitive

She left the palace and went along the banks of the Seine to Chaillot, where she knocked at the door of a small convent kept by some poor nuns. They admitted her to the outside parlour, and there she collapsed, worn out with fatigue, cold, and misery. As the sun rose over the palace, the huge whisper of gossip, hardly silent at night, grew louder and louder. At last the King heard the name Louise in a passing conversation.

"What is it? Tell me!" he commanded.

"Sire, they say she has taken the vows at the Convent of Chaillot," replied the frightened courtiers.

Louis said not a word, but turned on his heel, mounted a horse, and galloped to the convent.

He was admitted to the parlour where lay his lovely Louise on the floor, her whole body shaken with sobs. After much persuasion, she told what she would have hidden from him, and Louis ordered her a carriage for the return to Paris. Neither the Duke nor the Duchess of Orleans would have her back.

At length, however, the Duchess yielded to Louis's commands, his entreaties, his threats, and his tears, and Louise returned to the Tuileries. It was long before she again conquered the complete confidence of the King. Naturally enough, there were many lovely ladies at the Court who eyed the position occupied by La Vallière with great envy. Now, the most determined of these intriguers was the Countess de Soissons. Foiled in one attempt, she bided her time, and at length found in one of the Queen's maids, Anne Lucie de la Motte-Houdancourt, a weapon with which to break the infatuation of Louis for Louise. She was pretty, but cold, self-controlled and entirely calculating.

By a well-judged resistance she inspired some sort of passion in the King, who in this fleeting affair behaved himself in a thoroughly foolish manner.

But the calculations of Anne Lucie had left out of account that very powerful personage the Queen-Mother, who, alarmed by the new intrigue, and realising the innate goodness of Louise de la Vallière, and the excellent effect she had upon the King, showed her son that he was being duped. From that moment La Motte no longer existed for him. He implored forgiveness

from Louise, who had watched the progress of his infatuation with angry jealousy.

She granted it none too easily, and it was therefore treasured accordingly by Louis, who, like the rest of mankind, preferred the things which are difficult of achievement to the easy prizes of life and of love.

Throughout all this time the Queen knew nothing of La Vallière. In 1663, while Louis was ill with fever, he babbled continually of Louise, though he would not see her for fear of placing her in danger of infection. It became more and more difficult to keep the secret from the Queen, and at last she was told of the affair by the Duchess of Orleans and Countess de Soissons.

With advancing years Louis acquired growing independence, and openly hunted with Louise and walked with her in the gardens. The Queen about this time urged Louis to find a husband for La Vallière. Louise herself refused very definitely to marry, declaring to the King, "I will tell you. I can die easily enough, but I cannot give you up, and I would rather lose my life than lose the lovely hopes you have given me. Therefore go on loving me. If you cease to do so, I know quite well that life will hold nothing for me."

And on his knees Louis replied, "I should be a vile wretch indeed if, after that, I could live for anyone but you."

In spite of all assurances, however, the fairy tale romance was drawing to a close. Louis had transferred his affections elsewhere, and La Vallière knew it.

Repentance and Peace

She fell ill, and during her illness her thoughts turned to religion, and she formed the resolve to leave the world,

There was a great ball at the Tuileries the night she left. As she listened to the music she decided to leave it all. In her little grey frock she stole out of the palace for the same convent to which she had fled eight years before in her distress. She entered it at dawn. This time there came no ardent king-lover in pursuit. He sent a friend to bring her back. At first she refused to return, but finally consented to a farewell interview. Louis showed some emotion, and his entreaties were difficult to resist. At last La Vallière exclaimed, "My crimes were public; my repentance must be public, too." She flung herself at the Queen's feet and begged for forgiveness. After Mass the next day she drove to the convent.

A year later she took the veil in the presence of a large concourse of Court people. Many a courtier sighed when the black veil was placed on her head and covered the sweet face for ever, for she was young (just thirty-one) and beautiful. The prioress took her to the garden, and there on a cross of flowers she laid her lovely self.

Then she arose, "dead to the world, alive in God."

She was over sixty when she died.



NEEDLEWORK

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

LACE AND BRAID TRIMMINGS

An Advance Note in Spring and Summer Dresses—Matching of Colours Essential—How to Embroider Spots—Sequins and Their Rôle—Audacity With the Scissors Necessary for Success—A Trimming for a Travelling Wrap—Grass Lawn and Lace, a Russian Effect—A Pretty and Distinctive Note for a Child's Frock

IN spring the wise woman who does not wish to be left behind in Fashion's race, plans many dresses for wear in the months of late spring and summer.

Her trend of opinion may be towards a little trimming, and that of the best; hand-work is always in the ascendant, and the best dressmakers make all their own embellishments, for well-dressed women do not desire to see their clothes duplicated, or to

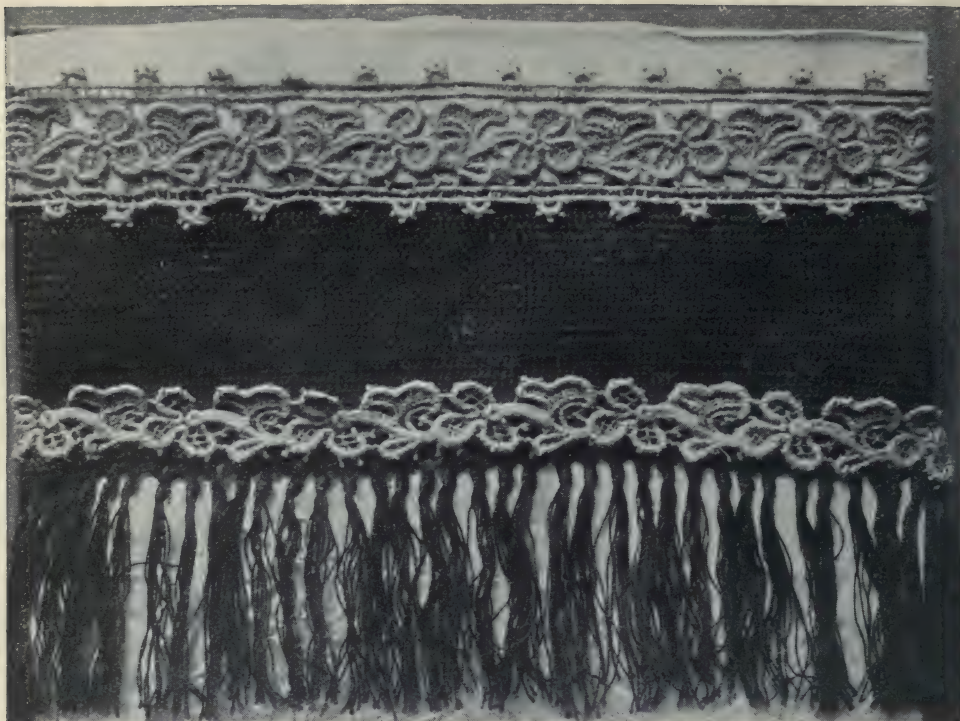
meet an especially successful ornament on the gown of a friend.

Such exclusive needlework is not cheap; the couturière must recoup herself for original ideas and the time spent in carrying out such by her workers.

Here is an opportunity which the home-worker should not miss, for, with the help of a few suggestions such as are here given, an endless variety of exclusive trimmings can



By the use of quaint green sequins and gold-lace edging, a strip of patterned net insertion can be made into a charming and distinctive trimming at a modest outlay of time and money



Wide military braid, edged with black silk knotted fringe, can be combined, as shown, with mole-dyed insertion so as to produce a handsome trimming for a travelling wrap

be made and the expert sewer can wear the result of her industry with a light heart and an undepleted purse, since she will have the satisfaction of knowing that what looks so handsome and unusual is the work of her own fingers, and cost but a trifle.

The Importance of Matching

In planning a dress, whether it be a light serge which needs garnishing on bodice and skirt, or the blouse which must match the coat and skirt exactly, the dye-pot comes in most usefully. A remnant of coarse piece-lace, which is useless in its natural cream colour, is a very different affair when dyed to just the right tint of grey or mauve that is needed for the guimpe, and sleeves of a grey or mauve shirt-waist.

Or, again, wide military braid may be used in a variety of ways, and, if well matched with a silken fringe, comes in for the handsome edging of a tunic in fine Navy serge. If the braid is further embellished with hand embroidery, so much the better. An example was recently seen with a row of French knots in thick emerald green embroidery silk. These knots were worked on the lower edge of the braid and exactly matched the colour of the green velvet edging of the black satin collar pendant half-way down the back.

A narrow Greek key pattern is useful on many trimmings. It was worked in rose-flax thread on a wide coarse-meshed insertion. The embroidered design held its course all over the lace, regardless of the

pattern on the transparency beneath. The effect was very beautiful and fittingly ornamented a graceful house dress of clinging rose and grey chiffon taffeta.

How to Embroider Spots at Regular Intervals

If a trimming is satisfactory in itself, but lacks the right colour to make it tone with the material with which it is to be used, it is a good plan to match the stuff exactly at the embroidery silk counter, then either work over the trimming spots of the desired colour at regular intervals, or place them on the design in addition to the existing ornament.

A simple way to achieve the spotting at regular intervals is to lay a sheet of postage stamps over the material to be worked; then mark with a pencil through the perforations at the corner of every stamp, seeing that the pencil point has penetrated to the stuff below. By this means a regular powdering is obtained.

If the stamps give marks too close together or too far apart, fold a piece of writing-paper into squares of the required size, then snip a hole at each corner of the folds. Unfold the paper and spread over the material to be marked, using the holes as guide, just as the perforations at the corners of the stamps were used.

Besides spotting, it is always easy to make lines or bars of special colours on an existing trimming. It is wonderful how little of this kind of work is sufficient to bring a piece of trimming into line with the colour of the

dress. The keynote of all successful dressing is that the trimming, however much or however little there may be of it, should look as if it "grew there," or, in other words, as if it were specially made for the dress it adorns.

We cannot all have trimmings specially woven for each dress, but we can all find some useful foundation trimming which, with a few added touches, may be made to go with the material to be used.

The Value of the Sequin

In evening dresses the desired touch of colour may be added by means of the many coloured sequins. The example shown illustrates this mode in a very useful manner.

A patterned net insertion is used as a foundation. The richness of this is enhanced by the addition on each edge of a narrow gold lace or galon. On this are sewn green sequins of curious shape. These occur at regular intervals on the gold braid, and are also used at much wider intervals on the cream lace insertion, so that it, too, is brought into line with the gold border, and a very handsome trimming is the result. It is of exclusive pattern and a useful width. Thus, by ingeniously placing together two inexpensive trimmings, an effective result is obtained. This idea might be carried out with equal success if a black transparency were used as the central insertion, one suitable for trimming the bottom of a tunic. Sew on either edge an inch-wide edging of tarnished silver, place brighter silver sequins at intervals on the metal edging, and also as

central ornaments on some of the black lace patterns. A handsome trimming will thus be made at a very small outlay.

Sequins may also be used to outline a wide pattern traced on to strips of different-coloured materials. A white lace insertion was seen edged on either side with palest mauve-shot ribbon. The lace was three and a half inches wide, the ribbon two inches, and the scroll pattern in silver sequins was seven inches wide, so that it was worked over the lace and ribbon at either edge, regardless of the varying material that supported it. This trimming was used not only on a skirt, but also formed the chief part of the bodice ornament, and entirely composed the elbow sleeves.

Fearless Cutting Essential

It is only the expert who is fearless with the scissors; the amateur is too often overwhelmed with responsibility with regard to a ready-made trimming, and fears to cut what looks so complete and finished.

In order to make an exclusive trimming which matches a dress exactly, all fear of using the scissors must be banished. By cutting here and there, and using what is wanted and no more, original trimmings are achieved, and the conventional decoration used by everybody is avoided.

Let us take an example. A four-inch-wide military braid shall be the foundation. This is edged with a six-inch-wide black silk fringe, handsomely knotted. Then a useful insertion, dyed a very dark mole colour, is sewn to the top edge, where the fringe is joined to the braid.



A fringed border on grass lawn, on which has been applied a white lace pattern, will be rendered effective by a heading and edging of black and orange Russian braid

Such a trimming gave distinction to a very handsome travelling wrap in a trousseau emanating from one of the smartest of ateliers.

There is no reason whatever why a bride of little worldly wealth but endowed perchance with skilful fingers and quick inventive mind should not achieve a garniture, if not as costly at least as becoming. There need be no slavish adherence to the particular model described, an adaptation might well be equally successful.

Here is the idea: let the cunning needle-worker make it her own; it will be found capable of a great variety of interpretations, and when the garment adorned by such a garniture has seen its best days or has fallen out of favour for any reason, it is

a narrow silk Russian braid of black and orange with a tiny black-and-white thread run through it. This uncommon and strange addition gave just the original note required. It is thus the clever worker puts in a mark which arrests the attention and makes for success. Grass lawn and fringe is pretty on any washing dress, but with its black-and-orange note, it is worthy of special attention.

A Suggestion

A simple but effective border is made of a two-inch-wide lace of Saxony make in vegetable silk, which has a pleasing and bright effect. This lace is of the colour of old ivory, and is edged with an ornamental braid in the same colour, having lines added



A torchon insertion treated with a dainty rose braid, admirably adapted for application to a child's rose serge frock

always possible to unpick and retain for future use the trimming which lent it its chief attraction.

A Grass Lawn Idea

Another example of the fringed border which is so useful and modish for edging is in fine grass lawn in its natural fawn or stone colour. On this was laid a white lace pattern which was carefully appliquéd, and then the lawn cut from behind it, so that the lace had the desirable *à jour* effect. On the vandyked lower border of this was sewn a flax-thread fringe in twisted cord exactly matching the grass lawn in colour. A very distinctive note was added by sewing at the top edge, and as an outline to the scallops

in moss-green and *bois de rose* colour. The effect is extremely delicate and artistic, and would be very pretty on an early summer dress. It could be carried out in any make of silk lace with braid, the main lines of which matched exactly.

For a Child's Frock

A useful way of effecting unity between main material and trimming is simply to follow the pattern on white or cream lace in any small dainty braid of the right colour. This method is seen in one of our illustrations. The fine torchon insertion destined for a little girl's frock has rose braid daintily stitched on to match the rose serge frock it is to adorn.



COARSE BRAID LACE FOR DECORATIVE PURPOSES

Materials Required—How to Work on a Coat or Blouse—Variety of Designs—The Test of Good Work—Application to the Decoration of Dress

ONLY one species of braid is required for the making of this most effective and useful decoration. This should be of white cotton, about one-third of an inch wide, and is provided with a thread so arranged that one edge may be drawn up into the curves necessary to form the petals of the various flowers and the lobes of the leaves, as well as the scroll-like forms which occur in these designs.

In addition to the braid which forms the basis of this work, linen thread for the bars and stitchery is required, and various-sized circles of buttonhole work, such as are used in lace-making. All these materials may be procured at any good needlework shop; the braid is sold on cards of a dozen yards, and the little buttonholed circles by the dozen.

How to Work

These may, however, be made by the worker herself, by the simple method of winding round a pencil sufficient thread to form the required thickness of the circle; this is then closely buttonholed with an even stitch. The hand-made circles have a certain merit of their own, but are naturally never quite so even and regular as the machine-made variety.

For the thread two sizes are required—a finer one for the sewing down of the braid in the designs, and a coarse for the connecting bars. Nos. 16 and 30 lace thread on spools answer in a general way for these two purposes. It is, however, sometimes advisable to use a rather finer make if very delicate work is desired.

The idea of the worker is really to obtain a bold and somewhat coarse effect, and to attain this end the materials used should be chosen accordingly. The designs to be worked

up may be drawn on a stiffish brown material, such as is used by tailors for interlining and stiffening.

If a large garment, such as a coat or blouse, is in hand, the pattern must first be accurately drawn with a pen and ink, or camel's-hair pencil and Indian ink.

The Design

No turnings can be allowed, as the seams must join exactly, every section being finished by a line of braid. This being the case, there should obviously be as few seams as possible, the sac-backed coat and kimono blouse being more suitable than those garments cut with back-seams and separate sleeves, although these can be quite satisfactorily constructed if a perfectly accurate pattern is available.

Having drawn as directed the outline of the garment to be worked, the design for the lace work may be arranged within these lines. The most workable plan for an amateur is to sketch roughly on paper the forms to be employed and the approximate positions these would occupy.

The designs of large flowers and leaves, alternating with trumpet-shaped forms, should be arranged as symmetrically as possible in order that one section should not be more heavily covered than another. Having arranged the design in this way nothing is easier than to copy the arrangement on the fabric whereon the outline is drawn. When all the principal forms are duly displayed, the connecting bars, of which there must be an ample supply, may next be added. These should be carried from the outlining braid to the solid forms in sufficient numbers to keep the whole quite steady when removed from the backing, and scroll



A good design for coarse braid lace work. This form of needlecraft is capable of most artistic interpretation, and requires but little expenditure of time or skill

forms may be introduced at intervals to balance the flower forms. The design being arranged to the satisfaction of the worker, the braid should be firmly tacked on the canvas, the thread before mentioned being tightened to give the necessary curves to the petals, each one of these being sewn firmly to the next one. The edges of the braid where they fold over should be neatly sewn, and every point or stem where the exigencies of the design make it necessary for the braid to cross must be firmly secured.

The Stitches

The centres of the flowers should be whipped round to keep the form of the circle, a filling of double buttonhole, alternately arranged, completing the whole. Then a row of the little circles is set closely round, covering the edge of the petals.

The same plan is followed in working the leaves and kindred forms, the row of circles running up the leaf form may be graduated from small to large. The bars which connect the whole of the lace and keep it firm are made by taking two threads across at each junction and twisting with a third, small stitches being taken in the edge of the braid until the next bar is reached. For the centres of the forms other fillings, such as crossbars or cobwebs, may be put in if variety is desired, the chief point to bear in mind being that the whole fabric must be absolutely secured before the tacking threads are removed and the finished work taken off the canvas.

Always supposing these directions have

been properly carried out, the blouse, panel, or article should come off as a perfectly finished and complete object which may be handled in making up with the utmost confidence, the edges of the outline being neatly sewn together, and the whole thing well pressed with a heavy iron.

Skirt panels, with a corresponding band for the bodice ornamentation, work out exceedingly well in this lace, and these may be dyed to match the dress which it is intended to adorn.

Tunics also are easily arranged, and all work should, if dyeing is contemplated, receive extra care in the sewing down process, as any weak point is apt to give way in the dyer's hands, and this is quite a fatal fault.

Although chiefly used for dress purposes, this lace work may also be utilised for domestic decoration—cushions, trimmings for casement curtains, and toilet covers and mats for the toilet table being some of the objects to which it readily lends itself.

Finishing

A crochet edge, small and closely worked, forms the most appropriate finish for this, or the scallop may be made in buttonhole-stitch after the Madeira fashion with very good results, and squares of lace interspersed with linen bands worked in broderie anglaise or any drawn thread work make a very excellent bedspread. In all cases the same sort of care in the finishing off is an absolute necessity.

FLORENTINE WORK

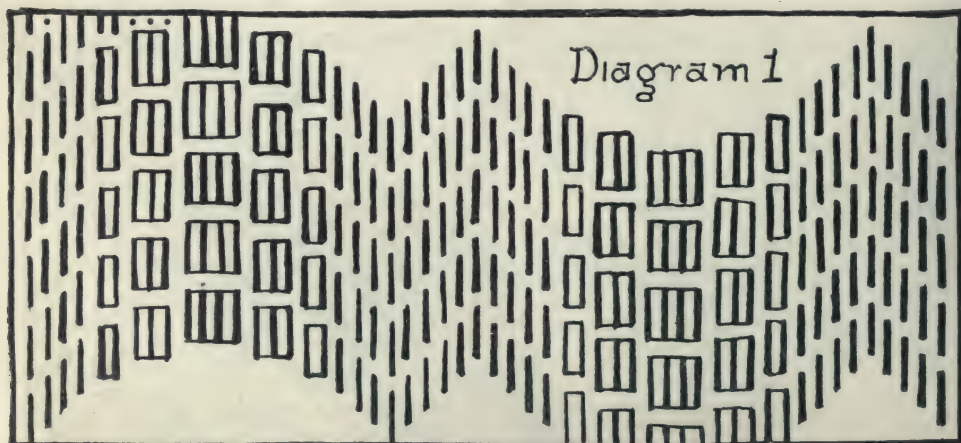
By GERTRUDE BOWMAN

Simplicity of Canvas Embroidery—Origin of Florentine Work—Endless Variety in Designs—
The Canvas Most Suitable—A Dainty Form of Embroidery

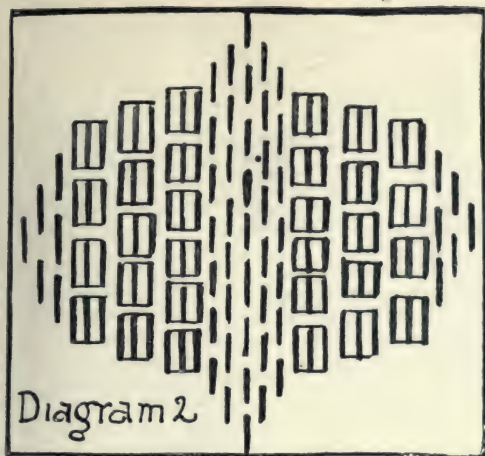
EMBROIDERY on canvas has always been a favourite form of decorative needlework. From the kettle-holder, the first effort of childish fingers, to intricate needle-

work pictures, such as can be studied in the museum at South Kensington, there is a wide range of possibilities.

One great advantage of this kind of work



In this design for Florentine work three colours can be introduced, as, for example, blue, green, and mauve. The spaces at the edge of the design are filled in afterwards



Several shades of silk will be required to carry out this Florentine work design. Stitches of equal length are bracketed together

is that no tracing is needed—that pitfall to many would-be embroideresses—and only careful counting is required to carry out the most elaborate pattern.

An Ancient Art

This article will deal specially with a kind of canvas embroidery which can be seen in Italy, generally on old church hangings, but which has taken its name from the work on the seats of a set of chairs in the Bargello Museum in Florence.

It can, however, be adapted to simpler uses, and makes effective and durable covers to books, card-cases, blotters, etc.

To work it a piece of fine single-thread canvas, forming tiny even squares, is required, several shades of filoselle silk or cotton, and a blunt wool needle.

The principle of the work is the use of graduated colours, arranged in bands or other shapes, completely filling in the piece of canvas required.

There are endless varieties of patterns, two of which are indicated in the accompanying diagrams. In the first three colours can be introduced—for example, blue, green, and mauve. Five graduated shades of each colour are needed, and these are worked across the canvas in zigzag lines, each band graduating from dark to light, or from light to dark alternately.

For instance, starting from blue, work the darkest of the five shades

first, then the next darkest, and so on up to the lightest. Then take the lightest shade of mauve, and work the five shades up to the darkest. Now start with the darkest shade of green, working up to the lightest. The blue band will then begin again, but this time the lightest shade of it will come first.

The stitches are all worked perpendicularly, all five holes in length, and each stitch is three holes higher or lower than the preceding one, according to the pattern, except, of course, where sets of two or three stitches occur of equal length; these are bracketed (see Diagram 2).

A Combination of Green and Blue

When the pattern has been carried out, it will be found that spaces at the edges of the canvas are still left unworked. These must be filled in afterwards, as is indicated in the top corner of Diagram 1, so that an even line is left all round.

Very dainty work can be produced by using Pearsall's filoselle embroidery silks, three strands of each colour. D.M.C. filoselle cottons are also made, and can be substituted for the silk.

The illustration of a finished piece of work shows another effective pattern. In this case two colours are used, green and blue—three shades of the former and two of the latter.

Starting with the darkest shade of green, work the outer line of the curved shape, filling in with (1) the medium and (2) the lightest shade of green. Then work the lighter of the two blues, and finally a single stitch of the darker blue in the centre. These curved forms are repeated, fitting into one another till the piece of canvas is entirely covered.

To make up the work, turn in the margin of plain canvas all round, and line the work with silk or linen, finishing it with a fine silk cord to match one of the shades, sewn neatly all round the edges.



Finished example of Florentine work on canvas, a fascinating form of decorative needlework with a wide range of possibilities



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

Home Dressmaking

How to Cut Patterns

Methods of Self-measurement

Colour Contrasts

Boots and Shoes

Choice

How to Keep in Good Condition

How to Soften Leather, etc.

Home Tailoring

Representative Fashions

Fancy Dress

Alteration of Clothes, etc.

Furs

Choice

How to Preserve, etc.

How to Detect Frauds

Millinery

Lessons in Hat Trimming

How to Make a Shape

How to Curl Feathers

Flowers, Hatpins, Colours, etc.

Gloves

Choice

Cleaning, etc.

Jewellery, etc.

THE MILLINERY OF SPRING

By MARY HOWARTH

Easter Brings Flowers and Plumage—Some of it Made of Tulle—Shepherdess and Marquise Shapes—Why the Taffetas Hat Needs Careful Choosing

THE spring of 1912 will be remembered amongst women, unless they are sheer *ingrates*, as the season in which everybody's tastes and needs in millinery were met.

Instead of the genus headgear being represented by the hat of mammoth size and the cap of small and snugly fitting dimensions, the hat of medium size has been introduced, a concession greatly appreciated by those thousands of women to whom exaggeration in no form whatsoever appeals.

The pages of history which relate to frills and furbelows have been sought for examples of pretty headgear likely to fascinate femininity, and, what is as important, to agree with the prevailing modes in toilettes.

Watteau Effects

Going back to the Marie Antoinette period, the milliners have borrowed the flopping shepherdess shapes that are essentially the possession of charming girlhood. No words of mine are needed to describe their fascination in detail. We know them well, for fashion is rarely satisfied when they are out of her catalogue, and if they are not being worn in ordinary life they are to be met with at masque balls and on the stage.

The salient features of the shepherdess hat are the flopping brim, the narrow black velvet ribbon trimmings, and the groups of flowers in pale blue, amber, and mauve shades artistically arranged above and below the

brim, usually raising it at one or both sides. The straws mainly used are Leghorn, chip, and the openwork lace designs. Their period of greatest charm arrives with the wearing of lace and muslin toilettes embellished by little fanciful taffetas coats and the latest and smartest ideas in dress.

The flowers that are dedicated to the Marie Antoinette *chapeau* are the simple old-fashioned ones of the field, in keeping with the character of the hat and a reminiscence of the days in which the beautiful Queen and her courtiers amused themselves at Versailles making hay and playing the part of shepherdesses. Meadowsweet, daisies, forget-me-nots, buttercups, and poppies deck the picturesque hats of this description.

Other models, instinct with stately grace and of a more dignified aspect, which also possess the value of artistic and historical ancestry, are those called the marquise, which for spring wear enjoy a very pronounced vogue. They are suitable for more mature wearers than the shepherdess shapes.

A Riding Model of the Past

If I liken them to the riding hats in which stage heroines of an old-fashioned period are frequently to be seen, I shall be bringing before the mental vision of those who read these lines their typical features. The brim is turned up from one side to the other, across the front, with a gallant-looking

sweep, and at the back there is a rather less elevated curve.

The hat can be carried out in many materials. One of the most popular at this moment is taffetas, which figures largely in many forms, yet should, nevertheless, be regarded with a certain amount of suspicion, for the very brilliantly lustrous surface of the fabric seen just above the brow is somewhat glaring and trying to the face. It can, however, be softened by the trimming accorded to it, in harmony with tradition, when the marquise shape is concerned. In this connection ostrich feathers are being used, and their softly curling fronds go far to mitigate any hardness of line that otherwise might be noticeable.

Then, again, there is the new device of facing the brim with lace. Nothing could be more becoming to the countenance than a brim of blurred blossom taffetas veiled with

shadow lace and a bordering of ostrich feathers to outline the edge.

The marquise hat requires very little trimming, for the crown is scarcely visible. A cockade of pleated silk, a bunch of fibre, feathers sweeping downwards towards the left shoulder or standing upright suffices for the adornment of the model.

At this point I must pause to deal a little with generalities, and the first subject of comment upon which I would dwell, is that of the enormous use of feathers in the millinery of the spring. It is often surmised before the first shows of early spring hats takes place that ostrich feathers, at any rate, will be allowed a well-deserved rest.

Ostrich Feathers

Not at all. They are being used as profusely as ever, and their presence is upon no type of hat more welcome than upon the taffetas shape, owing, as has been said before, to the naturally crude aspect of the material which requires a softening influence to render it becoming. By the way, I like it best gauged. Some remarkably pretty bonnets for little girls are dealt with in this way, most successfully, perhaps, when heavy cord—known as the rope method—is used for the gauging.

Ostrich feathers cannot be dispensed with when millinery is very highly coloured, and it is of a brilliant aspect in spring. What is to be said for a hat of ultra-marine blue taffetas, with a brim of old gold straw? How positively blatant it would appear were it not for the refining influence of the triple Prince of Wales's plumes that rise above the crown. The colouring of the plumage is a delicate biscuit and a paler shade of blue, and the effect is charming.

Another model of hemp-coloured straw, with a sugar-loaf crown and a green taffetas brim slashed at the sides to resemble revers, has a handful of ostrich feathers rising very high, with the tips gracefully drooping. The feathers introduce a brilliant cerise which mingles successfully with the rest.



Above is shown an unusual and distinctive mode, the hats with brim revers, ending in points at the back, and trimmed with a single upstanding rose. Below is a model, also unique in form, which embodies an original conception in the combination of bristles and aigrettes of roses and field flowers

But it is not only ostrich feathers that are used. Unfortunately, a great vogue has once more arisen for the plumage of birds of paradise and the aigrettes of the rare snowy heron. Though it has been represented over and over again by bird lovers that the robbery of such plumage portends the annihilation of the kind of birds that produce it, the exquisite feathers are still worn.

Nevertheless, it must not be supposed that all the aigrettes, gourahs, and paradise plumes that are seen come from birds. There would not be nearly enough to go round if such were the case.

Happily, the manufacturers have become so clever that the *fantaisie* plumage which is used instead of the real kind almost defies detection, and is therefore quite acceptable to the majority of women. Fibre is used to a great extent, dried grasses are also employed, marabout is chosen, and there is an enormous amount of spun glass put to the required purpose.

An amusing resemblance to blacking-brush bristles is seen in some of the "aigrettes," and, as if to draw attention to their fantastic appearance, they are sometimes tied at the top with a bow of ribbon, and at their base with gilded string and bass, a very humorous touch.

It must not be imagined, because so much has been said upon the subject of feathers, that flowers are not a very significant and charming asset of spring millinery.

On charming models we see and admire roses that look as if they had just been plucked in the garden, pink and white

stocks that seem to scent the air with their virile odour, wallflowers in every shade of gold and deep brown, anemones, tulips, cherry blossom, flowers of the peach, and not only such orchard blossoms as these, but the flowers of fruit such as the little white strawberries with the ruddy fruit intermingled, brambles in flower and fruit,



A daring but charming model for spring wear. Flowers of absolute fidelity to nature, combined with plumes or ostrich feathers characterise many of the most beautiful creations in spring millinery.

and such shrubs as japonica, laurestinus, flowering currant, ivy, and broom.

No spring is free from millinery eccentricity—indeed, it is at this season of the year that the makers of modes launch as a speculation the bizarre shapes that may or may not cause a grand *furor*.

Every edition of the beret shape is in

vogue, most remotely reminiscent in some instances of the peasant's cap worn in the Pyrenees. We find it developed in supple straw of such brilliant colours as red, flamingo, cerise, ultramarine, and gold, with a diadem of lace in front to represent the brim and trimmings of the most

and tulle is employed, crisply and yet lightly gauged, so that at a distance it bears a very close resemblance to the gourah plume.

The revolution in China has brought into the milliner's net the national hat, with its sharply pointed crown and stretched brim.



A very striking creation for spring or early summer. The curves of the brim and trimming unite to produce a very original effect

exotic kind, making the model look very far removed from its originally austere pattern.

A cloud like mass of marabout plumage or of the silky Impeyan pheasant rises from the front, or the fantastic plan of making feathers in similitude is pursued. Taffetas is used for the purpose, shirred over wire,

One distinctly successful edition is made of amber Tagal straw, with a cordon of pink roses twined over and under the brim, and a Prince of Wales' feather group standing boldly upright in front. The spines of the feathers are sprinkled with small diamonds, which gives them a very brilliant appearance.

LACE FLOWERS

Continued from page 4573, Part 38

Gold Lace and Braid Spray for the Hair—Lace and Galon

THE rose spray in gold lace as illustrated below is most effective, the leaves being formed of the lace stretched over wire supports.

Gold Lace and Braid Spray for the Hair

Very much the same method is used in making a spray for the hair with gold lace and narrow braid, but in this case a yard and a half of gold lace is used in conjunction with dark bronze covered wire. The bronze will be found a much less obtrusive colour than gold or yellow wire.

The braid is used to cover the wire for the stems of the spray, and also for loops to give a light effect with the leaves. These are of lace stretched across the wire, as in the other sprays. The blossoms should be caught together as lightly as possible, the spray being intended for wear as a hair ornament.

Lace and Galon

In the very handsome gold spray illustrated on page 4573, two different kinds of lace are used—an open-work type in a handsome torchon pattern and a thick wavy edged galon.

Commence the flower in the centre by



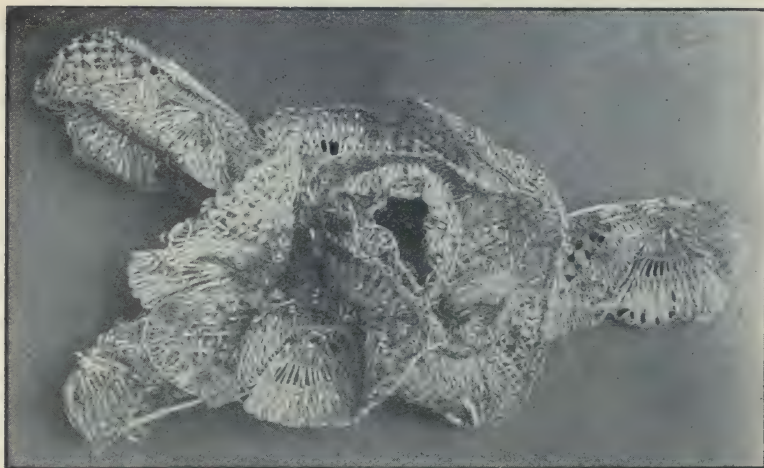
A spray for the coiffure, fashioned in gold lace and narrow braid

covering a thimble-sized piece of galon with the gold lace. Wind round this alternate layers of lace and galon until a rose-like piece appears with the top of the petal shapes all curving inwards. Continue to wind the two materials, but more loosely, and, when the rose is large enough, cut both lace and galon and tuck the ends in neatly.

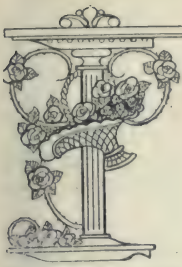
The foundation wire in this group is closely wound round with gold thread, such as is used for church embroidery. It is called Japanese gold, and adds considerably to the effect of the spray, although it is not essential, a bronze green covered wire being an alternative.

Each leaf is made separately from a 3-inch length of galon, gathered up in the centre into the required shape, and then firmly sewn to the gold-covered wire.

A group of three leaves makes the most effective imitation of the rose leaf. When half a dozen of these are made, fasten on at the back of the rose very firmly, and the spray is ready for use.



A handsome gold rose spray, in torchon lace, suitable for a toque, muff, or corsage ornament



BUGLE TRIMMING



The Vogue of Hand-made Trimmings—How to Draw the Circles—A Pattern on Black Chiffon—Notes on Colouring—A Pretty Scarf—Bodice Trimmings—Entre-deux of Bugle Trimming—A Dainty Feature of a D butante's Dress

Now that so much hand-work is lavished upon the house dresses of the well-clad woman, it is useful to know of trimmings that can be made very quickly. The bugle employed thereon, being six times as large as an ordinary bead, gives a corresponding effect in decoration, yet is not coarse in appearance, because it has a length and slimmess which makes for smartness.

In tracing any pattern where a curved line or simple straight lines are required, bugle trimming is most easy and effective, either in conjunction with the old, rounded bead, or by itself.

The pattern shown, worked on black chiffon, shows an edging of very small gold beads. At the extreme edge, on either side, a half-

circle is drawn by the aid of a claret glass or small tumbler. This circle is worked first in chainstitch in white sewing silk, then in a curved line in the same small beads as those used for the edging.

Now make a second curve, one-eighth of an inch lower, of small bugle beads. Those used in the pattern are of iridescent gold, green, and blue. Two other inner lines will fill up the half-circle. Bright gold beads are strung for the three radiating lines.

These ornamental half-circles, or glorified "spider webs," are worked at two-inch intervals, springing separately from the top and the bottom of the complete edging. The groundwork may be left plain or be stitched over, as in the model, with a running pattern in ornamental silks.

This narrow border is intended for a neck or sleeve edging. The wider border, for which a large-sized tumbler is used for the circles, is suitable for the edge of the turn, and is supplemented with a cleverly-made fringe of mixed bugles and round beads.

Four half-circles of bugles are used in this large pattern, which measures five inches in width, exclusive of fringe; the circles are four inches apart along each edge. Combined with the all-over filling stitch, a very handsome effect is obtained.



Black chiffon, ornamented with a running pattern of silk, and spiders' webs in bugles and beads, forms a handsome edging for the neck and sleeves of a gown

The colouring in black, gold, and green iridescent beads, worked on a black ground, might be varied indefinitely. Silver grey soft silk, or chiffon can be worked with silver beads and bugles of pink and grey iridescence. Such *nuances* in beads are now to be found in well-stocked shops, but if choice is limited, it would be well for the intending worker to choose the beads first and then match with chiffon and sewing silk where there may be a wider range of colouring from which to choose.

Such a border as described above makes an exquisite trimming for a scarf. The narrow sleeve border is worked down each side, the deeper border with fringe at either end. A powdering of the main fabric with groups of beads, which give a spot effect matching the borders, would greatly enhance the beauty of the scarf.

Narrow Bodice Trimmings

Very pretty bodice or hat trimmings can be made with pale-coloured ribbons and a few bugles and beads. One of the most successful

would be of inch-wide watered ribbon of a thick, corded make, down the centre of which is sewn a decorative line composed of two gold beads, a white bugle, two gold, a pale green round bead, opaque, and about the size of a pea, repeating then the two gold beads, a white bugle, and so on. This very simple line has a good effect.

To make the edge, fasten the No. 50

edge in the same way. It is fascinating to see how the two bugles form themselves into a vandyk by the simple means of stitching and fastening at regular intervals.

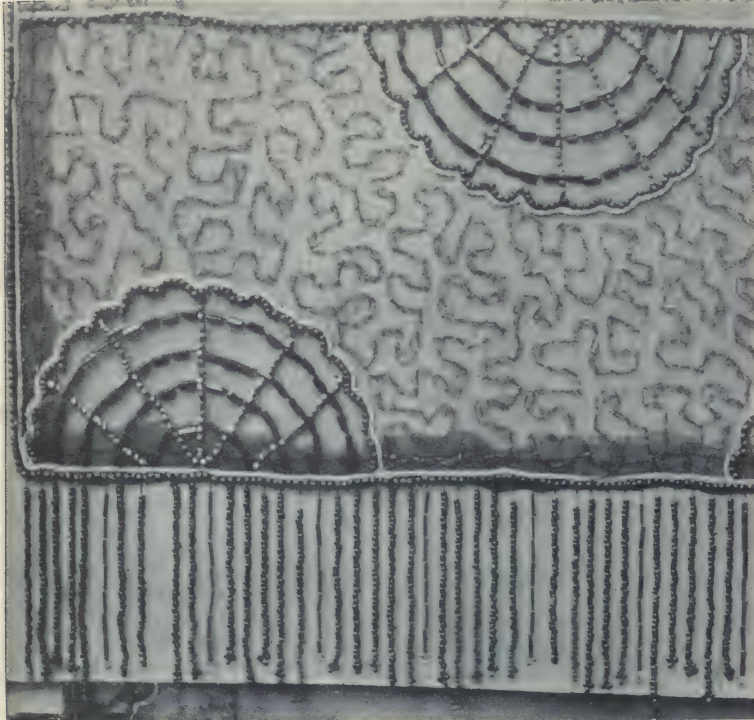
Such an edging, worked with gold bugles on a brown velvet, and with golden russet beads as the centre line, would give a note of distinction to a best day dress, or, in green and silver, would make a beautiful evening-dress trimming.

The moss-green velvet border, with simple outline of pale rose-pink bugles, with tiny gold beads between, was made as a hat trimming for a shady leghorn shape whose sole garniture was this green velvet, with handsome curved running pattern.

The curves were made with a wine-glass, and so receptive was the pile of the velvet, that, by firmly pressing the rim of the glass on to the ribbon, a sufficiently distinct mark was impressed to guide the eye when sewing on the beads.

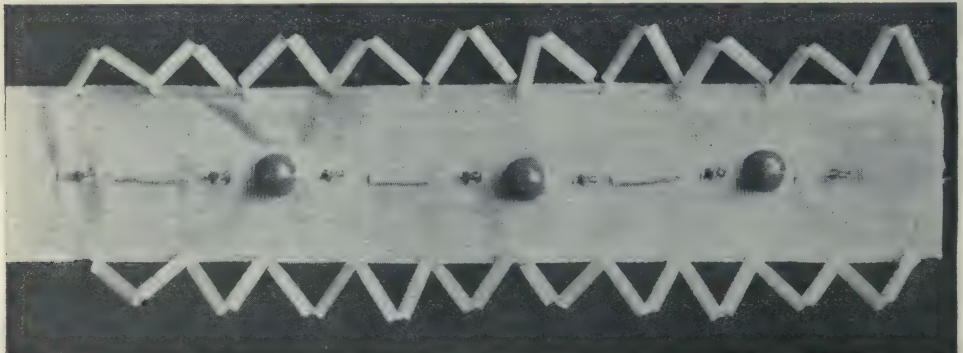
The same plan was used in the decorating of a cherry-red velvet strip with black bugles, the impress of a teacup in this

case making the outline for some garlands. This pattern is repeated with only enough room between the garlands for a pendant string of small beads which hangs with tassellike and telling effect. This pattern could be made elaborate by placing a fuller bunch of beads—in fact, a veritable tassel—between each garland.



A wider border, worked as described, should be supplemented with a fringe of mixed bugles and round beads

white cotton on the backs of the ribbon edge, and bring the needle to the front exactly at the edge. Now thread two white bugles on the needle, and sew with two stitches to the edge of the ribbon; then thread on two more bugles, and so continue for the length required. When one edge is finished, turn and ornament the other



A ribbon with a vandyked edging of bugles and a centre line of bugles and beads, makes a pretty trimming for a corsage or a hat

The chain is threaded and then stitched to the velvet so that the labour of sewing on each bead is avoided. Even the threading of the beads need not be done by the worker; it is possible to buy strings of beads, simply sewing them on, and passing the cotton through the velvet and fastening off firmly.

We can imagine the beauty of grey satin ribbon, with garlands of clouded gold glass bugles and some cut gold beads in tassels, or of a navy blue and black shot taffeta, with dull gold garlands and blue-and-gold tassels.

There is, indeed, no limit to the capabilities of ribbon velvet treated with bugles and beads. The result of such combinations in the hands of a skilled craftswoman are in no way commensurate with the cost of the materials.

The Entre-deux of Bugles

In dressmaking, it is often desirable to join the edges with ornamental stitching, therefore the bugle entre-deux is a very useful expedient, and, though effective, is very quickly worked.

Another highly practical advantage which may be claimed for this ornamental trimming is that it can be widened to any extent. All that is required is to continue the bugle pattern to the required width before joining to the other piece of material.

To begin the bugle insertion, fasten the cotton firmly to the upper edge of the material to be joined, then thread on one bugle, one ordinary round glass bead, and a second bugle. Fasten this on to the edge of the material, one bugle's length away from the first fastening. Continue the whole length of the material to be joined, when a vandyked edging will be seen similar to that shown in the blue-and-white bugle border before described.

For the second row, fasten the cotton to the fabric, thread the needle through the bugle already sewn on, then through the bead, and pick up one bugle, one bead, one bugle. Pass the cotton through the next small, round bead, already sewn on. Continue thus, using the bead at the apex of each

vandyk to secure the new vandyk in place. Continue the whole length of the work, and recommence in the same way if a third, fourth, or fifth row is required to make the bead insertion wider.

A Suggestion

The beauty of this work may be greatly enhanced by using handsome, larger beads



A border of moss-green velvet, worked with rose-pink bugles and small gold beads, would form a simple garniture for a leghorn hat

at the point of each vandyk. Thus, with green bugles and gold beads, a beautiful insertion can be made for a green taffeta dress trimming.

Pearls with milk-white bugles, or clear glass bugles with silver beads, look charming as a network trimming for the dress of a débutante. Such a network may form a whole sleeve and a wide border across the front of the dress, or, as in our pattern, show simply between two pieces of inch-wide ribbon velvet.

If those who are inclined to try their 'prentice hand on this subtly fascinating handicraft, which utilises so wonderfully their gifts of colour-blending and artistic design, cannot find any opportunity of using the product of their skill upon garments or millinery belonging to themselves, let them not be deterred thereby from pursuing their hobby. They assuredly will have friends or relatives who are blessed with small daughters, and these will welcome eagerly a gift of suitable trimming for the little maiden's outdoor or indoor wear.

It is so easy nowadays to dress a child both well and prettily, and in no way can it be better done than by lavishing upon its little garments beautiful and appropriate handwork. It is this beyond all else that gives a cachet to the little wearer, and the mother or aunt, endowed with skill but possessed probably of limited means, can vie successfully for once with her who can command the highest-priced output of the fashionable atelier which caters for those children who may be said to be born with the proverbial silver spoon in their rosy mouths.



An entre-deux of bugles and round glass beads between two strips of velvet ribbon. This is an effective and quickly worked pattern, and can be contrived in any width desired

FIVE WAYS OF WEARING A VEIL

By EDITH NEPEAN

The Veil in Olden Times—The Veil in the East—A Protection and an Aid to Beauty—The Last Touch of Smartness or Dowdiness—Absolute Freshness Essential—Some Effective Ways of Arranging a Modern Veil—The Protecting Motor Veil of Gauze or Chiffon

THE veil has played through long ages an important rôle in the lives of women, and so it becomes a strangely fascinating subject.



The veil as often worn by the pretty Frenchwoman. It has a distinctly coquettish effect and enhances the fairness of a beautiful complexion

The nun on her withdrawal from the world takes it to enshroud her gentle head. The bride commencing new life veils her modest eyes. The gay Parisienne uses the veil to intensify the beauty of her delicate complexion.

It is the headgear of the woman who has taken vows, and the additional allurements of the finished coquette. Fascinating one moment, and deeply symbolical the next.

The veil also leads our imagination to the East, the land of veiled women. How jealously does the veil enfold the dark-eyed Moham-medan. In the East it is a covering for the head as well as for the

face, for it is not good that man should see so much beauty. The face veil, or "burka," is just a strip of muslin which covers the features entirely with the exception of the eyes.

But the West also has known the veil in the guise of a headdress. In mediæval times, as to-day, the veil was worn over the face as a covering or protection. At a later period fair women gaily flaunted their ethereal veils from their tall, peaked hats. Such a veil was an elaborate and costly appendage which fell in graceful lines to the hem of my lady's brocaded gown.

What is the position of the veil to-day? It seems to have become a combination of all that it was in the past.

In a motor it envelops the head, shielding the eyes and hair from dust, protecting the skin from wind and sun. At a garden-party the veil becomes once again the aid to beauty. It hides eyes a trifle tired, or adds an entrancing languor to their depths.

A veil is the last note of dowdiness and the last touch of smartness to a twentieth century toilette.

How truly complex, then, is the character of the veil. It can *make* and *destroy* a woman's charm. It may be supremely fascinating and woefully unbecoming. So much depends on the age of a veil, so much depends on how it is adjusted to suit the exigencies of the fashion of the moment.

Who has not noticed the effect of a dowdy



An arrangement of the veil that should suit the tall, statuesque woman. A white veil is especially becoming arranged in this way



When worn as here shown a running is put in the top of the veil to keep it in position. It is then caught up loosely at the back

veil on a well turned out woman? A pretty hat, charming gown, and dainty gloves, and a veil that has obviously been put on in a hurried moment—a fatal moment—for the veil has been torn. That tear, slight as it may be, is sufficient to ruin the *tout ensemble* of the woman. Cast the veil aside if it has the suspicion of a tear, far better not to wear one at all than have that disfiguring mark across the features.

The next veil to be avoided is the one which is no longer in its first youth. It has lost its subtle crispness; when arranged it falls flat against the features. It outlines the nose, and at the same time robs that organ of any beauty it may have possessed. To make matters worse, the veil no longer in its prime hangs disconsolately around the chin, and, fatal of mistakes, it is as often as not at this stage of its career drawn up into a hard little knot under the chin. The veil is now an instrument of torture. It is often worn by the busy woman paying afternoon calls. The knot will not untwist. How cruel is the hostess who presses such a guest to stay "for tea."

A veil to be truly a veil is one which adds a softness to the skin. It must be fresh, silky, and carefully arranged.

There are five supremely fascinating ways of wearing a veil. The first is often affected by the pretty Frenchwoman. It is carefully arranged to fall just below her lips. A veil worn thus adds an almost startling fairness

to the skin of a woman, especially if her complexion is a thing of beauty. It is a distinctly coquettish way of wearing a veil, and it was often worn in this manner years ago when the fascinating little "princess" bonnets were in fashion.

Many women from time to time have tried to raise this method of wearing a veil to fashion's favour, but it must be frankly stated that it is a mode which can be successfully adopted only by a really pretty woman.

The tall, statuesque woman looks well with a veil hanging down from her hat in a straight severe line. This veil rather reminds one of a curtain, and to the woman with classical features it is distinctly becoming. A white or black lace veil is always effective worn in this manner.

There is a delightful way of wearing the popular Russian veiling which so many women affect. A running is put at the top of the veil, and this running will always be found most useful to keep any veil in position on a hat. The veil is caught up loosely at the back of the hat, and it hangs in a loose fold around the neck. This is the best way of wearing a veil with the collarless corsage.

A rather novel way of wearing a veil with a large hat is to fasten it each side of the hat just above the ears. The veil is caught up in folds, and pinned down each side of the hat. The folds are kept even, and it certainly has a very smart appearance.

Then there is the veil beloved by the "summer girl" and by "the globe-trotter." It is swathed around the brim of a wide hat,



With a large hat a veil may be fastened at each side just above the ears. This has a very smart appearance

and it hangs at the back of the hat in long, graceful folds which almost reach the waist. In delicate colourings in chiffon and gauze, these filmy veils delight our eyes. How truly fascinating is this relic of the past, and this joy of the moment, the veil which not only protects the skin but also adds a beauty to the eyes and a smart touch to one's *tout ensemble*.

Our American cousins, with their keen sense of the value of detail in dress and millinery, were before us in this mode of



The veil beloved of the "globe-trotter," swathed round the hat and hanging in graceful folds at the back

wearing the veil. Indeed, so exclusively did they adopt it, and so generally was it worn, alike by the daughter of the commercial "king" and the charming but less well-endowed travelling "school-ma'am," that at first the idea of an American woman in the mind of the ordinary "Britisher" was that of a well-tailored suit and a hat with a voluminous swathed veil.

The advent of the motor-car has changed all this, and the fashion is no longer confined to America.

THE UBIQUITOUS FRINGE

By MRS. F. NEVILL JACKSON

How to Make Fringe—The Importance of an Exact Match in Colouring—Ingenious Expedients which Achieve Good Results—A Hand-made Woollen Fringe—The Possibilities of Russian Braid—The Perpetual Vogue of the Fringe

A most important and distinctive note in dress is the fringe trimming which appears on both indoor and outdoor dress, on modes for old and young alike, and on simple morning gowns with equal distinction as on the most elaborate full dress evening toilettes.

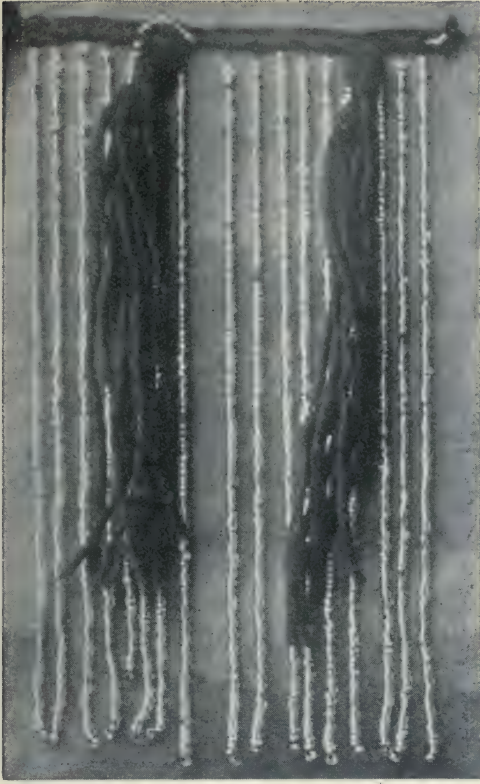


A silver fringe may be greatly improved by knots of bébé ribbon tied at intervals

The fringe mode appears and disappears with intermittent regularity. The primitive man or woman, who knotted up some ragged ends in the garment of skins which had frayed with wear, was unconsciously taking the first step towards decoration of dress, and the primitive brain which registered a pleased emotion at the result, experienced the first wave of interest in the beautification of dress. When once this first step was taken, we may be sure ragged fringe was always knotted, and possibly more rags were made than were actually necessary, in order to excuse a row of ornamental knots.

This is probably the history of the early steps of dress trimming in a nutshell—a humble renovation made decorative; decoration added for no useful purpose, but merely as an item of beauty.

Fringe is still made by knotting frayed threads, and there is no better way of ornamenting the long stole ends of lawn, linen, or silk than by ornamental knotting. It can be carried out with good effect in two or three rows, the threads being counted so as to maintain an even balance. Thus, twenty hanging threads may be knotted within a quarter of an inch of the lower edge. This is continued to the end of the material. In the second row ten threads must be taken from one knot, ten from the next, and the knot made a quarter of an inch below. A kind of netted pattern is made which can be increased indefinitely.



A plain bead fringe with strands of silk which exactly match the gown on which it is to be worn gives a good result

In making this type of fringe the threads must be of the round and substantial type. It is useless to attempt to knot the frayed-out threads of a poor material. Any alliance of silk and cotton will give a poor result, since adulteration of any kind will spoil the effect.

If the threads to be fringed seem too meagre, it is a good plan to put in others. This must be done carefully, but if evenly added the effect is good. The stole ends of a pale green linen dress looked well with knotted fringe ends. The panel was embroidered in coarse white flourishing thread, and two threads of this had been added on each side of the eighteen linen strands, being sewn into the material, and then knotted up with the green. The effect was very pleasing, as the fringe exactly matched the embroidery.

A Perfect Match

This perfect matching is the despair of the economical dresser, for it is impossible to use up what we have in our stores, or to obtain cheaply what is in the shops if we are continually seeking after special shades and harmonies. Any practical woman will tell how she has to resort always to the most exclusive and expensive shops if she has difficult shades to match, and this is especially the case with fringes.

As fashion permits different colours to be

worn in contrast or used as important colour notes in embroideries, it is nearly always possible to give individuality to an inexpensive fringe by means of a dainty addition.

The bead fringe of neutral colour can be made to match any dress as exactly as if it had been made on purpose for it by this simple method. Buy a length of white or silver fringe and then tie little knots of bébé ribbon of the colour desired at regular intervals on each strand. A dance dress for a young girl was thus treated and the result was excellent. The dress was of white chiffon over white satin, embroidered with a wreath of ribbon roses.

Silver fringe was sewn on to the edge of the tunic and tiny knots of rose-coloured bébé ribbon were placed at regular intervals on the fringe. The effect of the glittering rose-tinted silver, was extremely pretty. The bead ribbon garnished fringe was also used on the bodice, where a posy of rose-buds made a girlish finish.

Another way of redeeming a cheap or commonplace fringe is to add a large bead of some special colour to the end of each strand. This addition serves a double purpose, it not only gives a distinctive note of colour which matches the dress, but it also serves to weight the ends of the fringe, so that the material so trimmed is held in place, and the fringe, being so held, lasts much longer.

A successful afternoon gown was of grey ninon de soie, with handsome embroideries in green and gold upon the bodice, composing the elbow-length sleeves. The grey fringe edging the jupe had green jade-coloured beads sewn to the edge of each cord.

Another mode of making an ordinary



A hand-made wool fringe should accompany the wool embroidery on a dress

fringe into one of exclusive beauty is by knotting half a dozen strands of coloured silk or wool, exactly matching the dress, at regular intervals its entire length. This is an easy and quick method of attaining a good result, but great care must be exercised in keeping the strands of equal length.

To ensure so doing, find a small book of just the right size, then wind three, four, or five strands of the silk round it. Thread a piece of the same silk under the strands at the edge, where the leaves of the book leave a space. Tie firmly, cut the silk at the opposite edge, near the back binding of the book, and slip off the thread. Tie again, half an inch below the top, and this quickly made little tassel is ready to sew on to the fringe.

The Fringe

If a long length of fringe is required, it is best to make all the tassels first, so that they are ready to hand when it is desired to stitch them on.

For the fashionable wool-embroidered dress nothing is more suitable than a hand-made wool fringe. The illustration shows one which can be simply made with green and red. The crochet top is quite easy to make, and the little tassels, which have uneven ends, are made by twisting the wool round the finger four times, and then tying up and slipping off.

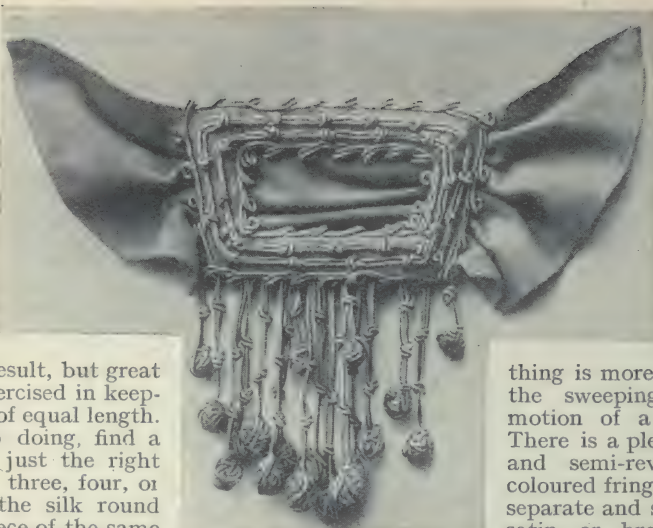
A blue serge day dress had such a fringe made in navy blue and red tassels; the same red was used for an Egyptian type of border on the neck and sleeves.

This fringe is very useful also for many kinds of wool fancy work edging, or in white cotton for bordering crochet designs.

Russian Braid

Our last example of home-made fringe shows Russian braid, knotted, to form a handsome buckle. The effect is excellent, and the cheapness of Russian braid makes the idea an eminently practical one. If a more elaborate pattern were required, it would be easy to use more strands of braid, and, separating them, as described in the frayed linen fringe, knot them again half an inch below, and below that again.

A fringe of this kind would be suitable at the edge of a muff and stole, where long and expensive silk fringe is so much worn. Russian weave of braid in silk is quite cheap and its thickness is most effective.



A really handsome buckle can be made of Russian braid with a knotted fringe, or this idea could be used for the ends of a stole

Of one thing we may be certain, fringes have come to stay, and our ingenuity will be taxed to obtain a handsome fringed effect without ruinous expenditure. The quest, however, is a very pleasing one, for no-

thing is more agreeable than the sweeping and sinuous motion of a pliant fringe. There is a pleasant sensation and semi-revelation in the coloured fringe whose strands separate and show a coloured satin or brocade beneath. When fashion demands Orientalism in dress fringe is always in request. The fringed Eastern scarf, the fringed shawl, these have the right feeling in artistic dress, and the fringe as a note of distinction in dress is very valuable.

A Distinctive Note

The woman who contemplates renovation will do well to get fringe to give a modern touch to her gown. The addition of this handsome ornament imparts an entirely fresh aspect to a blouse, skirt, or theatre coat which is to be renovated and brought up to date. Some fresh-coloured hand embroidery, with fringe bringing in the same distinctive colouring, will be the safest line for the renovator to follow.

The Home Worker

Those girls who wish to add a little to their allowances may find an opportunity for doing so among their friends if they are devotees of Madame la Mode. They, if possessed of leisure and skill, combined with the inventive faculty, can prove friends in need to many faced with the task of bringing garments up to date by "contriving." The charge for good fringe is often considerable, and, even then, to secure the right thing as regards colour, depth, and material, means a weary and often disappointing pilgrimage from one part of town to another.

Here it is that the willing home worker scores, if, indeed, she is willing and ingenious. By her aid, time and money alike are saved, and a more successful result achieved at an infinitely smaller expenditure of nerves and temper.

She may thus, if she so desires, make for herself quite a modest local reputation, and one that will not stop precisely at the limits of her own circle. Success will encourage to further efforts in directions hitherto undreamt of, but which offer a wide scope for the competent worker.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories

Love Letters of Famous People
Love Scenes from Fiction

Love Poems and Songs
The Superstitions of Love

The Engaged Girl in Many Climes

Proposals of Yesterday and To-day

Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 34. LAURENCE STERNE

By J. A. BRENDON

THIS is an attempt to tell the love history of Laurence Sterne—merely an attempt. To profess achievement would be vain presumption. Abnormal, fantastic, grotesque, even as a man he baffles comprehension. As a lover he is utterly bewildering.

But surely it was he who coined the word "sentimental." Then let it be used to describe him, for sentimental he was, a sentimental sentimentalist. And, of course, the author of "Tristram Shandy."

Indeed, it is as "Tristram Shandy" more than as Laurence Sterne that his memory has survived. Hence perhaps the statement, often heard, that he was forty-six years when he was born, for it was then, in 1760, that the first two volumes of his memorable book appeared.

But his earlier years are not without their interest. Indeed, their story helps not a little to unravel the mystery of his mind and genius. Besides, during this period of his life were begun and ended two of the three strange love adventures recorded on these pages.

But by every law of reason, and of chance, instead of becoming the author of "Tristram Shandy," and the father of impressionists, Sterne should have grown into a wild and hair-brained, reckless adventurer, like his father, a luckless soldier of fortune who spent his whole life campaigning, and eventually married the daughter of a camp sutler on condition that she would pay off his debts.

This, presumably, she did. And, in addition, she bore him astonishingly many children, all of whom were delicate, most of whom died in infancy. One girl survived; and so, of course, did Laurence.

But how and why he, the child of such parents, born and bred amid the sound of bugles, grew into a peace-loving eccentric—and a parson—is one of the strangest happenings a biographer can chronicle. But Nature plays curious tricks with men; and Sterne, it would seem, she made impervious to environment.

He was always a child of idle reverie.

What would have happened to him, then, had he been left for long to his parent's tender mercies, one is terrified even to conjecture. Fortunately he was spared this fate. An uncle befriended him, one of his father's brothers, and befriended him truly. Indeed, not only did he send the boy to a decent school, but afterwards enabled him to go to Cambridge. But then he made a mistake. He persuaded his nephew to take Orders. Yes; this was undoubtedly a mistake. Had Sterne remained a layman, even his most violent critics might have waived their censures.

But really one cannot blame him for entering the Church. Another uncle offered him a living if he did, a little village not far from York—Sutton-on-the-Forest—and he took it. The stipend, it is true, was wretched. But there were promises attached to it—a

chaplaincy and prebend at York Cathedral—promises which the following year fulfilled.

And in that same year he met his wife-to-be—a less certain blessing!

Now, this lank, weedy, consumptive parson exercised a curious fascination over women. They seemed to adore him for those very qualities which men detested—especially interesting women. Lucky Sterne! Nor is it hard to see the reason. His absurd eccentricities, his heedless antagonism to conventions, masked his utter lack of virility. A natural inborn tenderness of manner served as a fair substitute for the gift of sympathy, the capacity for deep affection—a capacity wholly alien to his nature. Sterne was never really manly; he had not strength to love. At heart he was a cold, selfish egotist—most horrible of all creatures, a trousered flirt! But attractive—oh, yes, this cannot be denied; too attractive. His wit, brilliant, sparkling, gloriously unexpected, was irresistible.

Elizabeth Lumley fell under its magic influence immediately. It made him so very different from the other men of her acquaintance, muscular sons of local landlords—so very much more interesting! And he was a parson too! This lent an additional spice to his racy wit. What a contrast to the pompous dean, to the monotonous curates in the cathedral!

Besides—and this is important—Elizabeth was older than Sterne; not much, it is true—and he was only twenty-five—but still old enough to realise that she was standing on the threshold of old-maidhood. If she wanted to get married, it was quite clear that she must marry soon. And she did want to get married. She decided, therefore, to cultivate the man's acquaintance.

Nor was he averse. In fact, superficially, he had much in common with her. Elizabeth liked music. So did he. He liked talking. Elizabeth listened—intelligently. And then she did what few other people did—she admired his paintings!

Again—it was this which delighted Sterne—he had no need to be conventional in her presence, for Elizabeth happened to be an independent young woman. Her only near relation was a married sister. And she herself, possessed of sufficient income, lodged in Little Alice Lane, hard by the Cathedral Close, with only a servant for duenna. And here, in her rooms, he used often to dine with her alone. Indiscreet, yes, but charmingly indiscreet; deliciously romantic! The idea appealed strongly to the sentimentalist—and to Elizabeth also. Thus to entertain a parson! It had all the attractiveness of the unusual.

But when Sterne began serious love-making, then even Elizabeth hesitated. As a wooer he was quite delightful. But as a husband—no, she was anything but sure. The fact is, close intimacy had brought her to suspect his insincerity. She began to see through the veneer of his sentimentalism. And so she dallied with

him. Weeks passed into months, months into a year. Still she remained undecided, denying him an answer.

"She owned she liked me," Sterne wrote, "but she thought herself not rich enough, or me too poor, to be joined together."

Of course, this was merely an excuse, and apparent, too, but it sufficed for the blind eyes of a lover. Sterne still hoped, still pleaded. And meanwhile Elizabeth sought vainly to be convinced by his protestations, to believe that he loved her, loved her with his heart. But she could not.

Tell me where is fancy bred,
Or in the heart, or in the head?

Sterne's love, alas! most certainly was an emotion of the head.

He wooed, it is true, with the skill and grace of a true artist. Indeed, he danced attendance on her; refused to accept a "No," showering her with countless little acts of thoughtfulness. But yet the answer was only too clear.

At last, therefore, still uncertain and feeling that she could not resist his importunities much longer, Elizabeth decided to escape for a while from York; to go away from her love and think quietly over the possibilities of her courtship without being dazzled by bewildering, ardent protestations. Accordingly, she retired to Yoxall rectory, the home of her married sister.

As though she could escape thus from Sterne! Why, this very move afforded him just the opportunity for which his senses clamoured. "The hour you left . . ." he wrote, "I took to my bed—I was worn out with fevers of all kinds, but most of all that fever of the heart with which thou knowest well I have been wasting these two years, and shall continue wasting till you quit S. (Staffordshire). The good Miss S., from the forebodings of the best of hearts, thinking I was ill, insisted on my going to her. What can be the cause, my dear L., that I have never been able to see the face of this mutual friend but I feel myself rent to pieces? She made me stay an hour with her. And in that short space I burst into tears a dozen times—and in such affectionate gusts of passion that she was constrained to leave me and sympathise in her dressing-room."

Nor was he content merely with word worship. He even rented his beloved one's lodgings, and here, during her absence, took up his abode, amid a thousand sweet associations, with Fanny, her maid, to tend his wants. And from here he wrote one evening, describing his lonely, loveless life.

"Fanny had prepared me a supper—she is all attention to me—but I sat over it with tears; a bitter sauce, my L., but I could eat with no other. For, the moment she began to spread my little table, my heart fainted within me; one solitary plate, one knife, one fork, one glass! I gave a thousand penetrating looks at the chair thou hast so often graced in those quiet and sentimental repasts, then laid

down my knife and fork, and took up my handkerchief and clapt it across my face, and wept like a child. I do at this very moment, my L., for, as I take up my pen, my poor pulse quickens, my pale face glows, and tears are trickling down the paper. . . .

"Oh, thou blessed in thyself and in thy virtues, blessed to all that know thee, to me most so because more do I know of thee than of all thy sex. This is the philtre by which thou hast charmed me, and by which thou wilt hold me thine, while virtue and faith hold the world together."

Charming! Effete, perhaps, unmanly, but still very charming; sentiments bewitching in their magic. "One solitary plate, one knife, one fork. . . ." And then, again, "blessed to all that know thee, to me most so because more do I know of thee than of all thy sex."

Let a man but tell a woman of her individuality and surely she will find him lovable. No wonder, then, Elizabeth melted towards her absent lover. Her heart ached for him. Yes, she loved him, loved him. She was sure she did.

"I have won a place," he told her, "in that heart of thine on which I depend, so satisfied that time or distance, or change, or anything which might alarm the hearts of little men create no uneasy suspicions in mine. . . . Judge, then, my L., can the valley look so well, or the roses or jessamine smell so sweet as heretofore? Ah, me! Adieu! the vesper bells call me from thee to God."

How wonderful! What devotion! Had he not proved its strength? She delayed no longer, but hastened back to York, stirred pitifully by those emotions which the man himself only imagined. And now, not of him, but of herself, she felt uncertain. She was unworthy of him. It was at this conclusion she arrived. And, poor girl, ill in body, troubled in spirit, she returned in just the state of mind to make what she believed to be an act of heroic sacrifice.

"No, my dear Laurey, I can never marry you," she said—"never." And then, convinced that she had not long to live, she sat down and made her will, bequeathing to him every shilling of her fortune.

"This generosity," Sterne later told his daughter, "overpowered me. It pleased God that she recovered, and I married her." He would have been more truthful had he said, "she married me." It happened like this. One day in March, 1741, they went together to a concert at the Assembly Rooms. And suddenly—perhaps it was the influence of the music—her brave resolutions failed



Laurence Sterne, author of "Tristram Shandy" and sentimentalist, was even more eccentric in love than he was in life
From the painting by Sir Joshua Reynolds in the possession of the Marquis of Lansdowne, K.G.

her altogether. She begged, entreated him to marry her. And he took her at her word. Forthwith they left the hall, hastened straight to the dean, obtained a special licence, and were married.

Married! Sterne's imagination soared to the dizziest heights of rapture. "Yes! I will steal from the world, and not a babbling tongue shall tell where I am. Echo shall not so much as whisper my hiding-place; suffer thy imagination to paint it as a little sun-gilt cottage on the side of a romantic hill. Dost thou think I will leave love and

friendship behind me? No! they shall be my companions in solitude, for they will sit down and rise up with me in the amiable form of my L. We will be as merry and as innocent as our first parents in Paradise before the wretched Fiend entered that indescribable scene. The keenest affections will have room to shoot and expand in our retirement, and produce such fruits as madness, and envy, and ambition have always killed in the bud."

Such was the Arcadia of his visions. Nor—for a while at any rate—was the actual much less delightful than the dream. Some strange accident enabled this ill-matched pair to live together truly happily, in spite of the forebodings of their friends. "What hope our relation may have of settling the affections of a light and fickle man I know not," wrote Matthew Robinson to Elizabeth's cousin, Mrs. Montagu, "but I imagine she will set about it, not by means of the beauty, but of the arm of flesh." And it must have been this "arm of flesh" which caused Nathaniel Hawthorne to be surprised that "Sterne ever continued to live a week with such an awful woman."

But he did, and for many weeks—happy weeks, too. But, of course, this happiness did not last long. Married bliss—to be permanent—must be built on a surer basis than mere sentiment. And Sterne was a very silly man. Elizabeth soon grew weary of him. Even his wit began to pall, for he seemed incapable of doing anything save make calf eyes at every pretty girl he met. And, knowing him as she did, Mrs. Sterne before long found it difficult to muster enough energy to be jealous. And this, of course, robbed his flirtations of half their charm.

For eighteen years, therefore, husband and wife drifted aimlessly along, and, at the same time, gradually apart. Life became very dull, a monotonous jog-trot parish round, and probably would have continued as such to the very end had it not been for the curious fact that Sterne suddenly aspired to be a farmer.

Now, the gentle art of farming in a very short time deprived this gullible parson of every shilling he possessed. In despair, hoping to recover some of his losses, he set about to write a book. The book, of course, was "Tristram Shandy."

And then Mrs. Sterne suddenly became subject to hallucinations; and when in this condition, firmly believing herself to be Queen of Bohemia, her husband, to keep her quiet, was forced to play the rôle of King, a duty which he found very irksome.

This, perhaps, will serve partly to excuse him for allowing his friendship with Kitty de Fourmentelle, which, incidentally, began also at this time, to exceed the bounds of his former flirtations. He met Kitty in March, 1759, quite by accident, in a draper's shop. She was trying to buy silk. But, being unable to obtain what she wanted, she was about to purchase something else, when she heard a voice behind her comment-

ing on the folly of buying a thing one didn't want just because one couldn't buy the thing one did want.

She turned round. And there, facing her, stood Sterne. What he was doing in a draper's shop we are not told. However, he was there. And there he met Kitty. And the friendship thus begun ripened extraordinarily quickly.

Now, Sterne was a very silly man, and Kitty a very young girl, pining for romance. The result was that they behaved quite as indiscreetly as it is possible to behave.

One has every reason to believe that the nature of the tie between them was no stronger than that of a flirtation. But, still, he would be a very clever counsel who, on the strength of the evidence, could convince a modern British jury of this fact. Besides, a married man has no right to flirt. And in his letters to Kitty, Sterne was more extravagant with sentiment than ever he had been in his letters to his wife. And, as a result, deplorable but inevitable, he turned completely her impressionable little head. So much so, in fact, that when he went to London to see to the publishing of his book she followed him.

What a scandal! And, one may rest quite assured, it did not fail to call for comment even in the eighteenth century. Indeed, even Sterne began to realise that he had "gone too far." Besides, now he had no use for sentiment. In London he found fame, and to him the novelty of fame proved far more interesting. Why, he, an obscure little parson, suddenly had become the darling of society—thanks to his wit, thanks to his book. Success intoxicated him. "I have fourteen engagements to dine now in my books," he declared in one of his letters, "with the highest nobility."

Under such circumstances obviously he found it highly inconvenient to be pursued by a romantic girl. He tried, therefore, to bring the "affair" tactfully to an end. How, extracts from his letters may serve to illustrate: "As I cannot propose the pleasure of your company longer than four o'clock this afternoon, I have sent you a ticket for the Play, and hope you will go there, that I may have the satisfaction of hoping you are entertained when I am not." Again: "If I am prevented from calling at four, I will call at seven." And yet again: "If it would have saved my life, I have not one hour or half-hour in my power since I saw you on Sunday; else my dear Kitty may be sure I should not have been thus absent."

In fact, to cut a long story short, gradually his foolish little flirtings fizzled out. Then he returned to Yorkshire, and was somewhat pained to observe that his wife received him coldly. Indeed, she gave him quite clearly to understand—but also quite politely; they didn't quarrel—that she was tired of him; that he could go his way, and she would go hers. And she did. Henceforth, although always solicitous for her welfare, Sterne saw very little of her, and

his parishioners saw still less of him. He was always travelling.

But for some reason he found in his heart a horrid emptiness—yes, in spite of sentimental journeyings. Old age—and Sterne was growing old rapidly, older than his years—is the shallow mind's most bitter enemy. He began to feel the need for that which he had never found—for sympathy, for love. Friends, countless friends, he had, 'tis true, but they were his friends more because he amused them than because they liked him. Admirers he had, too, but it was his wit they admired, not his person. Then he had fame. But what is fame when there is no one with whom to enjoy it, no one to share it with?

In fact, he was lonely. He had made a mistake in refusing to be born till he was forty-six years old. He had trifled with his life. He had made an error. He realised it now.

And Eliza Draper also had made a big mistake, or, rather, one had been made on her behalf, for really she cannot be held to blame for marrying her husband. At the time she had been only fourteen years of age; Daniel Draper forty-something. She had married him in India.

No wonder, then, when she came to England, in 1765, after seven years of marriage to a phlegmatic Indian official old enough to be her father, she felt dissatisfied. Why, she was then only on the verge of womanhood. She longed for the support of some caressing hand, for a friend, a mentor.

Now, the friend she chose was Laurence Sterne. She met him one day at the house of some mutual friends, named James, who lived in Gerrard Street. And he appealed to her immediately, this brilliant, tender man who begged her to "lean her whole weight" upon him, assuring her that the motives of his friendship could not be misread, even by her husband.

And—one may justly credit him with this—it was his intention, without a doubt, merely to befriend this loveless girl. He felt sorry for her. In her unhappiness he saw a parallel to his own. The common bond of sympathy attracted him to her magnetically, for it provided him with that for which he had long sought—an interest in life.

But such bonds are apt to play havoc with the best intentions. With Sterne's most certainly they did. In short, Eliza Draper rejuvenated, humanised him, lifted him out of his self, until, as time went on, there awoke within him something not far akin from a *grande passion*.

Both in his actions and his letters, extravagant though they be in sentiment, there is a sincerity, a realness, a beauty which he had never before made manifest. He learned to love Eliza Draper. Somehow she found her way to his heart, not merely to his senses.

She was not beautiful. He told her so quite candidly. "When first I saw you," he wrote, "I beheld you as an object of compassion, and a very plain woman." But, he added, "A something in your eyes and

voice you possess in a degree more persuasive than any woman I ever saw, read, or heard of. But it is that bewitching sort of nameless excellence which men of nice sensibility alone can be touched with."

He called himself her "Bramin." And she kept his portrait over her writing-table, "an oracle for every doubt and difficulty."

Yes; they soon passed the narrow bounds of friendship. Indeed, Sterne even had the bad taste to wish his own wife dead, that he might marry the woman of his heart.

"My wife cannot live long," he wrote, "and I know not the woman I should like so well for her substitute as yourself. 'Tis true I am ninety-five in constitution, and you but twenty-five—rather too great a disparity, this! But what I want in youth I will make up in wit and humour. Not Swift so loved his Stella, Scarron his Maintenon, or Walter his Sacharissa, as I will love and honour thee, my wife-elect."

But at this, the critical stage of the romance, Fate in the shape of Mr. Draper intervened. Eliza was ordered to return with him to India. And she went.

Poor Sterne! On the day of her departure he "broke a vessel in his breast," and could not stop the flow of blood till four o'clock the following morning. Some Indian handkerchiefs which she had given him alone could staunch it. The blood, of course, came from his heart. And then he sent for "a chart of the Atlantic Ocean," to follow the course of her ocean voyage. He bought a copy of Orme's "History of British India," in order that he might learn about the land graced by her presence. For hours he would sit, gazing wistfully at her portrait.

Really, were it less tinged with melodrama, there would be something quite pathetic about his devotion, his lonely misery. And, indeed, there is. Sterne loved Eliza. And now that she had been taken away, there was nothing left to him. An ineffable loneliness seized hold of him. To alleviate his misery, he even sought a reconciliation with his wife. Lydia, his daughter, lived with her, and he was really fond of Lydia. She might, perhaps, console him.

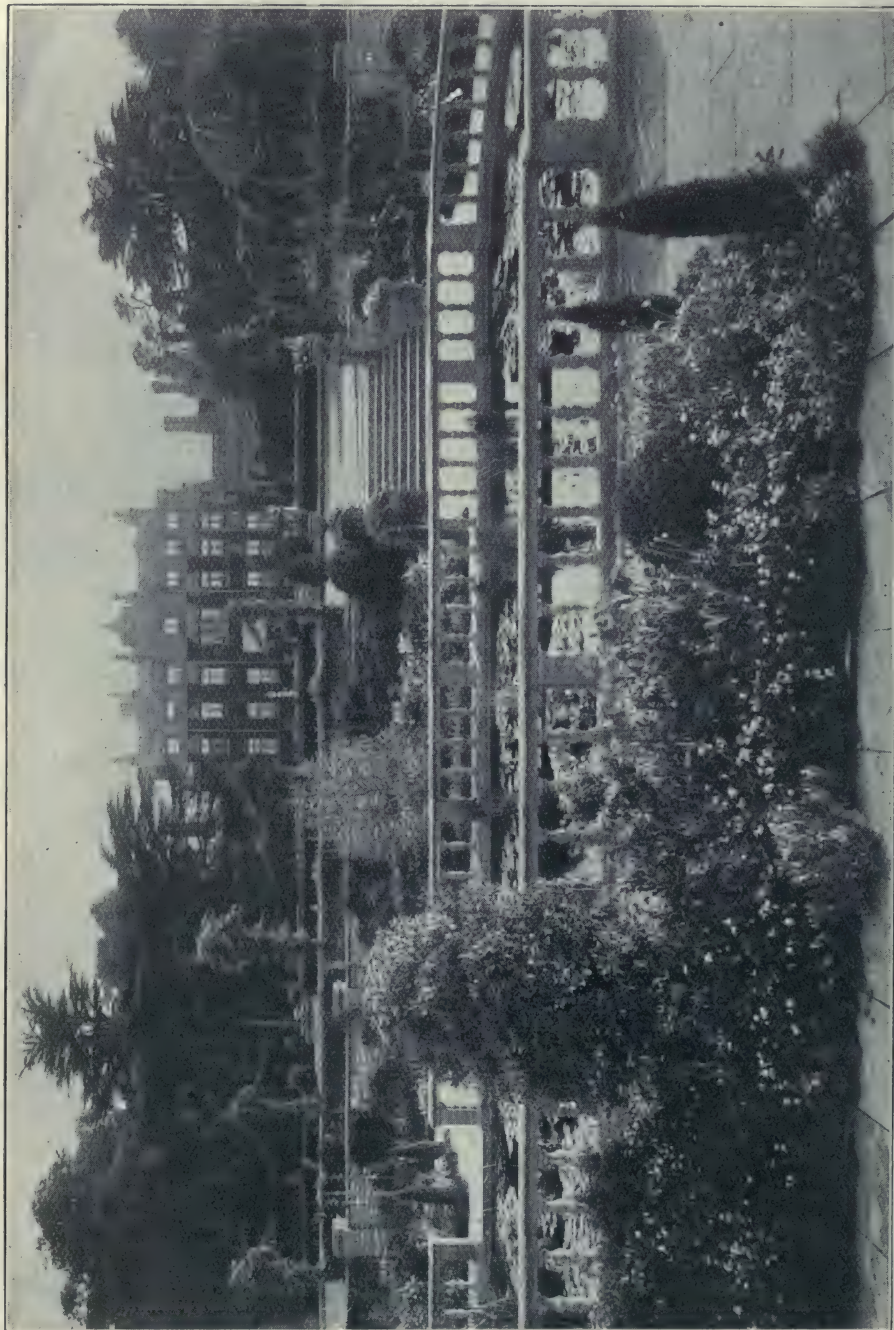
But Mrs. Sterne refused to reinstate him. Surely one cannot blame her. But to Sterne this denial came as a sorry blow. He who had always lived in dreams now found himself face to face with stern realities. The mirage of his happiness had faded. Death loomed large before him. He had played with Life. He realised his folly now. And, lung-sick, heart-sick, he sank slowly to the grave. In the end it was Mrs. James who proved herself his truest friend.

"Should my child, my Lydia, want a mother," he wrote just before the end, "may I hope you will (if she is left parentless) take her to your bosom? You are the only woman I can depend upon for such a benevolent action."

And then, in March, 1768, in the hey-day of his fame and splendour, he passed away. He was only fifty-five years old.



FAMOUS GARDENS



THE NORTH FRONT OF EASTON LODGE, SHOWING THE BEAUTIFUL TERRACE AND FAR-FAMED ITALIAN GARDEN

Photo, H. N. King





WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture

Flower Growing for Profit
Violet Farms
French Gardens

The Vegetable Garden

Nature Gardens

Water Gardens

The Window Garden

Famous Gardens of England

Conservatories

Frames

Bell Glasses

Greenhouses

Vineries, etc., etc.

THE CULTURE OF THE CACTUS

By S. LEONARD BASTIN

An Old Hobby Revived—How to Grow Cacti—Raising from Seed—How to Buy—Points to Remember—The Chief Varieties of Cactus

Two generations ago, the curious and beautiful forms of the various species of cacti attracted a great deal of attention.

With the coming of the twentieth century this interest has been revived, until the collecting of these quaint plants has become almost a craze.

There is a great deal to be said in favour of cactus culture, for not only are the plants remarkable in appearance, but also they produce some of the most exquisite flowers in the world. Moreover, the culture of nearly all the kinds is of the simplest, and the needs of not a few of the most interesting sorts can be met adequately in a living apartment.

For the successful growing of cacti it is necessary to bear in mind that all these succulent plants are great sun lovers. In their natural surroundings they are nearly always desert subjects, and, as such, will

experience long periods of drought. It almost goes without saying that for all kinds of cacti very perfect pot drainage is essential. In most cases good fibrous loam should form the bulk of the soil, but nearly an equal amount of sand or brick rubbish should be added; moreover, each pot should be one-third full of drainage material.

About April is the best time to carry out the potting of cacti, although these plants are extraordinarily accommodating, and will settle in at almost any time of the year if the soil is rammed well round the roots.

The raising of cacti from seed is an interesting, though a very slow process, and by far the quickest method of propagation is by cuttings. Practically any part of the stem will grow if the piece has been dried in the sun for several days before inserting in a mixture of loam, leaf mould, and small crocks.

The cuttings of many kinds of cacti,



These miniature cacti are the smallest potted plants in the world. The thimble shows the comparative sizes of the plants



A magnificent specimen of a prickly sea urchin cactus. Some specimens have grown so large as to require several men to lift one

notably the phyllocacti and the epiphyllums, will grow rapidly into adult flowering plants if they are potted up as soon as they are rooted. In connection with the taking of cactus cuttings, the culture of miniature cacti is an interesting feature.

These are widely collected by German ladies, and must surely form the smallest potted plants in the world. Many florists in this country now sell these tiny plants, but they are quite easy to produce for oneself. The little pots, no larger than thimbles, may be secured to order through most china shops.

Very small fragments of cactus plants are placed with a portion of soil in the pots, and the majority of these will take root. In some cases it may be found best to root the cuttings in a separate place before transferring them to the pot. The subsequent treatment consists in giving to the little plants only sufficient water to keep them alive; it being, of course, undesirable to encourage rapid growth.

In contrast to these small plants there are the giant cacti not a few of which would

require several men to lift. The plants take a long while to grow to this size, and are then worth a good deal of money.

One of the cheapest ways in which to buy cacti is certainly to secure newly imported specimens. These may be picked up at auction sales or purchased from dealers who buy curiosities from Central America, the home of most of the cacti. The writer once obtained a quantity of large cactus plants from a dealer in Liverpool at 3s. a dozen, and any one of the plants would have been well worth that amount alone. Of course, these newly imported cacti have to be rooted in pots, and a certain number may be lost in the process. A well-drained soil, tightly rammed round the base of the plant, is essential.

Conditions of Growth

If the cacti are to be grown in a room, a very light, and, if possible, sunny position in front of a window should be selected. In a greenhouse plenty of air and the avoidance of a damp atmosphere will be most likely to result in success. Of course, the great thing is to get the plants to flower, as in almost all cases the blossoms are exceedingly beautiful.

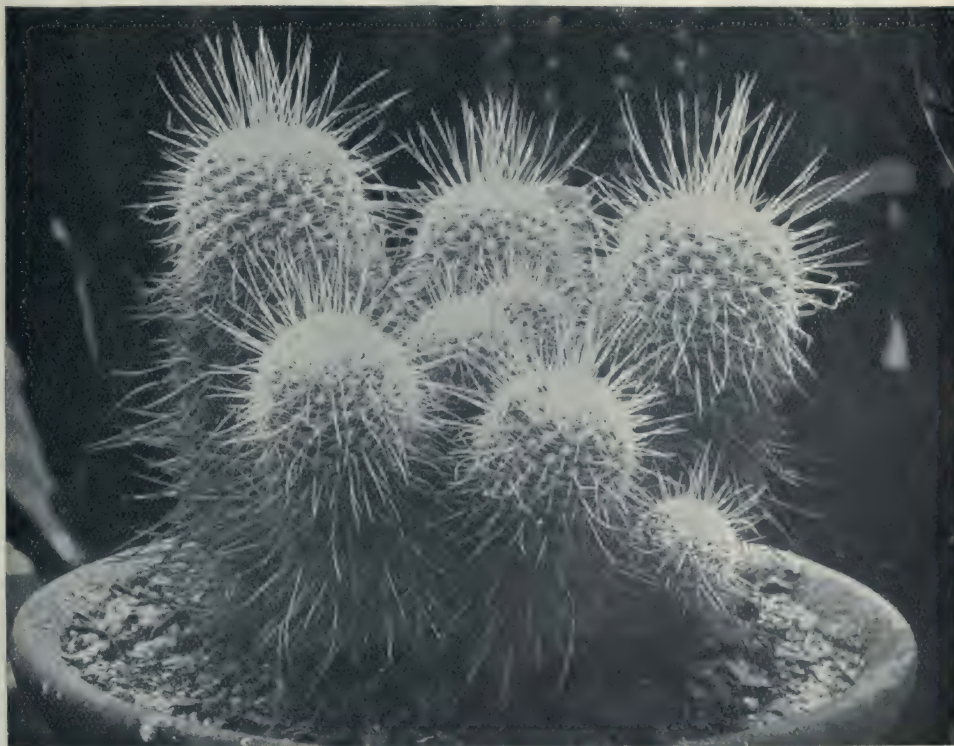
After years of cactus culture, the writer has come to the conclusion that the chief points to be borne in mind are as follows: In the first place, never give a cactus plant a large pot—that is to say, always let it be rather small for the size of the specimen. Secondly, begin to water the plants freely in April, always, of course, stopping short of making the soil absolutely sodden. Thirdly, in the hot summer weather let the cacti simply bake in the sun, so that all their shoots may become well ripened. Fourthly, it should be borne in mind that there are certain kinds of cacti which do not flower freely under cultivation; but, on the other hand, there are quite a number of sorts which blossom profusely. These latter may be briefly indicated.

Most of the phyllocacti are very free flowering, and a splendid white bloomed kind, *phyllocactus albus superbus*, is shown in an accompanying photograph. The well-known red variety, so often seen in cottage windows, is also another useful kind of phyllocactus.

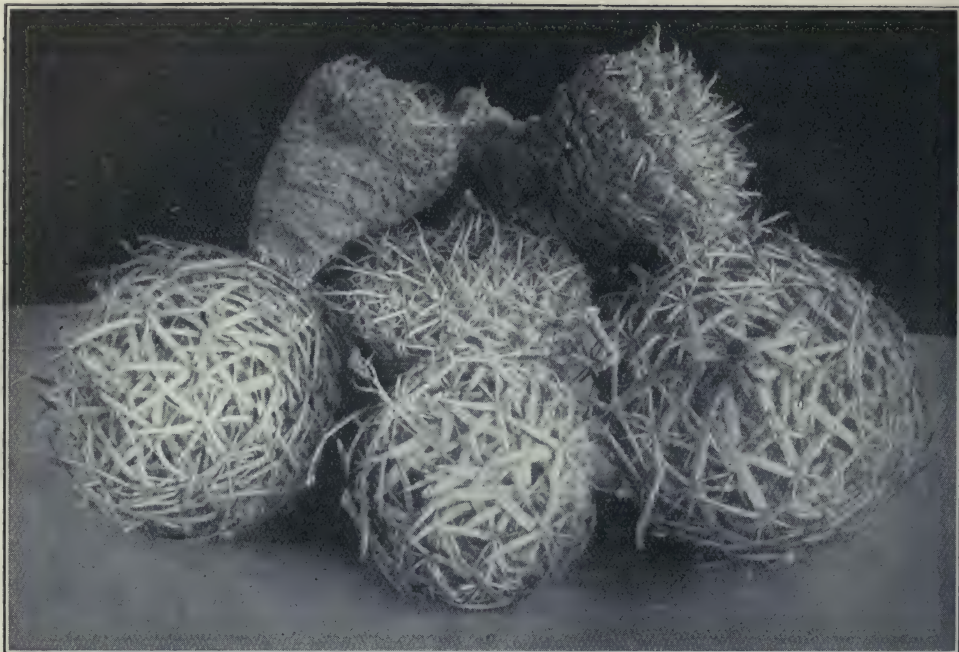
The epiphyllums, many of which bloom



An epiphyllum in full bloom is a graceful subject for autumn or winter decoration. The blossoms are either pink or white



The echinocactus pilosus here shown is a really hardy cactus which will flower readily under suitable treatment



Newly imported cacti, as shown, are to be bought more cheaply than specimens already rooted in pots. Such plants often prove profitable investments

in the autumn and winter, are very graceful subjects, being either pink or white in colour. The genus *cereus* has amongst it some free blossoming kinds, several of which have the remarkable habit of displaying their bloom at night. The different kinds of sea urchin cactus, *echinopsis* and *echinocactus*, include some useful sorts which may be relied upon to flower with suitable treatment. Fortunately, quite a number of cacti which do not flower very readily are really beautiful objects in themselves, and these, with their curious shapes, are an addition to any collection.

A Miniature Greenhouse

For those who determine to embark upon the cultivation of the miniature varieties of cacti above described, it might be mentioned that it is possible to secure miniature greenhouses for the reception of the quaint little plants. These pretty models are beautifully made, and are complete in every detail. They do not, of course, require any artificial

means of heating. An invalid or a child would be delighted with a present of such an 'one, and would find a pleasurable excitement in their hobby by adding to its contents from time to time.



A typical cactus flower in the evening. This variety, the *phyllocacti*, is a free-flowering plant, not difficult of cultivation

FRENCH GARDENING FOR WOMEN

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

Continued from page 4518, Part 37

The Daily Round—Endive—Peas and Beans—Catch Crops—Manure Economies—Pupils in the Garden—The End

NATURE's charm frequently lies in the complete absence of monotony. True, one may go into the garden and leave it at stated times each day, but the tasks of the day will vary with the season, changing with subtle steps as the days lengthen or contract. The mechanics of plant life move slowly and on giant cogs, but the progress of the year never appears mechanical, and routine to a keen gardener can seldom bore.

And so it is in the French garden. Weather conditions and the unfolding of the seasons give fresh tasks for every day. As for the weather, the lady must be an ardent student of meteorological conditions, for sound judgment in this direction will often save much labour.

The Gardener's Instinct

For instance, on appearing in one's garden in the morning one has to decide as to the amount of ventilation required by the plants both in the *clôches* and under the lights. In the depth of winter there will be many days when the lights must not be lifted, nor the bell-glasses raised by means of the little wooden pegs provided for that purpose. During the prevalence of keen northerly or easterly winds, for example, the plants would remain tightly covered, and also throughout a spell of incessant rain.

In mild, open weather, however, such as we frequently experience in the depth of winter, fresh air must be admitted to the plants, and only hard experience can teach to what extent this is permissible.

And, apart from raising lights and

clôches, there is the question of the straw mats that are employed at night to conserve heat and ward off frost. These mats, which are used alike both with the frames and bell-glasses, must be rolled up in the morning on all but the really bitter days, and it is important that they should be replaced in the afternoon before cold sets in. During the shortest days it may be necessary to spread them by three o'clock, but at other times an hour before sunset will meet the case.

It is in matters such as these that the true gardener's instinct will make its appearance, and the experience gained in other branches of gardening, coupled with sound common sense, will smooth the way. Similarly, judgment is required in watering, and a rudimentary knowledge of horticulture teaches one that an overplus of moisture, coupled with a low temperature, can only spell damping-off with the plants.

Mustard and Cress

In a garden one must be on the alert all the time, ready at a moment's notice to take action at any change in the weather, to reap the benefit of a few hours' sunshine or to prevent the damage from a sudden fickleness in the direction of the wind.

Endive is a very profitable crop to grow in a French garden, and, like all tender saladings, is in great demand in the spring. Both mustard and cress may also be grown with advantage. In the case of endive, seed is usually sown in August or during the first few days of September, and the resulting plants are bedded out some foot or so apart.



Lady students in the early morning rolling up the matting used for protecting the frames at night. This is a most important detail of the routine of French gardening

Photos, Sport and General

Like lettuce—the cos variety, at least—endive must be tied up, the ties being usually of bast secured a little above the centre of the plant.

Dwarf peas will thrive in frames and yield a good return; and dwarf French beans are quite a standard crop, though obviously both must be forced out of season to reap the desired reward.

Among profitable catch crops, common mint is worthy of attention. The roots may be purchased from any market grower, and are usually bought by the bushel. They may be planted in a frame from which some other crop has been cleared, and the roots should be laid in shallow drills six or eight inches apart, the drills being drawn with a hoe and covered with a rake after planting.

Packing for Market

Asparagus forces well in frames over a rich hot-bed; strawberries in pots may be produced under similar circumstances; and many French gardeners find a market for capsicum. In the writer's opinion, however, a start should be made with lettuce, turnips, carrots, radishes, and endive, keeping the more ticklish subjects in the background till proficiency has been thoroughly attained.

With manure at a high price, rigid economy must be affected with the material. Spent manure should be dug into the ground in the open parts of the garden where normal crops are cultivated, but half-spent litter should be mingled with fresh manure and used up under the lights and cloches. Economy in the use of manure must, however, not be practised at the expense of the crops, and, like all other matters in the

French garden, should be ruled by fine judgment.

In the Parisian allotments women invariably pack the produce for market, and there is a great art in preparing the consignments for transit. Open-sided wooden boxes or baskets made of stout reed are generally used, and are obtainable from all garden sundriesmen, but it is occasionally the custom when dealing with a commission agent for him to provide the necessary receptacles. Small saladings are packed in chip punnets, a gross of which may be purchased for a few pence; and special packing paper, blue in colour as a rule, is employed to line out the boxes or baskets. In matters such as these, however, a visit to a market will give one the required ideas.

Paying Pupils

An experience gained only by months of patient effort should certainly be a marketable commodity, an asset, an item for one's capital account. In the case of intensive gardening this is fortunately the case, and apprentices to the art invariably learn its wiles at an established garden. Indeed, it is only true to state that many French gardens in this country are largely run for educational purposes, and derive a considerable proportion of their revenue from the fees paid by pupils. At many of these establishments French experts are retained specially to instruct the students.

This side of the question must not be overlooked by the lady who would embark upon intensive culture. She must base her terms largely upon what she has to offer her pupils, and it would be impossible for the writer to fix fees without being acquainted with individual circumstances. Schools of gardening are advertised frequently in the horticultural Press and in the Educational Supplement of the "Times," which appears with that newspaper the first Tuesday in every month. The majority of these schools issue prospectuses.

French gardening is highly scientific, and when embarked upon for a livelihood is not to be taken lightly. Pros and cons must be carefully weighed in the balance, and the writer can only reiterate his warning that it is not a child's game. Given capital, given personal knowledge and experience, given the great gift of good salesmanship, a sound living and a happy life may be ensured.



Four o'clock in the afternoon sees the students at work covering the cloches with matting, as a precaution against frost



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

ROMANCE OF OLD CHINA SOME OF WEDGWOOD'S IMITATORS

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

The Flattery of Imitation—An Unfounded Accusation—How it Arose—Turner's Pottery and Its Characteristics—Other Followers of Wedgwood—The Work of John Adams—Interesting Links with the Past—A Treasured Souvenir—The Brothers Adam

DURING the latter half of the eighteenth century Wedgwood's black, jasper, and other wares became so popular both in our own country and upon the Continent, that it seems only natural his contemporaries should accord him the sincerest flattery—that of imitation.

It has been said that several firms, and also individual potters, "pirated" his work, and that it was a common practice amongst these people to buy from his London agents his latest productions, the forms, designs, and colouring of which were immediately reproduced. Indeed, some writers have asserted that J. Voyez—at one time a pupil at Etruria—not only copied

Wedgwood, but also marked his wares with this name. The assertion, however, still needs confirmation.

Pieces of Voyez pottery, frankly copied from one or other of the products of Etruria and others, such as the jug illustrated, will generally be found to be marked with the maker's name, and, so far as I am aware, no pieces bearing the forged name "Wedgwood" have been identified.

It is quite true that many of the designs used by Josiah Wedgwood may be found upon pieces made in other factories, but this, I think, can be accounted for by the fact that these classical designs came from books, such as those of Sir W. Hamilton,



Jug in old Staffordshire ware, by Voyez, at one time a pupil of Wedgwood's, and a zealous imitator of the great potter's work
From the South Kensington Museum



A beautiful urn in black basalt, ornamented in Wedgwood style with classical reliefs. A fine example of the work of John Turner, a successful contemporary of Wedgwood

prints, and statuary to which the whole public had access.

There is no doubt that many of Wedgwood's contemporaries made black ware and the jasper ware which he invented. Among these John Turner, who worked at Lane End from 1762 until his death in 1786, was certainly one of the most successful. His black ware—of which an illustration is given—is fine in texture and the reliefs and cameos with which it is embellished are sharp in outline and are beautifully modelled.

His jasper ware shows certain distinctive features—it is more porcelainous than Wedgwood's, and the blue colour has a purple tinge. For fineness of grain it nearly rivals that of its great inventor.

Turner was not merely a copyist; many of his productions show distinct elements of originality. He also made cane and bamboo ware, and a cream stone ware or semi-porcelain. Large jugs—one of which in the South Kensington Museum holds half a gallon—were characteristic products of Turner's factory. These were generally moulded with classic or other scenes in relief, and were further ornamented with a coat of chocolate brown glaze round the neck and upon the handle. These jugs, which were also made in small sizes, were frequently mounted in silver, which in these days adds materially to their value, though they are so perfect in their way that, mounted or unmounted, they will always command high prices.

Turner had been a pupil of Josiah Wedgwood, and the fact that they remained close friends through life is sufficient guarantee that the business

transactions of the pupil were approved by the master.

Ridgway was another imitator of Wedgwood, and his jugs—one of which we illustrate—are very desirable possessions. H. Palmer, of Hanley, who afterwards took into partnership J. Neal, also made black and jasper ware. Few pieces, however, were marked, so that they are not easy to identify: but a set of five portrait medallions in black basalt made by this firm were sold in London some years ago.

Elijah Mayer, of Hanley (1770 to 1813) produced many fine imitations in Wedgwood style. His cane or buff unglazed wares, ornamented with lines and patterns in green or blue enamel, are of remarkably fine texture, and are generally marked, with an impressed stamp, E. Mayer.

We spoke in an article, page 2620, Vol. 4, *EVERY WOMAN'S ENCYCLOPÆDIA*, of the black, jasper, and other stone wares made by Josiah Spode, and decorated with cameos and reliefs. It is probably due to the fact that he was a pupil at Etruria that his copies of Wedgwood are such fine productions. These are marked with the name Spode, either printed or impressed, in some cases with both.

Birch, of Hanley, Enoch Wood, of Burslem, and Caldwell his partner, J. Lockett, of Burslem, Warburton, of Cowbridge, and several other potters, imitated Wedgwood's wares in the latter half of the eighteenth and early part of the nineteenth century.

Although, as we have seen, many potters assayed to reproduce the masterpieces of the prince of potters, none came so near perfection as did William Adams, of Tunstall.

This man was known amongst his contemporaries as Wedgwood's "favourite"



Jug in cream-coloured ware, partly glazed brown, moulded in relief with groups representing Painting, Music, and Sculpture. Such jugs were frequently mounted in silver, and are of exquisite workmanship
From the South Kensington Museum



Teapot and cover of Elijah Mayer's cane-coloured stoneware, moulded in low relief; the cover is surmounted by a figure of the widow of Zarephath
From the South Kensington Museum

pupil, and Miss Meteyard, in her "Life of Josiah Wedgwood," makes reference to this fact. The history of the Adams family, of the factory and its work, has been recorded in that beautiful volume "William Adams, An Old English Potter," edited by Mr. W. Turner, whose name is well known to my readers and to all collectors, by reason of his valuable works upon old china. From this history we can learn that the first potter of the name was John Adams, of Burslem, who married Mary Leadbeater in 1654. He was the first occupier of a house built entirely of bricks in that town, which was known as "The Brick House," and which was in after years occupied by Wedgwood.

Excavations under the old pottery works have of late years brought to light traces of black, mottled, and slip ware.

On his mother's side, William Adams came of a long line of potting ancestors. The lady was Petronella Adam, a descendant of Adam de Audley of the thirteenth century, a family who had large possessions and a tradition as potters from early times.

Hulton Abbey belonged to them, and here the monks manufactured ware and tiles for their own use. The abbey was founded in 1223, and according to Ward, in his "History of Stoke," its founder was one Henry de Audley, a descendant of Richard de Toeni, standard-bearer of Normandy and a relation of William the Conqueror.

The writer's grandmother, who was born in Staffordshire in 1800, and died in 1887, was related to the Adams family, and had many tales to tell of her "Aunt and Uncle Adams" and their household during the early days of the nineteenth century. Amongst these were

some amusing anecdotes of a serving-maid who excelled in making what she was pleased to call "cheeses."

Spinning round rapidly, she sank upon the floor with her petticoats spread out round her like an inflated balloon, and jumping up suddenly, she would exclaim, "Six and four are ten, and round we go again!" and repeat the performance till she was exhausted. This woman made a will in my grandmother's favour, bequeathing her some silver spoons, but they were stolen by a rogue before she could lay claim to them.

My mother remembered being carried as a child by her grandmother's black butler, "Mr. Sambo," to spend the day with some members of the Adams family at a beautiful house, then in rural surroundings, in what is now the heart of the "Potteries."

These reminiscences bring those early days of the potting industry and the habits and



Cameo portrait, in white, of Lord Nelson, on blue jasper ground, the work of William Adams, whose jasper ware is of very high quality and often now sold as that of Josiah Wedgwood
From the South Kensington Museum

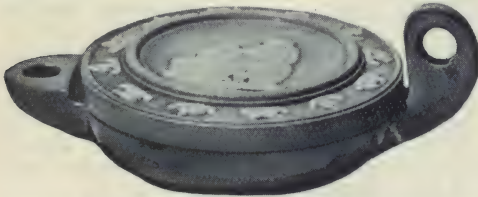
customs of the time very near, for my great-grandmother must have been acquainted with Josiah Wedgwood and other famous potters during the most interesting period of ceramic art in Staffordshire.

William Adams, of Tunstall, built the Greengates factory in 1787, and worked here till his death, in 1805, when the work was carried on, till 1820, by his son Benjamin.

The factory was built upon land known as "Botany Bay," and was very extensive, the wares manufactured becoming famous by reason of their beauty and quality.

William Adams must have been apprenticed to Wedgwood at the Brick House, and afterwards at Etruria. He had received a good education, was a student of chemistry, in which he made many useful experiments, and was an artist of no mean order.

It is said that Wedgwood made a confidential friend of this man, whom he considered to be his cleverest pupil, and who



A lamp by W. Adams of antique pattern in cane-coloured glazed ware, with cameo figures in white in Wedgwood style
From the South Kensington Museum

assisted him in improving his wares and the colour of the blue jasper.

Miss Meteyard gives an account of the last jasper vase made by Wedgwood with the assistance of William Adams. It was ornamented with white figures modelled by Flaxman, and had entwined snake handles. This vase he presented to his erstwhile pupil upon his deathbed, and it remained a treasured souvenir in the Adams family for many years, but has now, unfortunately, been lost sight of.

Much jasper ware and black ware made in the Greengates factory is in these days attributed to Wedgwood, even though it be marked Adams. Hogarth patronised William Adams, and it is recorded that he made a beautiful set of buttons for King George III., which were afterwards set with precious stones.

Those famous architects the Adams brothers, of the Adelphi, gave orders to the Greengates factory for plaques and cameos, which were inserted in their chimney-pieces, friezes, and furniture, and which are in these days sold as the work of Josiah Wedgwood. Although the designs upon his jasper ware are very similar to those of other firms, William Adams used a border composed



A Staffordshire match-pot, red ground, basket-work pattern, in Wedgwood style
From the South Kensington Museum

of interlaced circles, and this may be looked upon as characteristic of his jasper ware.

It is said that Horace Walpole—of whom it was written "china's the passion of his soul"—greatly admired the furniture of the Adams brothers inlaid with jasper plaques, and it is interesting to note that some of the borders found upon their bureaux and cabinets are identical with those used by the potter Adams.

In a letter to Miss Meteyard from a lady at Derby, mention is made of the large size of the "galleries" at Tunstall, which are described as stored with jasper vases, tea-services, plaques, "and every description of this beautiful fabric." The writer also relates that when visiting Mr. Adams he presented her with pieces of "his faultless jasper."

In addition to services made for use, and large ornamental specimens, William Adams manufactured delightful little cameos which were mounted in the cut steel of the day, and worn as bracelets, earrings, brooches, buttons, buckles, scent-bottles, etc. Necklaces were also made in bead form, and in delicate shades of blue, green, mauve, pink, and black, adorned with white tracery.

Such things are now roughly classed as "Wedgwood," being too small to bear the stamped name of the maker. I think they are as valuable as the work of William Adams, and have an added interest in being copies of the works of a great master executed by a devoted pupil. William Adams and his son also manufactured a fine stone-ware decorated with classic and other designs in relief in the style of jasper ware, and resembling the jug shown on page 4698.

This was chiefly used for jugs and mugs, which were ornamented at the bottom and round the neck with bands of brown glaze and were frequently mounted in pewter and other metals. The figures and reliefs, however, were higher and more clearly cut at the Tunstall factory than is generally the case with examples made elsewhere.



Staffordshire teapot in Wedgwood style in cane-coloured ware with blue enamel bands
From the South Kensington Museum

THE CHOICE AND CARE OF HOUSEHOLD LINEN

Continued from page 4459, Part 37

HOW TO MEND AND KEEP LINEN IN ORDER

The Test of a Good Housekeeper—How to Keep Linen in Good Repair—Three Kinds of Darns—Precautions and Hints—Damask Darning

THE condition in which household linen is kept is one great test of good or bad household management.

Every good housekeeper should take pains to prevent linen from falling into rags before the utmost possible wear has been extracted from it, and she should consider it a disgrace if anything is allowed to wear out from lack of attention and carelessness.

Mending, like all other arts, must be learnt, and it is only after it has been practised until a certain amount of perfection has been gained that it can give pleasure and satisfaction to the worker.

Linen requires attention within a very short time of its being put into use, and then the mending must be done weekly or fortnightly throughout the year. If possible, the day after the clothes come from the laundry should be chosen for this. All holes and thin places that require darning, broken buttonholes, undone seams, etc., should be attended to, patches added where necessary, and missing buttons and tapes replaced before the things are put back on the shelves of the linen cupboard.

Although not a very pleasant occupation, certain amount of mending should be done before the articles are washed. Rents and tears should at least be run together, or the friction of washing will only make them worse.

Table linen should be mended thoroughly before washing, as not only is it softer and easier to work on, but its appearance would be very much spoiled were the mending delayed until after washing and ironing.

Darning

The aim in darning should be to mend in such a way as to hide, so far as possible, the fact that the material has required mending.

The thread used should, therefore, be as like the material to be darned, both in colour and texture, as it is possible to get it. It should be soft and yielding and rather loosely twisted, and for some darns it should be rather finer than the threads of the material.

The needle should be long, as several stitches will be taken on it at one time, and no coarser than is necessary to take in the thread.

Darning should, as far as possible, imitate the weaving of the material being mended, new threads supplying the place of those that are torn or worn out.

All woven materials consist of two sets of threads—the warp threads, which run the entire length of the material, and which, in process of manufacture, are stretched tightly on the loom, and the weft, or woof

threads, which cross the warp threads at right angles and are woven into them.

It will be noticed that the weft threads take up a few of the warp threads, and miss a few alternately, and in this way various designs are formed.

Darning in its simplest form consists in making a plain lattice-work of threads over a hole; in its more elaborate form it resembles hand weaving, and the pattern of the weaving is imitated.

Care must be taken that the mending threads do not in any way strain or pucker the material, and to avoid this the thumb should be placed on the thread as it is drawn through, and a small loop left to allow of any shrinkage in washing. These loops should be equal in length, and may be cut if liked.

Darning may be employed to repair :

A thin place caused by wear,

A small hole,

A cross cut caused by the careless use of a knife or by machinery.

To Strengthen a Thin Place

One of the first principles to be taught in mending is not to wait till the hole is made. Actual holes may often be prevented from coming if thin places are strengthened as soon as they appear. A great deal of time and labour will thus be saved and more satisfactory results obtained.

The threads used for this kind of darning should be rather thinner than those of the material, as the old threads are not cut away.

As thin parts generally occur in places where there is considerable strain upon the material, the object of darning must be to impart strength, and for this reason a somewhat larger surface than may at first appear necessary should be covered with the stitch.

Examine the weak place carefully and commence at the left-hand side, well below the first thin thread. Take up one or two threads on the needle, according to the thickness of the material, and miss one or two alternately, until the outermost edge of the thin part is reached. Then work the needle back in the same way, this time picking up the threads that were missed in the previous row and missing those that were raised.

It is not necessary to cross this darning, as the old threads remain, and rows of cross stitches would render the part too thick.

The darn should not have a straight edge, but may be either slanting or diamond shaped. This prevents all the strain of the new threads from being borne by one row of threads, which would probably cause another weak place to appear before long.

To be continued.



WILD FLOWERS FOR TABLE DECORATION



By LYDIA CHATTERTON, F.R.H.S.

How to Gather Wild Flowers—Keeping Them until Required—Suitable Receptacles for Different Species of Flowers—Home-made Table Flower Baskets—A Pretty Wild-Flower Scheme—A Bluebell Woodland Scene

It is indeed a truism that the things we obtain without trouble we value lightly, and certainly this seems to apply more to flowers than to anything else.

Yet it is by no means the most beautiful hothouse flowers that produce the most pleasing results. On the contrary, really delightful table decorations can be obtained from a few handfuls of wild flowers manipulated by clever fingers.

When you sally forth to gather wild flowers, arm yourself with a basket as well as a pair of scissors, and if you can line your basket with damp moss, so much the better. As you cull each blossom, place it lightly in the basket. It is fatal to carry wild flowers; they will fade quickly, and will be a long time reviving, if indeed they do revive.

On arriving home, place them in basins of water in which has been dissolved a good pinch of salt, and leave them for an hour or so before arranging them in vases. So numerous are our British wild flowers that but a small number of them can be mentioned in an article of this description, but here is a general rule that can be followed invariably with advantage.

Study diligently the natural growth of your wild flowers, and arrange them as

nearly as possible as they grow in their natural haunts. For primroses, violets, wood anemones, and flowers of their nature, use low bowls with plenty of moss.

We all love these woodland flowers, and they are within reach of us all. Those who live in the country can gather them with but little trouble, and town-dwellers can buy them very cheaply in these days.

For these kinds of blossoms, have a special table set of low-shaped baskets or bowls not more than two inches in height, and if you have chosen baskets, enamel them a dull shade of moss green, but be sure that it is not a shade that will clash with Nature's greens.

A very ingenious little set of table baskets can be made from the ordinary baskets that strawberries are sold in. Cut them down until they are only two inches in height. Use a large one for a centre and four smaller ones. Fit them with shallow tins, and enamel the baskets and the outside of the tins.

Fill them with moss and water, and you have ideal receptacles for any low-growing woodland blossoms. For your luncheon-table, fill them with wild violets and wood anemones; for your evening meal, substitute



A wild-flower scheme for spring table decoration in forget-me-nots and primroses. Plain crystal vases only should be used, the centre vase being taller than the two flanking it

primroses or kingcups, or combine either of the latter blossoms with clusters of forget-me-nots, and you have a dainty table decoration.

Primroses that have been in water can be stripped of their stalks and used to form designs on the cloth. A very uncommon one is here shown.

Forget-me-nots should not be used out of water, as they so quickly flag. Here lines of primroses are arranged from corner to corner of the table, and from sides to centre. Two lines of blossoms are also placed from the centre vase to the side ones. A length of string stretched from side to side and corner to corner is a vast help in forming these lines of blossoms.

A slender crystal vase filled with forget-me-nots is used as a centre, and a smaller

water-loving wild flowers. Fill the little bowls or tins around the mirror to correspond, and mix plenty of small rushes and sword-like grasses with the flowers.

This design could be carried out with wild yellow iris and forget-me-nots.

Columbines of any kind are light and fairy-like in effect. Use vases of medium height, and group them around a silver candelabrum. Arrange the flowers lightly as shown in the illustration, and connect them with ribbons of a contrasting hue that harmonises with the flowers. This scheme is also charming for bluebells. Mix them with cow parsley, and use pale rose-pink ribbons to connect the vases. Cowslips and fine grasses also lend themselves well for this design, with ribbons to match the blossoms, or ribbon of palest pink,



A pleasing design in graceful columbines, which could be carried out effectively also in wild hyacinths and the foliage of cow parsley. The ribbons connecting the vases should be pale rose-pink to contrast with the vivid blue of the hyacinths

one on either side ; or three of the enamelled strawberry baskets can be utilised instead.

For the sweets, enamel miniature baskets to match the others. Trim them with artificial moss, and fill them with fondants of primrose hue.

Green rush baskets are also very suitable for all woodland flowers. The boat-shaped ones may be used to advantage with a mirror centre, and the effect is good in conjunction with any other wild flowers that grow by pond or stream.

Any piece of mirror will answer the purpose, framed or unframed. Bank it round with moss, and under the moss at intervals place little bowls or tins of water.

Use boat-shaped rush baskets on the mirror and fill them with rushes and any

blue, or green may be used. But, whichever colour is chosen, it must be in a pale shade that will harmonise with the cowslips.

With a little trouble, a charming bluebell woodland scene can be arranged on the table. To prevent any damp coming in contact with the cloth, use a strip of macintosh of a suitable size for your table, and twice as long as it is wide. Cover this with green carpet-moss. Under this moss place some small shallow bowls of water, with lead supports in them.

In the bowls arrange bluebells, imitating as far as possible the way they grow. Here and there place some sprays of foliage in the moss to imitate miniature trees.

Make the whole as natural-looking as possible and arrange wee ferns among the moss.



Her Grace the Duchess of Devonshire, one of the greatest ladies in society and Mistress of the Robes to H.M. Queen Mary
 Photo, H. Whitlock & Sons



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions

Court Balls

*The Art of Entertaining
Dinner Parties, etc.*

*Card Parties
Dances*

*At Homes
Garden Parties,
etc., etc.*

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

GREAT HOUSES AND THEIR CHATELAINES

CHATSWORTH AND THE DUCHESS OF DEVONSHIRE

A Very Great Lady—The Duties of the Mistress of the Robes—A Ducal Mother—Teasing the Lizard—Bess of Hardwick—An Unruly Earl—The Tables Turned—Plumbers' Bills of the Past—"Grinling's Masterpiece"—A Prayer of a Tudor Princess—A Trying Hoax—The Stolen Duchess

AMONG the foremost chatelaines of the day is undoubtedly the Duchess of Devonshire.

A daughter of Lord Lansdowne, the Duchess has been used to Court and social life all her days, and her wide experience admirably qualifies her for the duties of chatelaine alike of Chatsworth, and of other palatial residences owned by the Duke.

As Lady Evelyn Cavendish, she only entertained very quietly in Park Lane, but now fills with distinction her high position as wife of the head of the great ducal family of Cavendish.

Besides her social and home duties, the Duchess of Devonshire, as Mistress of the Robes to Queen Mary, holds a very important office.

Although at the present time the Mistress of the Robes has not actually to perform the duties of tire-woman to the Queen, as she was required to do in olden times, still her duties are somewhat onerous, and her responsibilities great, as, technically, the Mistress of the Robes is mother of the Queen's maids.

She has to accompany Her Majesty to all state ceremonies, and follow her in any procession.

First a Mother, then a Duchess

Like her Royal mistress, the Duchess of Devonshire is a model mother, and many pretty stories are told of her affection for her children.

Once the Duke and Duchess were driving down the main walk at Chatsworth on their way to some local function.

Their children were playing close at hand,

and one of the younger ones fell and began to cry lustily.

Instantly, the Duchess stopped the carriage and ran to pick up the little one.

One of the nurses, surprised at her mistress's action, said that she would have lifted the child up.

"I never forget that I am a mother first, and a duchess afterwards," was the reply of her Grace.

The Theatre at Chatsworth

The children of the Duchess, like most young people, like to get up theatricals in the little private theatre at Chatsworth, and generally their performances are most creditable.

Some charming unrehearsed effects were introduced once by Lord Charles Cavendish, the youngest, who at the time of writing (1912) has attained the dignity of four years.

"Where's daddy?" he called across the footlights, and a little later, during a lull, his shrill, supplicating treble rose in a request: "Daddy, may I tease the lizard?"

The theatre at Chatsworth is one of the most interesting features of this beautiful place, and in the days of the late Duke very ambitious flights were attempted by society amateurs.

The theatre is a comparatively recent erection, though Chatsworth itself dates back to the time of William the Conqueror.

In those early days, however, it was an unimportant place, and even in a later reign was valued only at about 20s.

Chatsworth first became a place of importance when it came, by purchase, into the hands of Sir William Cavendish, who

pulled down the old building and began the erection of Chatsworth proper.

He died before he could finish his plans, and their completion was left to his widow, the famous Bess of Hardwick, who afterwards became Countess of Shrewsbury.

This lady, so tradition says, had a firm belief that she would never die as long as she continued building, so year after year she kept on adding to the house, until at last a hard frost threw the masons out of work. Curiously enough, she then fell ill and died almost immediately.

The First Duke of Devonshire

In 1687 her great-great-grandson, who afterwards became the first Duke of Devonshire, decided to rebuild the house entirely, and he it was who helped greatly to make Chatsworth the beautiful place that it now is.

A curious train of circumstances led up to the undertaking.

His Grace, it appears, had made himself very unpopular at Court, and his troubles culminated when, in a fit of exasperation, he seized one of the courtiers, in the Presence Chamber, and swung him round by the nose. For this offence he was fined an enormous sum, and sent to the King's Bench prison, there to stay until the money was paid.

This was not at all to his lordship's taste, and he managed somehow to escape to Chatsworth. When the sheriff and his men came to re-arrest him, he neatly turned the tables, and kept *them* prisoners at Chatsworth, although he, too, was forced to stay there also.

Casting about for some task on which to employ his energies, this greatly daring duke resolved to restore and alter his historic home.

He was a staunch Protestant and made haste to build himself a chapel at great expense, for which the famous Verrio painted his world-renowned picture "The Incredulity of St. Thomas," which hangs there still, a cherished possession.

No pains of expense were spared to make the mansion lovely.

"Grinling's Masterpiece"

The designs and accounts are still carefully preserved, and make interesting reading.

One account particularly—namely, the plumbers' bill, reminds us that the fraternity has changed but little since those distant days. A certain Mr. Cocks, having sent in a bill of £1,000 for work done, £236 was deducted as an excessive charge.

The Duke kept hard at work for several years, and entirely rebuilt a great portion of the old house, and the Chatsworth of to-day is a monument to his artistic taste.

The great hall is one of the most magnificent in England, being sixty feet long, and the full height of the two principal storeys of the mansion.

The floor is of exquisite black and white marble, and the walls and ceiling were

painted by Laguerre and Verrio. The latter also executed a great deal of work in other parts of the house, notably the ceiling in the state dining-room, a beautiful design of gods and goddesses, among whom sit the Fates cutting the thread of life.

The state rooms at Chatsworth are magnificent, and the wood-carving with which they are decorated is justly famous. Many people say that Grinling Gibbons himself was the artist.

The most wonderful designs of dead game, flowers and fish, adorn the rooms, and especially beautiful is the design known as "Grinling's Masterpiece."

This is generally considered the finest piece of wood-carving ever executed, and includes a point lace cravat, as delicate in its tracery as the finest lace itself, a wood-cock, some foliage, and a medal with the then Duke of Devonshire's head carved upon it.

Tradition says the great wood-carver gave this to his patron after he had finished his work at Chatsworth.

The Sabine Room

Several of the state rooms are hung with richly embossed and gilded leather, and in one is preserved an ancient embroidered canopy and state chair worked by the wife of the first Earl of Devonshire.

The intricate workmanship of this makes it very apparent that in those days a lady of leisure was indeed a lady who had time and enough to spare for her needle.

In one of these rooms also are preserved the chairs and footstools used at the coronation of George III. and Queen Charlotte.

Mary Queen of Scots was three times a prisoner at Chatsworth under the Earl of Shrewsbury, who, "for her safe keeping took to himself forty extra servants chosen from his tenantry to watch day and night."

The actual rooms the ill-fated Queen used are not now in existence, but the east wing built upon their site is still called Queen Mary's wing.

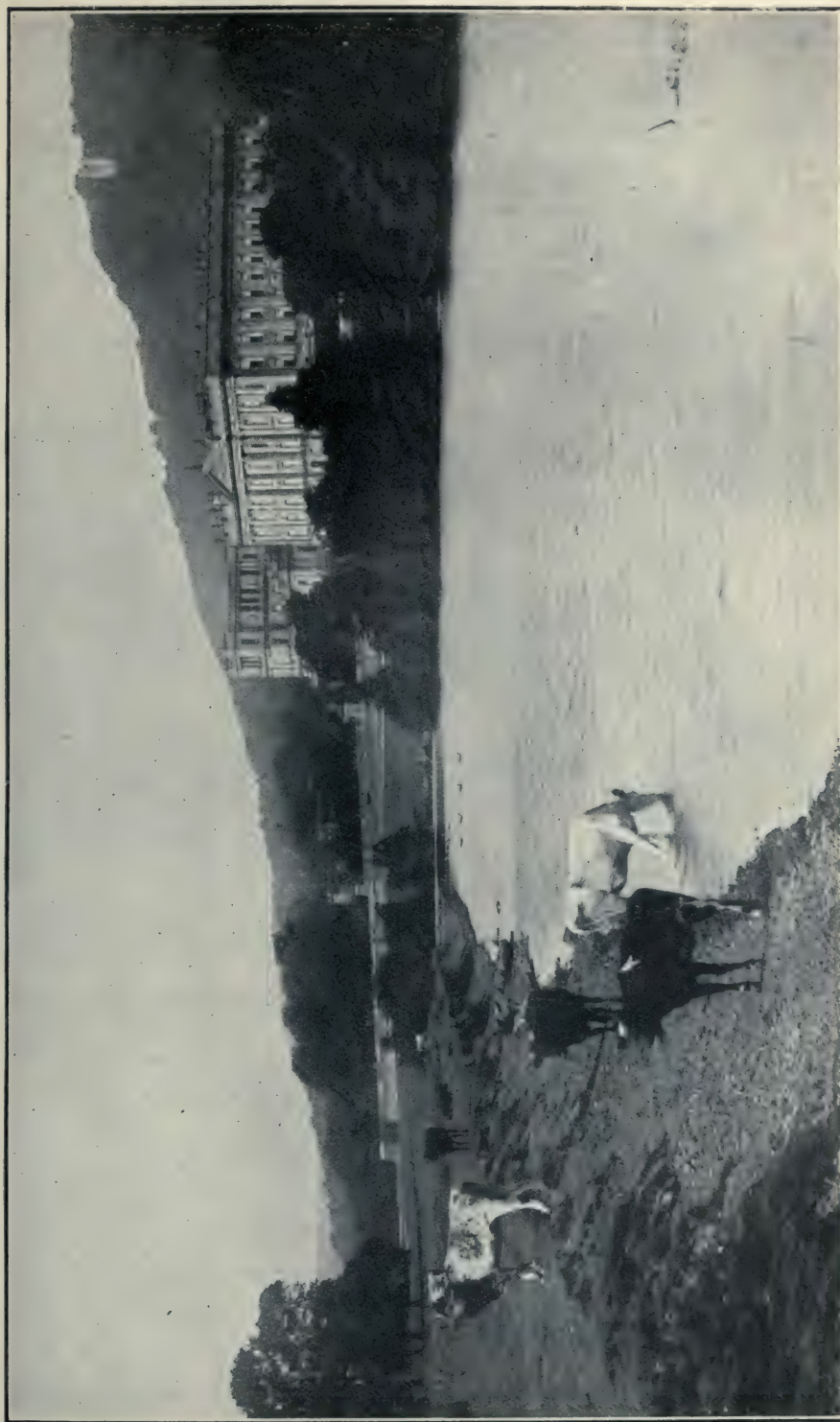
Another interesting relic of this sorely tried lady is "Queen Mary's Bower," a little mound by the river in the grounds, where tradition says Mary Stuart would sit with her maids and sew away the lagging hours of her captivity.

The Sabine Room at Chatsworth is famous. When its doors are closed a curious effect is obtained, for the whole surface, including the doors and ceiling, make parts of one huge painting, the subject being the rape of the Sabines.

The Paintings at Chatsworth

The paintings at Chatsworth are unique. Among the more modern are Landseer's original paintings of "Bolton Abbey in the Olden Time," and a number of family portraits by Reynolds, Lawrence, and others.

In the Grand Drawing-room are some priceless full-length portraits, including Philip II. by Titian, Mary Queen of Scots



A beautiful view of Chatsworth House, the stately mansion of the great ducal house of Cavendish. Here the reigning Duke of Devonshire and his Duchess reside in almost feudal magnificence and receive as guests the greatest personages of their day

Photochrome

by Zuccherò, and the famous Henry VIII. by Holbein.

The walls of this room are hung with tapestries from Raphael's cartoons, and these and the carved ceiling have many a time and oft made the softest and most effective background for the brilliant entertainments that have, in recent years, been given at Chatsworth.

Everyone has heard of the Chatsworth library, and one of the most interesting relics preserved there is the famous Anglo-Saxon M.S. of Cædmon.

Another pathetic relic is the prayer-book given by Henry VII. to his daughter Margaret, Queen of Scotland, who, in her turn, gave it to the then Bishop of St. Andrews.

This book contains the following quaint gift lines:

"Remember yr kynde and louying fader
in yo' good prayers Henry R.

In one of the galleries the visitor sees a half-opened door, revealing a little sitting-room beyond, and is naturally anxious to inspect this apparently private room.

But the steward warns him that this is a private room, and that the Duke does not like his privacy disturbed. However, after some humming and hawing, this worthy says confidentially, "You may go inside."

Feeling privileged, the visitor essays to do so, but to his astonishment is confronted by a wall, the mysterious door and the room being but a realistic painting.

The only possible thing to do is to retire as gracefully and in as dignified a manner as circumstances will permit.

During the lifetime of the late Duchess of Devonshire entertaining at Chatsworth was on a gorgeous scale.

Every year a large New Year's house party was given, and King Edward and



The beautiful French gardens at Chatsworth. The grounds of this great mansion represent many of the most famous schools of landscape gardening, and are a constant source of wonder and pleasure to those who visit them Photochron

"Pray for your loving father that gave you this booke and gave you God's blessing and mine.

"My good Lorde of St. Andrews I pray you pray for me that gave you thys bouk.

"Yours to my powt MARGARET."

These lines are interesting, if only for their quaint and varied spelling, and the book is most carefully preserved.

The sculpture gallery is another of the glories of Chatsworth, and there, amongst other works, frowns a colossal bust of the great Napoleon.

By the kindness of the Duke of Devonshire, Chatsworth is open to the public, and thousands avail themselves of this privilege yearly.

There is one rather curious joke often worked off on the sightseer, a relic of a practical-joking Duke of Devonshire.

Queen Alexandra were invariably guests. Invitations were eagerly sought for by members of society, and a brilliant party of the noblest families in England gathered under the hospitable roof.

The Chatsworth theatricals have become historical; at this annual party special pains were taken to obtain the best amateur talent in society.

It is expected that the present Duchess will entertain on a more elaborate scale when her children are older, and Chatsworth once more will be the scene of many a splendid masque and brilliant entertainment.

The amazing theft of "La Gioconda" from the Louvre recalls the similar fate which befell the Chatsworth picture of the beautiful Duchess of Devonshire, painted by Reynolds.

This portrait was stolen under mysterious circumstances, and only recovered after

twenty years had passed. It now hangs, a treasured possession, on the walls of Devonshire House. It is to be hoped that an equal good fortune will befall the luckless guardians of Lionardo da Vinci's masterpiece, and that her immortal smile will continue to mystify and charm countless admirers as of yore.

The Pleasure Grounds

The gardens at Chatsworth are some of the most beautiful in Europe, and full of historical interest. They boast a famous avenue of limes, which were fine trees long ago, when Dr. Johnson walked beneath their shade. The avenue ends with three trees of particular interest, known as the Royal trees. One of these was planted by Queen Victoria, when she was Princess Victoria, in 1832; another, planted on the same day by the Duchess of Kent, is a fine Spanish chestnut; and the third, a sycamore, was planted eleven years later by Prince Albert, who had then been Consort for some years.

Perhaps King George, should he so far honour his loyal liege, will add one more tree to this historic group.

Two of the most remarkable objects of interest at Chatsworth, apart from the house itself, are the great conservatory and the waterworks.

The conservatory is so large—being 276 feet long and 123 feet wide—that it has a carriage road through it, and covers an acre of ground. Six miles of hot-water pipes are used to heat this vast building, and the fuel is supplied by a sub-tramway half a mile in length. Through the centre is cut a drive, fringed on either side with bananas, planted, as is almost everything, in the ground, and not in pots. On all sides great palms and plants tower above the visitor, and the whole place has the air of a real tropical forest.

The waterworks are quite wonderful in their way, and were designed, by Grillet, after those at Versailles. They produce, when

in full play, a wonderful effect of cascades and fountains. One quaint fountain is made like a willow-tree in copper, from each leaf of which, when a tap is turned, water springs, as well as from the ground beneath this aptly termed "weeping" willow.

The flower gardens of this beautiful domain are many and varied, representing as they do the chief schools of landscape gardening known to Europe. They include, of course, an Italian and a French garden. Wherever the eye can reach, one sees beauty; the level lawns and terraces are broken by sparkling fountains, with here and there a lake. In June the rhododendrons are a sight worth going miles to see. A sea of blossoms, varying in colour from richest crimson to purest white, is a feast of colour rarely seen under our grey northern skies.

A magnificent panoramic view of the gardens and surrounding country can be obtained from the Hunting Tower in the grounds.

Extensive alterations are being carried out at Chatsworth by the present Duke of Devonshire. Workmen are engaged in revolutionising the character of the interior, and the grand hall, with its painted ceilings, mentioned earlier in this article, is being greatly improved. An old balcony of wood and an old staircase, which have somewhat marred the architectural charm of the apartment, are to be removed to make way for more modern and ornamental contrivances, and many paintings, which have been partly hidden by old woodwork, will once more see the light of day.

A great improvement is in process of completion in the form of a new and gorgeous staircase, which will be truly consonant with the style of the mansion. This noble staircase of Stancliff stone will be the central feature of the hall.

Truly the owners of this stately house and its surroundings may exclaim that their lot has "fallen in a fair ground," and that they have indeed "a goodly heritage."



The sculpture gallery is one of the chief glories of Chatsworth. It possesses a colossal bust of the great Napoleon



Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Recipes for

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

HOW TO COOK THE CHEAPER PARTS OF MEAT

Value of the Casserole in Cooking the Cheaper Cuts of Meat—Distinct Flavourings, and How to Obtain Them—Use of Vinegar—Sheep's Head—Ox Tail

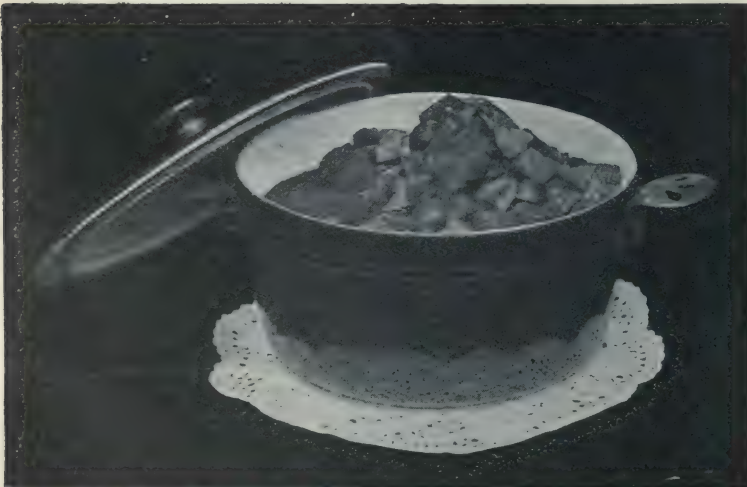
THERE are many parts of meat often described as inferior, not because they lack nourishment, but because they are in less demand than the prime cuts. They are unsuitable for roasting and grilling; two of the most popular processes of cooking, and for this reason are low in price.

The average housewife frequently knows only how to cook the choicest parts, and

would be quite at a loss if required to deal with beef skirt, leg-of-mutton-piece, neck or leg of beef, etc. Sheer ignorance of the nature of the part of meat being used will sometimes result in a sinewy, coarse-fibred cut being roasted or fried. The result is the whole is rendered tough, dry, and indigestible, the gelatinous portions requiring a gentle, moist heat to soften them.

It is often said that to select cheaper cuts of meat which need long cooking is not true economy, where gas is used for fuel, or coal is high in price.

Many experts have, however, refuted this statement by maintaining that experiments show that so very little fuel of any kind is required to keep stews, etc., somewhat lower than boiling point—the best temperature for the prolonged cooking of meat—that the cost of the actual cooking is reduced to a minimum.



Casserole of Beef. Cooking "en casserole" is an excellent method of cooking the cheaper parts of meat

The value of the casserole for use in slowly cooking coarse pieces of meat in the oven cannot be over-estimated. The flavour is well preserved, the meat does not dry, and the dish can be used for serving as well as for the cooking. If it is not possible to obtain a casserole, a stewing-jar of thick earthenware, or any basin or dish can be substituted, providing its contents are tightly covered.

Three ways of flavouring stews and casseroles can be obtained, not by varying the vegetables and flavourings, but solely through the treatment of the meat and flour. One flavour is gained by frying and browning the meat only, another by browning the meat and flour, and the third by cooking the meat without either browning it or the flour. Thus three distinct changes can be secured with no additional cost.

Tough Meat in Vinegar

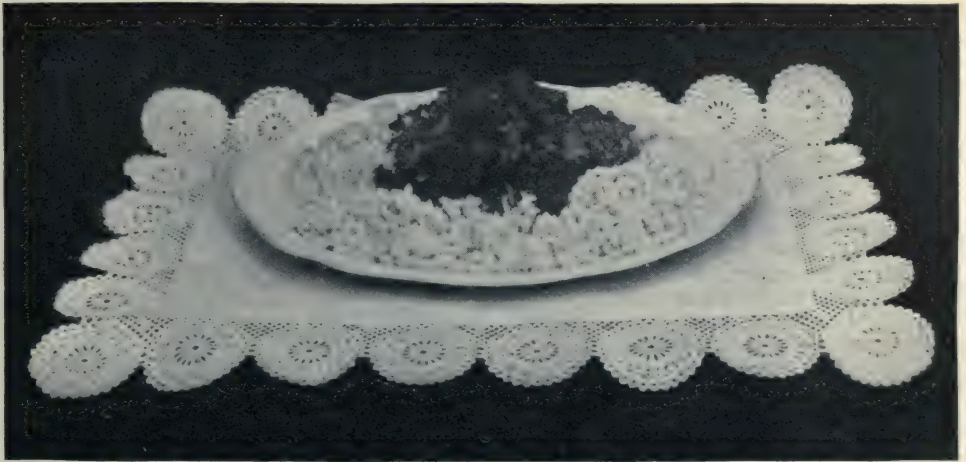
Meat that, from its hard texture, seems likely to be tough should be soaked in

Scotch sheep's head broth, thickened with fine oatmeal, and vegetables, barley, and some of the meat rubbed through a sieve, is excellent; or the head can be boiled, and then the meat neatly removed from the bones and served with parsley, tomato, curry, or piquant sauce, and a garnish of vegetables. To send the entire head to table is revolting, and, fortunately, rarely done.

Ox tails are inexpensive if the excellent foreign ones, costing about 10d. each, are procured. Otherwise they are an extravagance not to be indulged in by those with limited incomes. To neglect stewed ox tails or ox-tail soup because 2s. 4d. for one off an English-killed animal is out of the question is regrettable and a distinct loss. Ox tails carefully stewed are digestible, nourishing, and form one of the most popular of all thick soups.

Good for Pies and Puddings

Beef skirt, a thin, lean piece enclosed in a skinny membrane, is a valuable addition to steak pies and puddings, or it may be



Curried Shin of Beef. Curries, when carefully prepared, are very appetising. Rice should always be served with a curry

vinegar previous to cooking. The action of the acid aids in softening the fibres, and has also the additional advantage of acting as a preservative.

Sheep's heads afford great possibilities, and are about the most economical purchase to be obtained at the butcher's, for the price of a head rarely exceeds 6d., and is more frequently 4d.

stewed. It yields a particularly nice gravy. The skin should be removed before cutting up the meat.

Beef kidney is also much used for mixing with the steak for pies and similar dishes, as it greatly improves the gravy. If carefully stewed until quite tender, beef kidney makes a very palatable dish, though less delicate than sheep's kidneys.

RECIPES

Casserole of Beef—Curried Shin of Beef—Stewed Ox Tail—How to Use the Tough Ends of Steak

CASSEROLE OF BEEF

Required: Two pounds of beef skirt or stewing steak.

One carrot, turnip, and onion.

Two sticks of celery.

Bunch of herbs. Parsley.

Four allspice.

One ounce of flour.

One and a half ounces of beef dripping.

One pint of water or stock.

Salt and pepper.

(Sufficient for six persons.)

Prepare the vegetables and cut them into neat pieces, chopping the onion finely. Remove any skin from the beef, and cut it into large blocks. Melt the dripping in a frying-pan, put in the meat and brown it quickly on each side. Transfer it to a casserole, then put in the chopped onion and fry it a good brown, but not black, as this gives the stew a bitter flavour. Add the onion and dripping from the pan to the

casserole, also the remaining vegetables, parsley, herbs, and allspice. Pour over the stock or water, add a little salt, cover the pan tightly, and let its contents cook slowly in the oven for one and a half hours.

In the meantime, melt the rest of the dripping in the frying-pan, add the flour and brown it carefully. Pour in gradually a little of the hot stock from the casserole, stirring the same well, or it becomes lumpy. When smoothly and thinly mixed, pour the now thickened gravy into the casserole again. Remove herbs and allspice, season carefully, and re-heat for half an hour. Then serve the stew in the casserole with a clean table napkin neatly pinned round the outside. Well-boiled rice or haricot beans are much liked with this dish.

Cost, about 1s. 1d.

CURRIED SHIN OF BEEF

Required : Two pounds of shin of beef (without bone) or neck of beef.

Two tablespoonfuls of vinegar.

One large onion.

Bunch of herbs (parsley, thyme, bay-leaf).

One and a half pints of water or stock.

One and a half ounces of dripping.

Half an ounce each of flour and curry powder.

One teaspoonful of curry paste.

Two teaspoonfuls of lemon-juice.

Three ounces of rice.

Seasoning.

(Sufficient for five persons.)

Wash the meat, dry and cut it into large cubes. Lay these in a fireproof dish, pour the vinegar over, and let them soak for one hour, turning them several times. Then put the meat and vinegar into a stewing-jar or casserole, add the vegetables, cut into large pieces, the herbs and stock, also a little salt. Cover the vessel tightly and stand it in a moderately hot oven, or a cool part of the stove, to simmer gently for three hours, or until the meat is tender.

In the meantime, prepare the *boiled rice*. To do this, wash the rice—Patna rice is best—until the water runs from it looking quite clear, not milky. Have ready a pan with plenty of boiling salted water. Add the rice, stir it, and boil it quickly until the grains are

tender, but not in a mash. If a grain is divided, there should be no hard white speck in the middle. Then strain off the rice through a fine colander or strainer, rinse it well with plenty of boiling water, drain well, and serve. Each grain should be separate. If it has to be kept waiting, lay the rice on a clean cloth in a colander, covering it with a portion of the cloth. Keep the colander over a pan of boiling water.

Next prepare the curry sauce. Melt the dripping in a stewpan, add the flour, curry powder and paste, and stir these round in the dripping for about five minutes. Strain off a pint of the gravy from the beef, add it slowly to the curry powder, etc., stirring all the time. Add the lemon-juice and seasoning, and take the meat from the stew.

Allow it to stand by the side of the fire for twenty minutes, to become well flavoured with the curry sauce, then serve the meat and sauce neatly in the centre of a border of the rice, or the rice may be served separately. Any gravy left from the beef and the vegetables must be saved for soup. Any bones sent with the beef must be added to the stock-pot.

Cost, about 1s. 4d.

STEWED OX TAIL IN POTATO BORDER

Required : One ox tail (foreign).

One onion.

A stick of celery.

Two ounces of dripping or butter.

One and a half ounces of flour.

Bouquet garni (bunch of herbs).

One tablespoonful of lemon-juice.

One and a half pints of stock or water.

Two cloves.

Small blade of mace.

Two allspice.

Salt and pepper.

Mashed potato.

(Sufficient for five or six persons.)

Wash and dry the tail, divide the tail into pieces, cutting through the joints. The very thick pieces should be chopped through again. Heat the dripping, put in the pieces of tail, and fry them brown. Lift them out, lay them aside, and add to the dripping the thinly sliced onion and flour. Brown these



Stewed Ox Tail is an excellent dish, and, if foreign meat be used, is most economical

carefully, then add the stock. Stir this thick gravy until boiling, when pour it into a saucepan and add the pieces of ox tail, the rest of the vegetables cut in neat dice or balls, the bouquet garni, spice, and a little seasoning. Cover the pan closely and let its contents slowly simmer for about three hours. Skim the gravy thoroughly now and then. When cooked, add the strained lemon-juice, any necessary seasoning, and arrange a neat border of hot mashed potato on a hot dish. Arrange the pieces of tail in the centre. Strain the sauce over the meat, and garnish with vegetables. If preferred, serve the potato separately, and garnish the

ox tail with sippets of toast as well as vegetables.

Cost, about 1s. 2d.

How to Use the Tough Ends of Steak

These are frequently wasted, because no one particularly wishes to serve them to others, or partake of them themselves. The best plan is to cut off the less attractive pieces before grilling the steak, mince them finely with a little of the fat off the meat, season the meat with a dust of parsley, salt, and pepper, and shape it into balls. The raw meat will bind quite easily. Fry these, and serve with each portion of the steak.

SWEETMEAT RECIPES

Stuffed Dates—Stuffed Cherries—Neapolitan Creams—Peppermint Creams—Chocolate Pralines—Toffee—Barley Sugar—Chocolate Caramels—Cream Walnuts—Hard Glaze—Chocolate Almonds—Candied Violets—Fillings to be Coated with Chocolate

STUFFED DATES

Required: Almond paste.

A box of dates.

Castor sugar.

Form the paste into little thin, cork-like shapes. Take the stones out of the dates and insert the paste in their place.

Cover the dates with sugar. It is a good plan to colour half of the paste a pretty pink with cochineal.

Muscatal and Valencia raisins may be done in the same way. Cost, 11½d.

STUFFED CHERRIES

Required: Almond paste.

Half a pound of glacé cherries.

Castor sugar.

Roll the almond paste into neat little balls. Make a slit in a cherry, insert a ball of almond paste, and make the cherry nice and round by rolling it in the hand. Cover it with castor sugar, and then put each into a tiny paper case.

Cost, 1s. 1d.

NEAPOLITAN CREAMS OR FONDANTS

Required: One raw white of egg.

One tablespoonful of water or fruit syrup.

About one pound of icing sugar.

Cochineal and raspberry essence.

Maraschino or other liqueur.

Chocolate powder and vanilla.

Coating chocolate and desiccated cocoanut.

Rub the icing sugar through a fine hair sieve. Put the white of egg into a basin, and add to it the water, which must be strongly flavoured with some liqueur unless fruit syrup is used. Stir into this gradually enough of the sugar, using the spatula or wooden spoon, to make the mixture sufficiently dry, yet pliable enough to be easily moulded in the fingers.

Slightly dust the board with sieved icing sugar, and knead the fondant until it is very smooth. Divide it into three portions. Colour one with cochineal, and flavour it with raspberry essence. The second portion make a pretty chocolate brown, using finely grated chocolate, and add vanilla essence. Leave the third piece its natural colour, using any flavouring desired. The success of this sweetmeat depends on artistic tinting and the blending of the flavourings employed.

Roll each portion out on the board or marble slab to about one-eighth of an inch in thickness. Endeavour to keep each piece in the same oblong or square shape, as then waste is avoided when cutting up the mixture. Arrange the colours on



Dates stuffed with almond paste are delicious. Muscatels may be treated in the same manner

each other, brushing between each slab with a little cold water.

Press them firmly together, trim the edges evenly, and brush over the top with a little melted coating chocolate. Let this surface dry; then turn the sweetmeat over and coat the other side in a similar manner. Sprinkle over all a little finely desiccated cocoanut, and with a sharp knife cut into oblong slices, cubes, or other shapes.

When quite dry, which is usually about the day after they are made, they can be used.

NOTE. Many other colourings can be used, and also flavourings, according to individual wishes. The surface can be sprinkled with finely chopped browned almonds or pistachio nuts, for the sake of variety, if liked, or with "hundreds and thousands."

Cost, about 10d.

PEPPERMINT CREAMS

Required: One raw white of egg.

One tablespoonful of water flavoured with concentrated essence of peppermint.

About one pound of icing sugar.

Put the egg and water into a basin, and work in gradually enough of the sieved icing sugar to form a pliable paste easily moulded yet not sticky. Note if the cream is pleasantly flavoured with peppermint.

Dust the slab with sieved sugar. Lightly roll out the cream to the thickness of about an eighth of an inch and stamp it out into flat, round lozenges. Let them stand in a cool, dry room overnight or till they feel dry to the touch. Cost, 7d.

CHOCOLATE PRALINES

Required: Five ounces of loaf sugar.

Four ounces of almonds.

Coating chocolate.

Blanch and shred the almonds, put them on a tin in the oven and brown them slightly.

Rinse a pan out in cold water; put the sugar into it, let it melt slowly, and then



Marzipan, Fondants, or Neapolitan Creams, each in a tiny paper case, are well within the powers of the home sweet-maker

boil it until it is a golden brown. Next turn it out on an oiled slab or dish and leave it till cold. Then pound the sugar to dust in a mortar.

Pound the almonds to a paste, and then put the sugar and almonds together and pound them until they are oily. Make the paste thus formed into small balls or other shapes.

Melt some "coating chocolate" gently, dip each ball, etc., into the melted chocolate, and put it on greased paper until it is dry. These are most delicious, and, while expensive to buy, can be made at very small cost

Cost, 9d.

TOFFEE

Required: Half a pound of butter.

One and a half pounds of Demerara sugar.

Three-quarters of a pound of golden syrup.

A teaspoonful of lemon-juice.

Put the butter into a clean pan, and let it melt. Next add the sugar, golden syrup, lemon-juice, and a teaspoonful of water. Boil steadily, stirring well.

When it is seen to be thickening have ready a cup of clean cold water. Let a few

drops of the toffee drop into the water; let them remain for about four seconds, then lift a piece out and see if it snaps off quite crisply when broken. If not, continue to boil until it does.

When cooked enough, pour out on buttered plates or tins, and let it remain till cold. The fire must not be too fierce and the toffee must be kept well stirred.

Cost, 1s. 1d.

BARLEY SUGAR

Required: Two pounds of loaf sugar.

Three gills of cold water.

Half a teaspoonful of lemon-juice.

About four drops of essence of lemon.

A few grains of cream of tartar.

Put the sugar into a saucepan with the water and let it dissolve by the fire. Add the cream of tartar, cover the pan, and let it boil fast. Then remove the lid and boil the sugar in the usual manner. Let it boil to 300°, or rather over the "small crack."

Add the lemon-juice and essence and boil it to a little over "large crack," which is 312°. Then pour the sugar out on a slightly oiled slab.

When a little cooled and tough, cut it with an oiled knife into narrow strips of a convenient length. Oil the hands a very little and twist the strips into the orthodox spiral form. Lay these on a tin or dish till quite cold, then store them in airtight jars or tins, as they rapidly become sticky.

Should a rather deep-tinted sugar be required, add a drop or two of saffron colouring. For orange barley sugar use orange juice in place of lemon. Cost, 6½d.

CHOCOLATE CARAMELS

Required: One pound of loaf sugar.

Half a pint of cream.

Half a pint of milk.

Four ounces of plain coating or eating chocolate.

One large tablespoonful of glucose.

Vanilla essence.

Put the sugar, milk and cream into a large saucepan or sugar-boiler and heat these over the fire without stirring them until the sugar is dissolved. Then add the glucose. Grate the chocolate and dissolve it in a spoonful or two of hot water. Add this to the sugar, cream, etc., with a flavouring of vanilla essence, unless good vanilla chocolate is used.

Put the piece of sheet iron or a stout iron baking-tin under the saucepan if gas is used, as this mixture is easily burnt. Boil until nearly 290°, or "small crack," is reached. Testing in the coldest water possible, the ball formed should be hard, stiff, and it should snap.

Pour the mixture out on an oiled slab, keeping it in place and the proper thickness with an iron bar frame, or use a flat tin with sides. When nearly cold, mark the surface

out in squares and cut it with a slightly oiled knife, or a caramel-cutter.

Wrap up the caramels at once in waxed papers.

Cost, 1s. 8d.

CREAM WALNUTS

Required : About four ounces of shelled walnuts.

About half a pound of either almond paste filling or French foundation fondant.

Colourings and flavourings.

Divide the paste to be used into pieces and colour and flavour them differently. Form these into rather flat oblong pieces. Press on each side of these cakes half a shelled walnut, smooth the edges neatly, and they are ready. They can also be dipped in hard glacé, which gives them a very finished appearance.

Shelled walnuts can be bought, saving much time and trouble.

Cost, 1s.

HARD GLAZE

This is required for dipping fruits, etc. Only make small amounts of it at a time even if several quantities of it have to be prepared, for it soon deteriorates when it is removed from the fire.

Required : Half a pound of loaf sugar.

Three-quarters of a gill of cold water.

Two or three drops of lemon-juice.

Dissolve the sugar in the water. Then put the pan on the fire with the lid on till it boils sharply; then uncover the saucepan. Boil the syrup to 300°, skimming and brushing round the sides of the pan as usual, and avoiding stirring or taking the saccharometer in and out. At about 280° add the lemon-juice. Directly the right degree is reached, take out the saccharometer and place the pan in another one of water to prevent further boiling. Have ready a dish or a piece of sheet tin very lightly oiled. Have the fruits to be dipped each stuck on a tiny wooden skewer, or use a sweetmeat fork. Dip each separately into the glaze, and place them on the oiled tin till set.

A dry, clear atmosphere, dry fruit free from all surface sugar, and very speedy manipulation, are essential for success in this operation.

CHOCOLATE ALMONDS

Required : Half a pound of sweet almonds.

Three ounces of coating chocolate.

Shell the almonds and put them on a baking-tin in the oven until they are slightly browned.

If possible, procure some "coating" chocolate; if not, use any good make of plain chocolate. Grate or cut it up small, put it into a cup or jar, place this in a saucepan of boiling water, and let it melt gently.

When the almonds are cold, dip them into the chocolate, and then put them on an oiled tin to harden.

Chocolate, ginger, or pineapple can be done in the same way, but they will, of course, not require to be put into the oven.

Cost, 1s. 1½d.

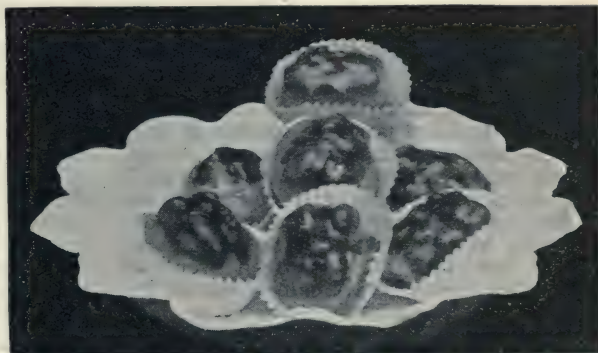
CANDIED VIOLETS

These are pretty for decorating other sweets, as well as delicious in themselves. Remove the stalks from a pound of violets. and rinse them in cold water. Then spread on a clean cloth to dry.

Cook a pound and a quarter of sugar to the soft ball stage, and then add the violets. Press the blossoms under the syrup, return to the fire, and let them boil up, then transfer at once to a cold dish.

The next day drain on a sieve. To the syrup add a half-cupful of sugar, and cook again to the soft ball stage; put in the flowers and set aside for twelve hours; drain again, heat to boiling point, and add the flowers.

Remove from the fire and stir the flowers lightly until the syrup begins to grain, then pour on to sheets of paper. Shake and



Cream Walnuts. If the creams are of different colours and flavours a pleasant variety can be obtained

separate the flowers daintily with the fingers, and when dry pick them from the sugar.

Suggestions for Fillings to be Coated with Chocolate
Marzipan, shaped, flavoured and coloured in various ways.

Cocoanut ice stamped out in rounds or cut in squares.

Cooked or uncooked fondant made with various colours and flavours.

Walnuts coated evenly with marzipan and then with chocolate.

Pine kernels, or hazel nuts, first crisped in the oven.

Tiny biscuits. (These are excellent to take when touring.)

Glacé cherries.

Chestnuts stewed till soft in syrup, after shelling and skinning. The broken bits do excellently for this purpose.

Marshmallows cut rather small.

Candied popcorn.

Nougat in small blocks.

Small cubes of damson cheese.

Ratafias.

Various caramels.

Crystallised brochettes.

SELF-RAISING AND PATENT FLOURS

MANY housewives have great faith in the use of some of the various makes of self-raising flours now on the market.

By the use of these they are freed from the responsibility of adding baking-powder or other raising agents, such as bicarbonate of soda and cream of tartar, when making scones, pastry, etc.

In the case of an ignorant or careless cook this is decidedly a great consideration, for often pastry and cakes are almost uneatable through the cook failing to grasp what constitutes "a teaspoonful of baking-powder."

The prices of self-raising flour vary from about tenpence to a shilling a six-pound bag.

Useful as these prepared flours are, it should be noted that ordinary flour must always be in store for thickening sauces, etc., when an action similar to that of baking-powder would be unsuitable.

MUFFIN SCONES

Required :

One pound of self-raising flour.
One ounce of lard.
One ounce of butter.
One egg.
One teaspoonful of salt.
Half a pint of buttermilk.

Mix together the salt and flour. Rub the lard and butter finely into it. Beat up the egg, add it, and the milk, and mix all to a fairly moist dough. Knead it quickly on a floured board, divide it into six or eight pieces.

Shape each into a neat round, put it on a greased baking-tin, and bake in a moderate oven for about twenty-five to thirty minutes.

For serving, they should be toasted and buttered.

PAPER BAG MEATLESS COOKERY

By MRS. EUSTACE MILES

Value of Paper Bags in Food Reform Cookery—Increasing the Flavour of Dishes—Ease of Manipulation

It is probable that paper-bag cookery will prove to be of far more service in food reform cookery even than in meat cookery.

One reason is that this method preserves the delicious flavours and juices of the vegetables and entrées, and adds considerably to their attractiveness and digestibility. For too often—through want of knowledge and want of care—food reform dishes are flavourless, unattractive, and indigestible.

In the meatless dishes that have been cooked in paper bags the flavours are delicious, and this because all the valuable juices and "salts" have been conserved.

Now, the conserving of the juices and valuable "salts" of vegetables and fruits, etc., in meatless dishes only does good, not harm, to those who partake of them. For those especially who suffer from "uric acid" troubles, such as gout or rheumatism, fresh vegetables, fruits, and certain meatless dishes cooked in paper bags, are most valuable and healthy, for the very reason that their juices and curative properties have been conserved.

There are many advantages to be found in this style of cookery. For instance, there is very little need of skill. The paper-bag dishes which are placed inside the oven cook themselves without any external aid from the cook. For, once inside the oven, the paper bags must be left entirely to themselves. It is only a matter of having the right temperature, and knowing the right time in which to cook the various dishes. It must be remembered that everything cooks much more quickly inside the paper bags than in the usual gas oven or in an ordinary oven.

One of the advantages is that there is no smell. Even a cabbage cooked in a paper bag gives forth no disagreeable "cabbage odour"; and the juice from it is most delicious and healthy to drink, or it can be made into a thick, nourishing sauce, and poured over the cabbage. This applies to most other vegetables cooked by this method.

Another advantage is that there is need for fewer vessels and less cleaning, and therefore less labour is involved. The cook must always be provided with an empty pail or paper-basket in which to throw the paper bags after the dishes have been taken out of them; otherwise, the kitchen table would get very greasy and look very untidy.

The methods of cooking in paper bags are quite easy, and are as follows.

The bag must first be well greased inside and out, preferably with the best oil or vegetable butter.

The oven must be well heated before anything is put into it. The temperature should be at least 200° Fahr. In the case of a gas oven the gas-jets should be turned down rather low when the paper bags are placed inside; and the bags should be placed well away from the gas-jets, lest they take fire.

The bags must then be placed on a grid shelf or a wire trivet, or in an ordinary baking-tin, in the oven.

For some dishes it is best to put the paper bag *inside* a fireproof dish or casserole. This applies specially to a dish—for instance, an egg-dish—in which a certain shape has to be kept intact.

To safeguard the juices from leaking out,

the corners of the bag must be well turned up. Close the bag by folding over the top (open end) several times, and then fasten it with one or two ordinary paper clips.

Those who do not possess an oven thermometer can gauge the heat by throwing a little flour into the oven. If it browns at once, the oven is of the right heat.

RECIPES

Almond and Celery Timbale—Cucumber Sauce—Braised Cabbage—Stewed Lettuce and Peas—Nourishing Sauce—Stuffed Vegetable Marrow (Mock Duck)—Aubergine Farci—Black Currant Charlotte

ALMOND AND CELERY TIMBALE

Required: One ounce of proteid food.
Two ounces of milled almonds.
Two ounces of breadcrumbs.
One ounce of butter.
One egg.
One tablespoonful of milk.
Two ounces of braised celery.
Pepper and salt to taste.

Mince the celery, and mix with the above ingredients to a stiff batter. Put all into a greased pie-dish or a timbale mould. Then put the pie-dish or mould into a greased paper bag, fasten (according to above instructions), and bake for half an hour at 250°. Serve with cucumber sauce.

CUCUMBER SAUCE

Melt one ounce of butter into a saucepan, add one large dessertspoonful of flour, cook well, but do not brown. Add three gills of milk, one medium-sized cucumber, peeled and cut into slices, one ounce of proteid food, and salt and pepper to taste. Let it cook until the cucumber is tender, pass through a wire sieve, and add a little green spinach colouring. Add a little more milk if the mixture is too thick.

BRAISED CABBAGE

Required: One pound of shredded cabbage.
One ounce of butter.
Three peppercorns.
One blade of mace.
Half a gill of vegetable stock.
One dessertspoonful of vegetable extract, such as marmite or nutrit.

Place all the ingredients into a well-greased paper bag; fasten according to instructions, and cook in an oven on a baking-tin for thirty-five minutes.

STEWED LETTUCE AND PEAS

Required: Four ounces of lettuce.
Eight ounces of green peas.
Two spring onions.
Half a gill of water.
A pinch of salt, sugar, and nutmeg.
A small piece of butter.

Well wash the lettuce, and cut it open. Place the above ingredients in the middle of the lettuce, then put all into a well-greased paper bag; put this into the inside of a double-pan hot-air cooker, and cook for one hour. The juices of these vegetables are delicious, and must be poured over the vegetables; or else made into a thick, nourishing sauce, and served up with the vegetables.

NOURISHING SAUCE

Rub down into a saucepan one ounce of butter with a dessertspoonful of flour.

When the butter and flour are in a cream, mix with the juice of the vegetables out of the paper bag, to which half a gill of water or milk should be added. Salt and pepper to taste. Stir till the sauce is thick; then add half an ounce of proteid food, well stirred in, and pour the sauce over the vegetable, or serve it in a sauce-boat.

STUFFED VEGETABLE MARROW

Mock Duck

Required: Two pounds of vegetable marrow.
Two ounces of milled hazel nuts.
Two ounces of white breadcrumbs.
One ounce of proteid food.
One ounce of butter.
Two eggs.
One grated onion.
One teaspoonful of sage.
Pepper and salt to taste.

Pare, and take out the pips of the vegetable marrow. Mix the above ingredients into a stiff paste, and fill the cavity. Then sprinkle some browned breadcrumbs on the top, and put the marrow into a well-greased paper bag, and bake for three-quarters of an hour. The heat for this dish should be about 300°. Serve with apple sauce.

AUBERGINE FARCI

Required: One large aubergine.
One ounce of breadcrumbs.
One ounce of proteid food.
Half an ounce of butter.
One egg.
A pinch of herbs.
The juice of half a small lime.
Salt and pepper to taste.

Cut the aubergine in half, lengthways, and take out the pips. Mix the breadcrumbs, butter, egg, proteid food, etc., into a stiff paste, and fill the aubergine. Then put it into a well-greased paper bag, and bake in a moderate oven for half an hour. Serve with mustard sauce.

BLACK CURRANT CHARLOTTE

Required: Four ounces of black currants.
Two ounces of sugar.
Four ounces of white breadcrumbs.
One ounce of proteid food.
Two ounces of fresh butter.
One gill of fresh fruit-juice or water.

Butter a six-inch china pie-dish, then cover all over with breadcrumbs and proteid food. Next, put a layer of fruit, breadcrumbs, and pieces of butter, and pour over gradually the fruit-juice or water. Cover the whole with breadcrumbs and pieces of butter. Put the pie-dish into a paper bag (greased on the outside), and place on a grid or ordinary oven, and bake in a moderate oven (200°) for one hour.



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in **EVERY WOMAN'S ENCYCLOPÆDIA**. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

SPECTACULAR WEDDINGS

A Military Wedding in the Guards' Chapel, Knightsbridge—Naval Weddings—A Wedding in the Highlands—Strange Weddings

IN the life of every woman there are many important days which are written upon the calendar of memory, and never forgotten when the anniversary of their happening arrives, but of all these, the most important is the wedding-day.

Now, the majority of women like this day to be memorable, not only to themselves, but to everybody else; but when this does happen it is generally the bridegroom who is the prominent person, not the bride.

Are we not all familiar with the phrase, "It's quite the prettiest wedding I've ever seen," used by nine people out of ten who have just come from witnessing a ceremony of marriage, where the bride and her maids are young and fresh and prettily gowned, and the church is decorated with flowers?

The impression is vivid and pleasing while it lasts, but very soon it fades into the dim recesses of memory-land; and as to the bridegroom—well, to him is hardly a thought accorded. But in the weddings which live for a long time in the memory of the beholders all this is changed, the honours are divided.

I mean military, naval, or Highland weddings, where the bridegroom takes his proper place as the hero of the hour, and is attended by the men of his regiment or the gallant sailors of his ship.

There is something about a Service wedding which makes it more interesting to onlookers than an ordinary one. It may be that the sight of the uniforms or the sound of the jingling spurs awakes our dormant patriotism; it certainly is that the bright-

ness and splendour of the men's uniforms among the congregation add to the beauty of the scene. For it is the etiquette of military weddings that all the guests who attend the service come in their uniforms. Of course, many military men are married in multi—the majority prefer it—but there are many considerations which influence their decision in this matter, paramount among which, putting aside the wishes of the bride-elect, is whether the frock-coat or the tunic will best bear the scrutiny of many eyes.

An Imposing Ceremony

A military wedding is a fine spectacle. The church itself is generally decorated with flowers, while at each side of the aisle, shoulder to shoulder, stand a company of the bridegroom's regiment. At the approach of the bridal party swords are unsheathed or lances raised and crossed over the aisle, making a canopy of steel, under which the little procession wends its way up to the altar, where the bride becomes not only the wife of the man she has chosen, but also "one of the regiment."

Perhaps the most impressive of all these weddings are those which take place at the Guards' Chapel, Knightsbridge, where all the associations and surroundings are military, where the chapel is hung with war-worn, time-dimmed flags, each speaking in silent eloquence of the heroes who have fought and fallen in the days gone by, perchance reminding the white-veiled figure with the stalwart soldier at her side that some day she, too, may be called upon to

relinquish the man she loves in answer to his country's call.

Naval weddings in uniform are perhaps more rare than military ones, because, as a rule, they only take place at naval stations, where an officer can get the requisite complement of ship's crew to "man the aisle."

The proceedings are very much the same as in military weddings, save that the prevailing tone is blue instead of scarlet, and that the sailors lining the aisle are bearded men instead of boys; also there prevails a custom of having ready a contingent of six or eight seamen, strong of arm and willing of heart, to take the horses from the bride's carriage and themselves draw the conveyance containing the newly-wed husband and wife back to the house.

A naval wedding savours of the sea; there is something about it which seems to exhilarate. There is an atmosphere which naval men carry about with them wherever they go. It is difficult to say from whence it is derived—maybe in the long night watches spent in commune with the stars and their own souls—but it makes them different from other men, broader-minded, more tender-hearted towards women.

Weddings on Board

There was another kind of wedding, now quite out of date owing to steam navigation and rapidity of travel, by which ships' captains were empowered to tie the nuptial knot when voyages were slow and long.

In the time of our great-grandmothers these ship-board weddings were of no uncommon occurrence. In those days, when it took some six months to sail from one side of the globe to the other instead of six weeks, as it does under present circumstances, ships' captains were often the instruments by which seafaring romances were culminated, and a marriage on board ship was by no means one of the least picturesque to be remembered. Here would be no fine wedding garments, no bouquets of white flowers or trailing sprays of smilax, no church save the open sea, no music save the murmuring of the waters, no grand display of wedding

gifts, only a few tokens of affection given without ostentation, received with real pleasure; but for all that, those weddings, once witnessed, were never forgotten.

Scottish Weddings

Different, again, is the Scotch wedding, which, as often as not, takes place in the house of the bride's mother or in a hall instead of a church. Up in the Highlands, where the wearing of the national costume is more universal than down in the southern counties, these marriages are most picturesque and partake more of the character of a festivity than a religious ceremony. They generally take place in the evening, and are



A military wedding, the bride and bridegroom passing under an arch of swords, formed by men of the bridegroom's regiment. The music is usually supplied by the regimental band, and the regimental colours are often represented in the wedding favours

Photo, Topical

followed by a supper and dancing in which the newly married pair generally join, leaving the assembly by the last train which can take them away to start on their honeymoon.

There is also a pretty little custom of the southern counties, the mention of which will not seem out of place at this juncture.

When the happy pair have returned from their wedding-tour, they give a little housewarming in their new home, and the bride's mother breaks a cake of shortbread over their heads, expressing the hope that they may never want.

All the above wedding descriptions belong to the upper and well-to-do members of society, but there are a good many classes



The wedding of Lord Lovat and the Hon. Laura Lister was distinguished by the fact of the bridegroom and his friends being in full Highland dress. The famous Lovat's Scouts were present and emphasised the picturesqueness of the ceremony
Photo, L. N. A.

beneath these, and they also have the habit of getting married; but perhaps there is only one class of which a wedding description would be of any interest.

A Costermonger's Wedding

It was a coster wedding, at which, by lucky chance, I once happened to be present.

There were, I believe, no formal invitations issued for the ceremony, which took place in a church in one of the most populous districts of Whitechapel, but the sacred edifice was crowded. No West End ceremony ever drew so interested or so interesting a congregation, the two indelible impressions left on the mind being buttons and feathers.

It took place on a Sunday, when trade was slack; and of all the coster men and maidens, the two married must have been the chiefest.

A long queue of coster carts and donkey barrows was drawn up outside the church. The owners and occupants were all grouped about the pathway waiting for the auspicious hour to arrive; while the actual wedding group was standing, boisterously nervous, outside the door. At the right time someone pushed in, and the whole party thronged into the church.

It was difficult at first to distinguish which were the bride and bridegroom-elect; but there was one lad, the splendour of whose tie and the redundancy of whose buttons proclaimed him to be the happy man; and on his arm there leaned a maid whose face shone with soap and happiness, and the feathers of whose hat stood out several inches further over its brim than those on the headgear of her companions, and therefore marked her as the bride.

A Practical Parson

The ceremony itself was very short, shorter than I, who have been accustomed to West End weddings, could have believed possible, but yet not quite so short as others of which I have heard, in which as many as

twenty couples come up to be married at the same time, and over whom one service alone is read, and to whom at its conclusion the injunction is given by the officiating clergyman: "Go outside and sort yourselves."

There may appear a want of individuality about this method, but it seems to work out all right, and the mistakes made by the minister—and it is admittedly difficult to avoid joining wrong couples—are rectified on the church steps. Everybody is quite satisfied, so it is nobody's business to complain. All's well that ends well. And the result usually is satisfactory.

But to return to our costers. When the ceremony is over, a brand-new cart, drawn by a brand-new pony and well adorned with ribbons, appears as if by magic at the church door. The newly-wed pair step in and seat themselves, smiling the happy, sheepish smile that has long since been lost to us of the upper classes; slippers and rice are showered upon them, and they drive off to spend a joyous day in the country—probably on Hampstead Heath! And this is the honeymoon.

A Fireman's Wedding

Nor is a fireman's wedding less impressive. It certainly is a ceremony which deserves to be included in this article. In its humbler fashion it is as picturesque as either the military or the naval wedding, both of which it resembles in many of its features.

The comrades of the bridegroom make it a point of honour to muster in full force, of course, in uniform. The engine, as far as I know, has not been used for a bridal carriage, but there is no reason why the bridegroom at least should not arrive thereon.

The pretty custom of passing under an arch of swords is modified most suitably into walking between two rows of sturdy firemen with uplifted and interlocking axes, and there is the same feeling of comradeship and *esprit de corps*.



In a naval wedding the ship's company act as coachman, footman, and drawers of the bridal carriage. Such weddings can only take place, therefore, at naval stations

Photo, Stephen Cribb

WEDDING BELLS

Village Wedding Bells—A Sense of Omission in a Splendid Function—The Antiquity of Bell-ringing—A Ghostly Peal—Bells of Other Ages—The Importance of Bells in Olden Times

I WAS present recently at a wedding celebrated in a small country church.

It was all quite simple and unostentatious. The bride was dressed in a pretty white frock, innocent of priceless lace and undecked with any wonderful pearl ornaments, but her face shone with the light of happiness, and the depths of her great love was mirrored in her eyes.

The service was also simple, with no ornate ceremonial, merely a wedding hymn and a wedding march; but when it was over, and the little party came down the aisle, suddenly above our heads the bells began to peal, and it seemed as if a pæan of joy were being rung out to inaugurate the beginning of a new and happy life.

A Contrast

Ding dong ding, ding dong ding! The tones followed us over the fields, ringing their message into every heart. The little bride looked at her husband; their glances met, and I knew that whenever in after years they heard a merry peal of bells they would come back in memory to the village church where God had joined them as man and wife.

A few days later I was present at a much more imposing wedding ceremony. Silks, satins, and diamonds, and an organ grandly sounding forth the wedding march. It was wonderfully majestic and very solemn; tears stood in many eyes, and involuntarily the thought of the great responsibilities so lightly undertaken by the two splendid young figures standing before the altar rose in the minds of the majority.

When we all filed out of the sacred edifice there were no merry marriage bells to disperse the feeling of solemnity, no happy peal to carry a message of joy into the hearts of the hearers.

We hoped the newly married pair would be happy, but we felt no confidence on the subject; not even the radiance depicted on their faces could eradicate the feeling of depression into which we had sunk, and I registered a vow that when women won the vote I would record my mark for no member of Parliament who would not bring in a Bill making marriage bells compulsory!

The Message of Wedding Bells

There is something wanting about a wedding celebrated with no accompanying peal of bells; it is almost as if the happy pair were starting their new life bereft of the good wishes of their friends, missing the message of love and joy which is borne by the bells over the country far and wide.

It is a beautiful old custom, and a thousand pities if in this matter-of-fact age it be let fall into abeyance.

From time immemorial bells have been

used as signs and signals of joy and sorrow, or of warning in moments of danger.

From a remote antiquity cymbals and handbells were connected with religious ceremonies, and intimately associated with the services of the Christian Church.

So much so that, apparently from a spirit of opposition, the Mohammedans reject their use, and substitute for them the cry of the imaum, or priest, from the top of the mosques.

Every true marriage is an event of happiness in the celebration of which every suitable symbol of happiness should be employed, and wedding bells are among the most ancient of our institutions.

They have survived so many hundreds of years that it seems almost a minor national misfortune that they should now be almost relegated to the land of "once upon a time."

There is rather an uncanny story told about an old church in the North of England which possesses a very fine peal of bells.

Somewhat over a century ago a wedding was celebrated within its precincts, and as the happy couple were coming out of church and the marriage bells pealed joyously overhead, the young bride was stabbed to the heart by the cowardly hand of a discarded lover. The story goes that she fell while the joy bells rang on in mocking merriment, till the bell-ringers became aware of what had happened, and the sounds became "jangled out of tune and harsh." Then, after a moment's silence, one bell alone tolled out a solemn requiem, telling how gladness had been changed into sorrow.

A Ghostly Peal

They say that on every anniversary of its happening the bells are heard to ring a merry peal which suddenly changes into unmelodious discord, and then one bell alone records the tragedy.

The reverberations are never loud and clear, but always sound as if coming from a great distance; yet approach the church from north, south, east, or west, the direction whence come the sounds is always the same, that of the church tower where hang the same bells which were ringing when the life-blood of the young bride ran out upon the stones.

The present rector has tried many ways of "laying the ghost," or, failing that, of drowning its lamentations, but all have proved of no avail. He endeavoured to cover the tones of the "shadow bells" by the very real and lusty pealing of his own bell-ringers, but many people aver that above the din of the church bells was heard the distinct sounds of those other bells, faint and distant, but quite discernible and unmistakable.

Of course, this little article is chiefly concerned with the ringing of bells at weddings, but, apart from that, it is interesting to note

with what little modifications ancient customs have been handed on to modern times.

In Egypt it is known that the feast of Osiris was announced by ringing bells. Aaron and other Jewish high priests wore golden bells attached to their vestments, the Greeks employed bells in camp and garrison, and the Romans announced the hours of bathing and of business by the "tintinnabulum."

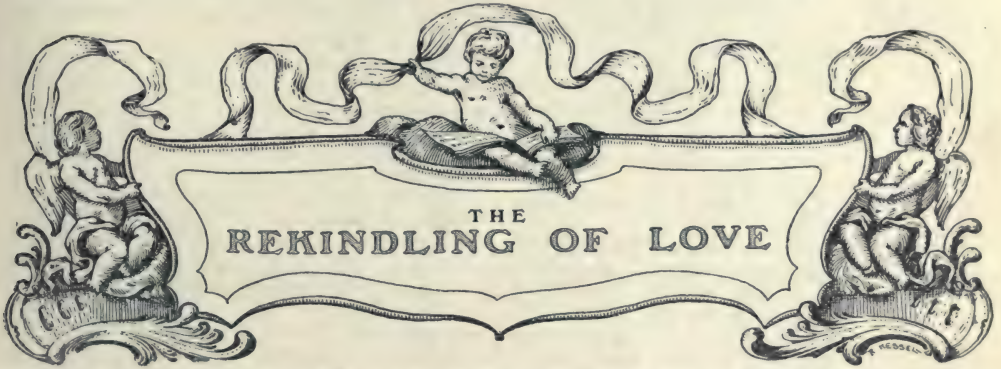
Their use has been preserved from generation to generation. In olden times they were associated in various ways with the ancient ritual of the Church, and acquired a sacred character.

They were founded with religious ceremonies, and consecrated by a complete baptismal service; received names, had

sponsors, were sprinkled with holy water, anointed, and finally covered with the white garment, or chrisom, as were baptised infants.

Bells bore pious inscriptions, indicative of the widespread belief in the mysterious virtue of their sound. They were believed to disperse storms and pestilence, drive away enemies, and extinguish fire, etc. All these traditions now are dead, only the sentiment, ashes of a departed faith, remains; yet, despite all our modern rationalism, wedding bells do seem to bring a message of joy and gladness, and form a fitting finish to the ceremony of marriage.

Wedding bells and Christmas bells! Perhaps when one has quite gone, the other will follow, and our "Merrie England" will be the poorer for the change.



The Truth About Love—The Rift in Love's Lute—How Husbands and Wives Drift Apart—The Lazy Wife and Her Bitter Awakening—How to Win Back a Husband's Love—A Word of Warning

It has often been said that true love can never die, but this is somewhat of a fallacy. Love is a living thing, and requires nourishment, as does every other living thing. It can be starved, it can be neglected and maltreated, and under those conditions it will die, and, once dead, it is very, very hard to bring back to life.

There have been many cases where between two people who have loved, and loved passionately, something has happened to wither their affection, and hatred has taken the place where once love reigned. But these cases are more or less abnormal. Hatred is not a sentiment that the majority of people are capable of experiencing, and, as a rule, when love dies, its place is taken by indifference, and indifference makes a gulf which is often difficult—ay, next to impossible—to bridge over.

It is a little saddening, on looking round at the married couples of one's acquaintance, to note how often this indifference seems to come after a few years of married life.

What is the reason that it should be so, and with whom does the fault lie? What has happened to kill the passionate adoration with which husband and wife seemed to regard one another at the time of their marriage? In those days they were never to be seen apart; now they are very seldom

seen together, except when the exigencies of the world they live in ordain that they should endure one another's society for at least a little while.

Sometimes the place of love is taken by a passive dislike, which is the most difficult feeling of all to combat, and which will grow if not actually discouraged.

Two people often love and marry each other without there being any real understanding between them, and with very little knowledge of the character of the individual they have chosen as life's partner.

They fall in love with an ideal, but they marry a reality.

It is quite natural that during the period of courtship and the engagement the young people will want to appear at their very best towards each other, and, without any intention of dissembling, each will often act otherwise in the presence of the *fiancé* than under different circumstances.

After a few months of matrimony, however, the "newness" wears off, husband and wife are absolutely natural towards each other, and then comes the time when tact and patience are required, for this is the period which is to determine whether anything but ashes will remain after the passion of love has burnt itself out.

No love remains for any length of time at

fever heat. Either it grows cold and colder still, or it deepens into the love that knows no changing.

Sometimes, when the first romance of love is over, a husband and wife become "casual" in their behaviour towards one another. Most likely, no real slight is intended, but they are looked upon as "only my husband," or "only my wife," and this often strikes the keynote of disenchantment.

Drifting Apart

Husbands and wives should always be of paramount importance to one another; and in nine cases out of ten, if a wife loses the place she once held in her husband's regard, the fault lies somewhere within herself, and the niche, once lost, is difficult to recover.

A man starts by worshipping an angel; he should end by loving a woman.

Husbands and wives sometimes take one another too much for granted. Women are too apt to think that their husband's affection is theirs by inalienable right, and it is a great shock if they one day become awakened to the fact that the love of which they were careless has slipped from their grasp and is theirs no longer.

The wooing of a husband is far more difficult than the wooing of a lover.

There was a woman once who lost the affection of her husband through sheer inertia, or, to put it quite plainly, laziness.

He was a business man, and obliged to breakfast very early, and, being full of consideration for his wife, thought early rising made too long a day for her, so persuaded her to stay in bed for breakfast.

He was fond of golf, and, after a week in the City, was very glad to have a Saturday and Sunday on the links. His wife was a non-player, and foolishly resisted all his persuasions to learn, the result being that he went off alone to his recreation.

Now, the average man is a gregarious animal, and does not care to do things by himself, and, without meaning any disloyalty, this particular husband found himself enjoying the society of other women in his games without casting a thought to his stay-at-home wife.

Insensibly they drifted apart, till at length the wife realised the fact that her husband no longer tried to persuade her to accompany him in any of his expeditions, but went off quite happily without her, and that if she sometimes failed him when he desired her company in the evening, it did not distress him as it would once have done.

He had become absolutely indifferent to her, and her absence or her presence, save as it affected his physical comfort, meant nothing to him.

He had been wont to admire her immensely, but somehow lately she had neglected to take any particular pains with her appearance, and unconsciously he had answered to the change by failing to observe her at all.

When the wife to whom I have referred realised to what a pass affairs had drifted,

she sat down to review the situation. She knew how difficult it would be to rekindle a love that was dead, but her affection for her husband was as strong as ever, and the thought of losing him fanned it to a white heat of fervour.

It was difficult to know where to begin, but the wife did not despair, knowing it must be uphill work at the beginning.

The first morning she appeared at breakfast the husband was distinctly cross. He had grown accustomed to silence and the morning paper, but he deemed it churlish to read while his wife sat opposite to him. He was decidedly testy when she saw him off on the doorstep, and he gave vent to a few sarcastic remarks, but the wife persevered.

One day she asked him to take her to play golf with him, and his face expressed the consternation he felt. He was distinctly relieved to remember he already had arranged a foursome.

The wife was patient, and eventually the match came off, and the husband was unaffectedly delighted to find that, although she was only a novice, she had mastered the rudiments of the game, and gave promise of being quite a good player.

In the evening it was pleasant to be able to discuss the game, etc., with an intelligent companion. He little knew that his wife was laying herself out with infinite tact and patience to recover what she had lost.

Years after, they were talked of as an inseparable couple, but the woman knew how nearly she had let happiness slip from her grasp.

The Difficult Way

It is a dangerous thing to play fast and loose with love, because sometimes when it is neglected or rejected by one it goes to another, and then the departure is nearly always irrevocable. I say "nearly always," because I know of a case of a man whose wife was completely wrapped up in her house and her children to the entire neglect of every other consideration. She appeared not to want her husband in the least, and in time he began to believe such was the case, and so he sought solace and sympathy elsewhere. A chance word opened the eyes of his wife to what was happening, and she determined to win him back again from the woman who had stolen him from her.

She was sensible enough to know that tears and protestations would only serve to drive him farther from her, so she summoned her woman's wits, and determined to make him fall in love with her again.

It was no easy task. She first had to reawaken his interest, and then to fan it into the flame of love; but when a woman really means to conquer, a man becomes as a reed in her hands, and this case was no exception to the rule.

To the women who do not know is this counsel given: Hold fast to that which you have, and take no man's love for granted.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sport,
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Cara Games
Palnistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

MOTORIZING FOR WOMEN

By J. PRIOLEAU

Continued from page 4405, Part 35

How to Drive a Motor-car—Different Types of Drivers—First Lessons—Points to Remember—
The Cost of Motoring—Economy in Buying a Motor-car

HAVING now purchased the new car, the next considerations are its use, care, and upkeep. To take these in their order of choice (though not in their order of importance), the first lesson to be learnt is that of driving.

The modern motor-car has now reached such a high pitch of perfection, both in reliability and simplicity of design, that the art of driving it presents no real difficulties to anyone blessed with the smallest taste for mechanics. I say "art" advisedly, as the proper driving of a motor-car, no matter how simple and "fool-proof" it may be, is an art as much as dry fly-fishing and four-in-hand driving.

Almost anyone can learn the rudiments of steering a car safely along the roads, and of making it climb hills more or less correctly, but it requires sympathy of touch and ear to drive a good car as it should be driven—that is to say, so that it seems gifted with life and understanding, and a perfect bond exists between driver and engine. A good driver should know his car as intimately as a good horseman knows his horse.

Motor-car drivers may be divided into three classes: (a) those who, like natural

swimmers, realise instinctively how to treat the car, and who are really born drivers; (b) those who have an aptitude for learning anything, and who, after a few weeks, may be trusted to take a car in perfect safety anywhere, but who, having reached a certain standard of proficiency, will never improve upon it—they will be sound, safe, but never in real sympathy with the car; (c) those who have neither taste nor respect for mechanics, and who drive a car with as much consideration for its well-being as they would bestow upon a wheelbarrow.

The last-named class may be left out of the present discussion, as they should never be permitted to play any rôle in a motor-drive other than that of the ordinary passenger.

A Representative Car

Let us suppose, therefore, that the owner of the new car is about to take her first lesson in driving it. The appended diagram shows the various parts which confront the driver as she sits in the seat of authority. On some cars the actual details vary slightly, of course, but their main principles are the same. For instance, there may be what

is known as a drip-feed lubricator in place of the oil-gauge (K). This will consist of one or more glass tubes mounted upon a small tank, the oil passing down the tubes, drop by drop, in sight of the driver. Or, again, the accelerator (C) (or, more correctly, the throttle-pedal) may be found between the clutch-pedal (A) and the brake-pedal (B), instead of on the right of the latter. And there may be no supplementary throttle-lever (D) above the steering-wheel (F), and no spark advance-lever (E), or the latter may be placed upon the dashboard (N), an undesirable arrangement. But, generally speaking, there is no radical difference between the control-systems of any of the better class cars nowadays, and the diagram may be taken as representative of the large majority of them.

How to Sit

Take a comfortable natural position in the seat, so that when your feet are thrust forward in their most comfortable extent (the knees being slightly bent) the left foot can be placed beside and on a level with the control-pedals (A B C), your right foot should rest at P. It will then be found that you can press the pedals down with ease and swiftness, and with little or no effort. Avoid sitting bolt upright or reclining too much, after the fashion of the swaggering garage driver. Both are incorrect. The wheel will now be found to be in such a position that you can hold it securely and without fatigue, in a natural manner.

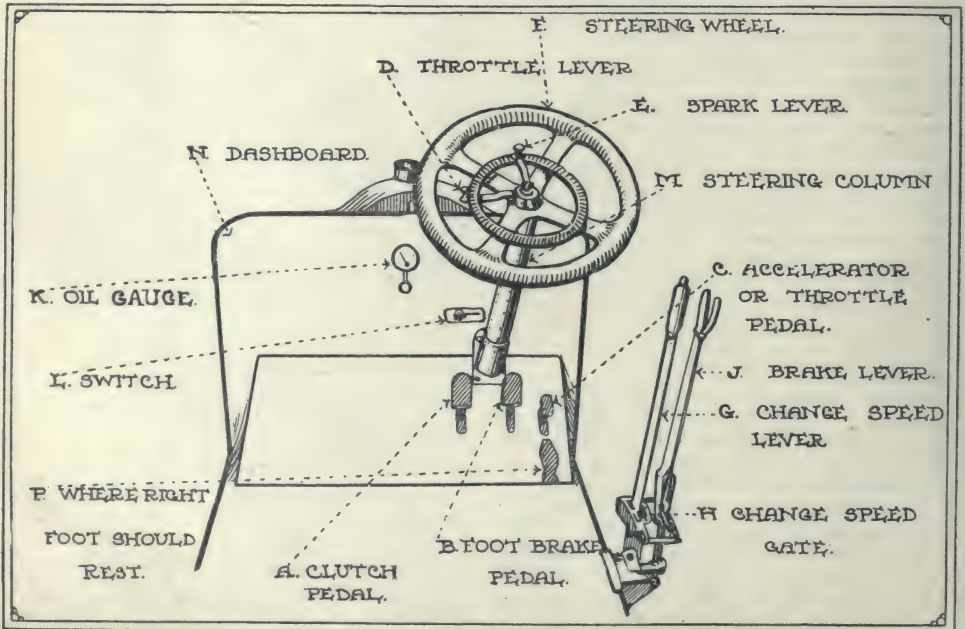
Above the wheel (if hand-control is fitted) are the throttle and spark-advance levers (D E). The former admits the necessary gas

from the carburetter to the cylinders. (The more it admits, the faster or the more powerfully the engine runs; hence the term accelerator.) The latter governs the period of firing the gas-charge in the cylinders, and is an essential and most important fitting.

At your right hand will be found the gear-lever (G) and the side brake-lever (J). The former moves in a notched quadrant, known as a "gate," and each notch corresponds with one of the three or four gears, or speeds, and the reverse. in the gear-box. The number of these is usually stamped opposite each notch.

Changing Gear

Suppose now that the engine has been started and that it is running quietly and slowly. Press down the clutch-pedal (A) to its full extent, and move the gear-lever (G) into notch 1. This should be done firmly and without hesitation, but not brusquely. Now let your foot release the clutch-pedal slowly, and the car will move forward gently. Press lightly with your right foot on the pedal (C), or move the lever (D) towards the "open" position, and the car will gather speed; remove the pressure, and it will slow down again immediately. (This should be practised carefully for some time between each change of gear.) When the car has gathered way and is running easily, take your foot off the pedal (C) again (that is to say, "throttle"), and, as you do so, press down the clutch-pedal again (that is, "de clutch"), and move the gear-lever into notch 2. Repeat with 3 and 4 (which is called the top, or highest speed). It is on this last that the car will run fastest, with the throttle



The various parts of a car which confront the driver as she takes her seat. The mechanical contrivances of the modern car are almost perfect, and the veriest beginner should find but little difficulty in learning how to use them

and spark advance-levers moved up to their limits, on a level road. For changing down from the higher to the lower speeds, the same procedure is followed.

The above directions do not pretend to do more than give the barest outlines of the movements to be carried out in order to set the car in motion. It is impossible for a novice to learn to drive a car without a teacher by her side. The seemingly inexplicable technicalities of the internal-combustion engine can, as a matter of fact, be very readily understood when the car itself and the teacher are at hand to illustrate the lecture. I will, therefore, pass over the intermediate stages of driving between the first beginnings and the point where the novice has been permitted to drive herself on the open road and in traffic, and has gained complete confidence in her ability to make the car obey her wishes and to stop it at will.

How to Drive

The success of the remainder of her education depends upon whether she belongs to classes (a) or (b) of motor-car drivers, but for both the following precepts may be looked upon as golden :

1. Never drive faster than is necessary.
2. Do not regard the top speed as the only natural gear upon which the car should run. The modern habit of "holding on to" the top speed until the engine is literally gasping is a wilful breach of the laws of good driving.
3. Always drive with the spark advanced as far as it will go without causing the engine to "knock." When running along a good level road at high speed, gradually bring back the throttle-lever until it reaches a point where the engine runs with silky "lightness," and the car is running at what is nearly its highest rate of speed. Keep the spark advanced. This conduces to efficiency, economy, and clean cylinder-heads.

Always start and stop with the utmost gentleness. Unless in an emergency (such as having to get out of the path of a runaway horse, or having to pull up to avert a collision) remember that there is no hurry. If you start away in such a manner that the back wheels spin round and dig trenches in the soil, and if you stop in such a way that the wheels are locked and scrape along the ground, you may perhaps save five seconds of time. You will also lose about a month's wear on your tyres, and you will throw a heavy strain on every part of the car.

Never drive fast at night, on slippery roads, or round corners. Your brakes may

be excellent, but they will not save you from drunken carters, skidding, or the mistakes of other car-drivers. Always drive as if the other people you meet were beginners.

Do not drive fast downhill. It is bad for the engine and dangerous for yourself.

Finally, never drive fast through towns and villages.

Cost of Motoring

An enormous amount of highly conflicting information has been compiled on the subject of cost, both in special books and in the daily and technical Press. The yearly cost of motoring has been variously assessed at sums like £500 and £50, and between the different statements the bewildered novice has groped in vain towards the answer to her own particular problem.

It is quite impossible to give a general figure. Motoring means a different thing to nearly everybody. One may use one's car simply as a vehicle of pleasure, drive everywhere in it, take it to Scotland in the summer, and to Italy or the Riviera—or, if one is really up to date, to India—in the winter, and keep it in commission six days of the week.

Or one may use it wholly as a vehicle of business, driving up to one's work in London, making it do station work, and never using it for the actual pleasure of the drive. Or one may combine the two principles. The only way to compute the cost of motoring is by the mileage run, by the employment or not of a paid driver, and the necessity or the reverse for hiring accommodation for the car. My own experience goes to show that an open car of from 12 to 16 horse-power may be kept in the country, where a coach-house is available, for £75 a year, provided the mileage does not exceed 5,000 annually. This sum will include all expenses, fuel, lubricants, insurance, and tyres, small repairs, and spare parts. If you keep a chauffeur, you must add 30s. to 35s. a week for his wages, although, if you are fortunate, a converted groom or coachman may be had for 25s. About £10 a year might be added for his clothes.

If you live in London, £65 a year must be added for garaging the car, and the cost of your chauffeur's board and lodging. The cost of running a closed body, of the landaulette or limousine type, generally exceeds that of the open one by some 20 per cent. This is accounted for by the increased petrol and oil consumption, the use of larger tyres and the heavier wear thrown on them.

THE GYMNASIUM

Continued from page 4623, Part 38

Exercises on the Parallel Bars—Other Useful Apparatus—Advice to the Novice—The Importance of Style

MOST bars are so made that they may be raised or lowered according to the stature of the user. Their height should be well below the armpits.

From this position are made the move-

ments as shown in the accompanying illustrations. For the first a few preliminary swings are taken, then the feet are swung up behind, and come to rest on the bar at full stretch of the legs. (Fig. 4.)



Fig. 3. A right sit vault on the parallel bars. The seat is entirely on the left bar, and the right leg forms a right angle with the upper part of the limb

For the second a swing forward is taken, and the feet raised and brought over the left-hand bar until one is in a sitting position, the left hand releasing its grip and being carried upward. The seat is entirely on the left bar, and the right leg should form a right angle with the upper part of the limb. (Fig. 3.)

When, under the care of an instructor, familiarity with the apparatus is gained, the pupil may work out various exercises on her own account.

But there are one or two cautions to be borne in mind. Never exercise alone until familiar with the apparatus, and never without a suitable mat on each of the surrounding sides.

The parallel bars usually form the skeleton or framework of the various complicated and highly spectacular gymnastic groups, known as set figures or pyramids, which form so effective a tableau for the termination of a display. (Fig. 5.)

Besides the different apparatus mentioned, others find their place in all well-equipped gymnasia for women, happily far more numerous than was the case twenty years ago, though not as well attended as they should be. Horizontal climbing ladders, occasionally the Swedish "boom," bars for high jumping, ropes for climbing, and the ever popular swinging "rings," stirrup-shaped or circular, each find a place, and contribute to physical gain and improvement in health and spirits and the enjoyment of the merry com-

panionship that is to be obtained through the medium of membership of a gymnastic class.

The value of gymnastic work, especially for girls whose hours of leisure are short and for whom the evenings give the only opportunity for recreation, cannot be overestimated. And if there previously existed any doubts as to the pitch of gymnastic excellence to which women can arrive, such



Fig. 4. On the parallel bars. After a few preliminary swings, the feet are swung up behind and come to rest on the bars at full stretch of the legs

must have been dispelled by the exhibition given by the Danish ladies, which formed one of the prettiest features of the Olympic Games held in London in 1908.

The novice who desires to take up gymnastics need not feel disheartened by the ease with which experts perform movements of the most complicated and apparently difficult kind. Gymnastic exercises are invariably more easy of execution than they appear; most certainly great skill is requisite, but confidence is as important as skill. And confidence is something to be gained by all; it is simply the outcome of familiarity with the apparatus.

It is a wise plan to gain some of this familiarity before actually proceeding to learn any of the movements. If this can be done in the company of one moderately advanced in the art so much the better. After a few minutes on her own account, the novice will be greatly surprised to find herself capable of going through movements which previously she was quite sure were far beyond her.

Begin with the easiest and simplest of exercises; do not try to do a "screw long-arm balance" on the parallel bars before the proper method of alighting from the bar has been learned, or attempt a "cut and catch" on the rings before a long swing has been satisfactorily mastered. Learn slowly and thoroughly. This does not mean

drudgery; for in the well-found gymnasium there are many pieces of apparatus, and the greatest benefit to be derived from attendance comes from the use of all.

There are some who confine their practice simply to, say, the parallels and the horse. They become experts on these two instruments, and are useful when displays are given, but they miss a great deal that would be good for them.

By varying one's work, there is not only that variety which interests but which increases the physical benefit also. No one piece of apparatus can give that all-round improvement which will result from a more extended use.

The parallels help to strengthen the arms and shoulders, to expand the chest and straighten the back; the horse is invaluable for stimulating quickness of movement and promoting suppleness and elasticity; the rings are excellent for inculcating confidence. Nor should the facilities for jumping and rope and pole climbing be neglected. These exercises, the latter particularly, bring into play muscles that are liable under ordinary conditions to suffer from want of use.

In all gymnastic work style should never be neglected—a bad style means harder work with loss of grace and effect. From the beginning try to get accuracy into all movements, even those of the simplest kind.



Fig. 5. A human pyramid. Such spectacular groups usually have the parallel bars as their framework or skeleton



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

LADY PENTLAND

THE marriage, in 1904, of Captain John Sinclair, as he then was, to Lady Marjorie Gordon, the only daughter of Lord and Lady Aberdeen, was an exceedingly popular one. Captain Sinclair had known Lady Marjorie for a number of years,



Lady Pentland
Thomson

as he was A.D.C. to the Earl of Aberdeen when the latter was Lord-Lieutenant of Ireland in 1886, and again accompanied him in a similar capacity when he was made Governor-General of Canada. The marriage brought into closer union two prominent Liberal houses. Lady Pentland herself is an ardent politician and speaker. She is also a

woman of many varied interests, and has largely assisted her mother, the Countess of Aberdeen, in her philanthropic work. Lady Pentland's education was conducted on extremely practical lines. She learned the art of housewifery under her mother's tuition, and is an expert in household management. She was very athletic and literary, and has given us a charming description of the years she spent in Ottawa, in a brochure entitled "Our Schoolroom at Ottawa, 1893-1898." Lady Pentland was for some time editress of a children's magazine to which Mr. Rudyard Kipling was a contributor. Her ladyship is a leading hostess of the Liberal party. She has two children, a son and a daughter.

MISS MARY GARDEN

THIS great star of the operatic firmament is practically unknown to the vast majority of English opera-goers. For several seasons the well-known star of the Opéra Comique in Paris, she is probably the most admired and popular operatic singer on the Continent,

while she received the signal honour of a personal request from Richard Strauss to play the principal rôle in "Salome" and "Electra" when these works were produced in the French capital. Miss Garden's mother was an American, and her father a Scotch doctor resident in New York. On the death of her parents she went to Paris, entering a rich and influential French family as English governess to their children. It was while there that she made the acquaintance of Gustave Charpentier, in whose lovely opera "Louise" she was to make the first enormous success of her life. Subsequently she appeared in Debussy's opera, "Pelléas et Mélisande," and her performance in that work drew forth a long and eloquent eulogy from M. Maeterlinck himself. In "La Reine Fiammette," "Thais," "Aphrodite," "Cherubin," her success has been no less great. She fulfilled an extremely lucrative engagement in New York, where she appeared under the direction of Mr. Oscar Hammerstein. Miss Garden often receives as much as £200 a night for a performance.



Miss Mary Garden
Henri Manuel

MISS ADA CROSBY

THE duties of the Mayoress of London for 1911-12 have fallen upon Miss Ada Crosby, the daughter of Sir Thomas Crosby, whose wife died some years ago. An extremely practical-minded woman, Miss Crosby has proved of the utmost assistance to her father, who is one of the oldest Lord Mayors London has ever had, being over eighty years of age. Miss Crosby has worked hard to introduce a little brightness into the lives of the tiny tots of Slumland and takes a keen practical interest in the home



Miss Ada Crosby
Langflier

life of the masses. Sir Thomas has advocated what he terms a Society of Thrift, and is strongly supported by his daughter, whose views on the thriftlessness of women are decidedly



The Countess of Granard
Thompson

interesting. "Women," she says, "as well as men, in every class of life appear to be suffering from a sad lack of thrift. Among poor people there is a general epidemic of waste, due chiefly to lack of knowledge on the part of housewives. Among women in the middle and upper classes there is often carelessness and want of method and businesslike aptitude, which prevent the practice of thrift. Women should strive as far as possible to model their household expenditure on business lines. Yet I am inclined to think that many keep no accounts at all of what they spend. Women seem to have a natural prejudice against figures. They seem incompatible with the average woman's temperament. Another great mistake women make is in running up too many bills with tradesmen. By doing so, they often land themselves in financial chaos."

THE COUNTESS OF GRANARD

GREAT interest was aroused on both sides of the Atlantic in 1908, when the engagement of the Earl of Granard, Master of the Horse, and at that time Assistant Minister to the Postmaster-General, to Miss Beatrice Ogden Mills, one of the wealthiest heiresses in New York, and a niece of Mrs. Whitelaw Reid, was announced. The marriage took place in 1909, and Lady Granard quickly won her way into English society. She has frequently been a guest of the Royal Family, and at Forbes House, in Halkin Street, and Castle Forbes, her beautiful country residence in County Longford, frequently entertains large parties. Indeed, Lady Granard, whose husband is on the Liberal side, has gained a reputation as a political hostess. Her ladyship is an active tennis player and daring horsewoman. Since the birth of her little daughter, Moira, Lady Granard has given up the delights of the chase.

MISS LILLAH MCCARTHY (Mrs. Granville Barker)

AFTER studying elocution under Mr. Hermann Vezin, Miss Lillah McCarthy entered upon her stage career by taking a leading part as an amateur in the productions of the Shakespeare Reading Society and the Elizabethan Stage Society. It was as Lady Macbeth in the Siddons Memorial performance that George Bernard Shaw first saw her. He did not spare her. "I saw," he says, "a beautiful girl who did not know how to act or speak blank verse, or do anything, except how it ought not to be done. Still, she gave a



Miss Lillah McCarthy
Shadwell Clerk

remarkable performance all the same. I advised her to go into the provinces for ten years and learn how to act. One day there walked into my room where I was at work a lady of very striking and beautiful appearance, but quite unknown to me, who said, 'Well, the ten years are up! I've done what you told me. Now, what are you going to do for me?'" It was Miss Lillah McCarthy, and Bernard Shaw said instinctively, "Behold, Ann Whitefield!" This was the part she played in "Man and Superman," when she had to make love to her future husband, Mr. Granville Barker, in the person of John Tanner. Miss McCarthy has appeared in scores of other plays, and is her own manageress at the Little Theatre.

MISS HELEN MATHERS (Mrs. Henry Reeves)

IT was in September, 1909, that Miss Helen Mathers announced her intention of never writing another novel, to the great regret of thousands of readers. This gifted lady wrote her first story at nine, at thirteen composed a poem which called forth the praise of Rossetti, and was still in her teens when she began to write her first famous novel, "Comin' thro' the Rye." Miss Mathers first wrote the novel on scraps of paper and old account books. When offered to a publisher, however, it was immediately accepted. Next to this story, the author considers "Bam Wildfire" the best story she ever wrote, but she says, "I get letters from all parts of the world about 'Comin' thro' the Rye,' and I know it has been a great power and help to many unhappy people." Miss Mathers has also contributed to EVERY WOMAN'S ENCYCLOPÆDIA.

DUCHESS OF MANCHESTER

THE marriage of the Duke of Manchester to Miss Helene Zimmerman, of Cincinnati, in 1900, was quite a romance. The marriage took place in the quietest possible fashion at Marylebone Church, and for a long time there were all sorts of rumours as to the displeasure of Mr. Zimmerman, the famous railway magnate. This displeasure, however (if it ever existed), has long passed away. Soon after the marriage, the Duchess took an important place in Anglo-American society. Queen Alexandra showed special favour to her Grace, who was first presented to her Majesty on the occasion of the christening of the Duke of Manchester's son and heir, Viscount Mandeville. The Viscount has one brother and two sisters, and the Duchess likes nothing better than to spend her time with her children at Kylemore Castle, Ireland. She is fond of country life; golf; cycling and motoring, although, perhaps, her favourite mode of conveyance is a donkey chaise, with her little son as charioteer.



Miss Helen Mathers
Elliott & Fry



The Duchess of Manchester
Keturah Colling's

THE TRIUMPH OF WOMAN

By SARAH A. TOOLEY

Continued from page 4605, Part 38

Idealist v. Jerrybuilder—Toynbee Hall and Its Mission—How the Inebriate is Won Back to Womanliness—A Woman Writer and London Children—The Friend of the Sailor—Lord Beaconsfield's Zenobia and Her Work—How Women Conduct Political Meetings—Support Candidates—The Primrose League and Its Work—The Leading Liberal Organisations and Their Workers—A Democratic Countess—The Social Side of Politics

IF we leave slumland and wend our way to the Hampstead heights we shall find another woman idealist at work in that most womanly occupation of providing pleasant and convenient homes. The Hampstead Garden Suburb, the first scheme of the kind, owes its initiation to Mrs. Barnett. There have been garden cities before, but not a garden suburb.

Looking forth from her own charming home of St. Jude's Cottage upon the vacant acres surrounding the piece of Hampstead Heath recently saved from destruction by public subscription, Mrs. Barnett thought dismally of the onslaught of the jerry-builders which would inevitably take place. She pondered how the Philistines were to be circumvented.

Materialising an Ideal

"Why not form a company, acquire the land, and make of it a garden suburb, where beauty and utility should go hand in hand?" she mused.

It proved to be not merely an idealist's dream, but a workable business plan. The company was formed, and ere long Mrs. Barnett had the satisfaction of cutting the first sod of the Hampstead Garden Suburb.

Mrs. Barnett remains a director and the active hon. secretary of the undertaking known as the Hampstead Garden Suburb Trust, under whose auspices pretty, rose-covered cottages for the artisan, commodious family villas, and larger houses, standing in their own grounds, have arisen on the breezy heights. Broad, tree-lined ways, flower-decked open spaces and blooming gardens show that the Garden Suburb merits its name. Bachelor flats for women occupied in professional work in town, with a central cuisine, have been planned by Mrs. Barnett's fertile brain, and, what is dearest to her heart of all, "A Haven of Rest" for aged and lonely men and women, consisting of fifty one-apartment flats, around a central green court. Only a woman, one feels, could have planned a one-roomed flat and partitioned it so as to provide accommodation for the tenant to live in comfort and refinement amidst sanitary, cheerful, and even beautiful surroundings for 3s. 3d. per week. In this latter scheme the name of Mrs. Percy Thompson should be associated with that of Mrs. Barnett.

The Garden Suburb is the crowning work of Mrs. Barnett's strenuous life with her husband, Canon Barnett, in social service. Toynbee Hall, with its many agencies in

East London, is a monument to their united efforts in the past. The best years of Mrs. Barnett's life have been given to bringing things beautiful and elevating within the sight and ken of the toiling folk of grey, unlovely Whitechapel. It was said the poor had no appreciation for good pictures, but go some Saturday afternoon to the Whitechapel Art Exhibition, of which Mrs. Barnett was one of the founders, and the interested faces of working men and women disprove the statement.

"Teach those young ragamuffins nature study?" some cynic might have exclaimed as he watched the gamins in the Whitechapel Road, but Mrs. Barnett knew that "class" makes little distinction in a child's power of observation and receptivity of ideas, and in connection with the Children's Country Holiday Movement, which she inaugurated in 1878, there is a Nature Study Committee, of which Mrs. Barnett is chairman.

Prizes are given to the children for pressed flowers and collections of grasses, and examination papers are set to draw out the observation of the children. The keenness of a street arab's observation is sometimes startling. For example, a lad was asked, "What were the hedges made of in the part of the country where you took your holiday?" He replied: "The hedges in the part of the country where I was was made up of trees, bushes, and sweethearts!"

The embryo painter was surely in the little girl who, asked to describe a sunset, wrote, "One day the sunset would seem as if there was a great fire in heaven, and another day all would be blue with lights dotted over it. One evening it was red with golden stripes, and there was a little black cloud in the shape of a castle." Some day that imaginative child may herself become an idealist, helping to make the world more beautiful, and so the torch is handed on to the next generation.

Help in Homely Guise

But let us leave the cult of the ideal in East London and wing our way to that beautiful plateau amongst the Surrey hills, beyond Reigate, where Lady Henry Somerset has founded the Duxhurst Village Settlement for inebriate women.

But why those quaint, rustic cottages, the village green, the church, the manor house, the gay flower borders, the fruit and vegetable gardens, the poultry yard, the lowing cattle, and the "Bird's Nest" for the babies and little children?

The answer is simple. The founder is an idealist. She knows that the ordinary reformatory, with its barrack-like buildings, dull routine, and general monotony, does little for the permanent reclamation of inebriates, particularly if they are women.

But at Duxhurst the sweet simplicity of rural village life acts like a balm upon the soul disgraced and distressed. Women who have fallen so low through drink as apparently to have lost the maternal instinct learn anew the sweet lessons of motherhood in the children's "nest." Performing the duties of the cottage homes of the colony, they revive domestic interest, and in the culture of flowers, the gathering of the ripened fruit, and the peaceful occupation of the dairy forget the old sordid scenes of dissipation in wholesome and interesting work. The hills, the blue skies, and the green pastures make them recoil before memories of the gin palaces. To those who have stumbled and fallen by the way, Duxhurst gives back their womanhood.

There, after many years of strenuous work on temperance platforms all over the land and in the United States of America, Lady Henry Somerset is devoting the remainder of her life to the achievement of her ideal. She herself lives the simple life in a rustic cottage in the midst of the colony, leaving her stately and beautiful ancestral homes for many months in the year.

Cripple Children

Public bodies are beginning to find that it is a saving to the rates to send their "cases" to Duxhurst, and if only seventy or eighty women a year are redeemed, a double service is achieved by demonstrating what the State might do on a larger scale. The colony is not only the work of an idealist, but it is a home for the restoration of woman's ideals.

To turn to yet other triumphs achieved by women idealists, we have an example in Mrs. Humphry Ward's social schemes at the Passmore Edwards Settlement, Bloomsbury. Mrs. Ward was the first to found a public school for cripple and invalid children in this country or in Europe, and the first to start a children's holiday school.

It was said that cripple children were too deficient in mental vigour to be educated to much purpose.

"Not if you train and teach them by special methods in a school of their own," said Mrs. Ward. And the education authorities have found that she is right. Weaklings, who would inevitably have gone to the wall amongst crowds of healthy schoolfellows, have developed unexpected talent under instruction at the special school.

The Government inspector reports most favourably on the work of the pupils. After passing the usual standards, the children are encouraged by an after-training committee, of which Mrs. Ward is president, to study useful handicrafts, and many prove very successful in artistic work. The school is on co-education lines, and works admirably. If

a boy is very obstreperous, he is put to sit between two girls.

People smiled at first at the idea that London children would go to a school of their own free will during the holidays. However, Mrs. Ward started her vacation school in the heart of Bloomsbury in August, 1902, and the children flocked to it as if led by the seductive music of the Pied Piper of Hamelin town.

They found it much better fun to join in organised games in the beautiful old garden of the Passmore Edwards Settlement, lent by the Duke of Bedford, to listen to fairy stories on rainy days in the garden encampment, and even to learn drawing, modelling, and useful handicrafts, than to play in the gutter or quarrel on the backstairs.

A Recreation School

Yet another novel scheme for giving wholesome amusement to children has been carried to success by Mrs. Ward in her "recreation school," to provide pleasurable instruction and interests for the public school children of the district in the evenings, and keep them from the contaminating influence of the streets. On gala nights one may see bright-faced lads and lassies giving old English dances and enacting plays to the delight of an audience of parents and friends. In connection with this beautiful idealistic work is a playground for the younger children and a baby's toy-room.

Our women idealists and philanthropists have some of them devoted themselves to work on behalf of men, and amongst those who have won signal triumphs in this direction the name of Miss Agnes Weston at once suggests itself.

Those beautifully equipped Sailors' Rests at Portsmouth and Devonport are national monuments to her work for our brave sailors. People in the past were apt to say that Jack ashore simply wanted his fling and his liberty.

But, like Nelson, Agnes Weston put her blind eye (metaphorically) to the telescope of public vision, and refused to believe that estimate of the sailor. She was convinced that Jack wanted to be "mothered" when he came ashore.

The Sailors' Mother

The gallant fellow was soon persuaded that that was what he most craved for, and to-day appreciates to the full the light, airy cubicles, bright dining, sitting, and recreation rooms, with homelike comforts, at the Sailors' Rests which the efforts of "Mother" Weston have called into being. (See page 560, Vol. I.)

When going over the Portsmouth "Rest" I remarked the prominence given to portraits of sweet-faced girlhood. Miss Weston replied, "Jack likes a pretty face, and rightly, so when he comes here I like him to see faces which are pure and beautiful. They may recall the girl he has left behind him in some country village, and speed him to her side.

The University of Glasgow has conferred its honorary degree of Doctor of Law upon Miss Weston in recognition of her work for sailors. Her father was a London barrister. Miss Weston herself holds a brief for the law of kindness.

The Political Woman of the Past

"I think everything in this world depends upon woman," said Endymion, with engaging frankness for a young man, when urged to enter Parliament.

And when Lord Beaconsfield put those words into the mouth of his hero, the Prime Minister-novelist was voicing his own sentiments regarding the power and influence exercised by the *grandes dames* of his day in their political salons.

His Zenobia is the highest embodiment of woman as a power in the mid-Victorian political world. She betokened a great advance upon the famous Duchess of Devonshire who bought the vote of the bold butcher of Westminster with a kiss, and probably could not for her life have convinced him by argument. Zenobia had knowledge and a subtle intellectual power.

There was little, indeed, which that brilliant woman, lounging on her gay-coloured cushions under the softly gleaming candelabra of her London drawing-room, could not accomplish for her party. The young man with political ambitions was like potter's clay in her hands, and grey-haired diplomats slipped secrets into her ears unawares. Her social genius brought all sorts and conditions of people together and welded incongruous elements in generating motor power for her party.

The Woman Politician of To-day

Women no longer sway politics only from the salon as did Zenobia. Such has been the onward march of women into active political work that a great lady presiding over a modern political gathering may be followed by a brisk, capable woman worker from a Lancashire cotton mill, who will speak for "labour" with clear, practical eloquence.

Women of all classes are organised workers in every constituency. Women's political organisations of all parties cover the land;

the annual meetings in connection with these organisations are times of refreshment and awakening, when the delegates from a remote district exchange ideas with women representing great cities.

A Woman's Parliament

No one who has attended the meetings of these political "parliaments" of women will question the skilful, tactful, yet firm conduct of the "chair," or the ability of the speakers to be lucid, practical, and to the point. There are no long-winded orations, the president's bell settles the time-limit of each speech almost to the half-spoken word. The lady of title and the humblest delegate obey rules.

I recall, however, a diverting exception at one of these meetings. A gentleman from the provinces was representing his local society. He was a kind, chivalrous man, and began his speech with profuse compliments to the ladies on the business-like manner in which they were conducting their meeting, and he waxed so eloquent in his theme that the lady president's warning bell sounded before he had said one word upon the resolution which he had risen to support.

Women in politics are the most business-like people under the sun, neither the most flowery compliments nor the tea-hour have power to draw them from their course. Though they have not been called upon to face the ordeal of all-night sittings in the House of Commons,

they have had their patience and endurance tested by almost equal ordeals at prolonged sittings of executive committees in strenuous times, as Lady Aberdeen and Lady Carlisle could testify in their experience as leaders in the Women's Liberal Federation.

The subjects on the agenda of a woman's political council embrace the questions of the hour, particularly with regard to social legislation, and the speeches and discussion would be admitted by the most casual visitor to be practical, eloquent, and exceptionally well informed, rising at times to impressive oratory. An outsider might perhaps wonder how women, to use a colloquialism, can get up so much "steam" in the passing of resolutions and amendments on party questions regarding which they have technically no voice. This is



Miss Alice Balfour, sister of the Right Hon. A. J. Balfour, M.P. and President of the Ladies' Grand Council of the Primrose League

Photo, H. Warschawski

the most speaking testimony to their enthusiasm. It is a triumph of principle and conviction.

It seems an impertinence to one's sister women to affirm that the woman politician is tremendously in earnest.

Every member of Parliament knows it. His writing-table groans under the weight of her letters urging his support of various Bills before Parliament, and enlightening him as to needed reforms which ought to be the subject of Bills. Tea on the Terrace will not save him from these epistolary attentions, or from vigorous lobbying. To his fair visitors these are the sugar and

section of womanhood are called into play by these three measures of the hour. Small wonder that visions of the petticoat cause nightmare to political candidates, and make them burn midnight oil in the preparation of their election addresses.

The advent of the women organisers in a constituency makes the election agents alert, for they know that neither mice nor men will prevent the ladies holding meetings anywhere and everywhere, at street corners, or in the biggest halls of the town. They fly the colours with effect, the decoration of their cars dazzles the rustic mind, they convince Hodge with ease, and have argu-

ments ready for the most skilful artisan. Their courage, their pluck, their endurance survives the most arduous electoral campaign, and their eloquence does not abate until they cheer "their man" at the usual balcony after the declaration of the poll, or weep over him in defeat.

The pretty wife or the engaging daughter driving round the constituency in becoming millinery is no longer a political candidate's chief feminine asset. If he has not the women of one or other of the local political organisations on his side, he runs the risk of being a lost man.

In the realm of politics, therefore, woman has undoubtedly triumphed as a power over the parliamentary candidate, and behind the legislator, and as an educative influence upon the voter. Endymion would stand still more in awe of woman to-day now that to her social influence as a political hostess she adds real, hard spadework down in the trenches of the constituencies.

One used to grow enthusiastic over the heroism of Disraeli's wife, concealing a finger injured by the carriage door so that concern for her accident might not disturb her husband about to deliver an important speech in the House. And over Mrs. Gladstone, dear, sweet, old lady, sitting on a newspaper throughout an evening so that her husband might not be annoyed by a scurrilous attack it contained on his policy. But delightful as are these examples of wifely devotion, the partners of our leading statesmen have now advanced to positions of a more definite political character. The connection of women with politics took definite form rather more than a quarter of a century



The Countess of Jersey, one of the leading members of the Executive Committee of the Ladies' Grand Council of the Primrose League, an indefatigable worker in the Conservative cause
Photo, Vandyke

cream of the beverage. Women are "out," if not to vote, at least to make known their political views, and in these days of social legislation there is not a session which has not some Bill before Parliament directly affecting woman's own sacred sphere of home.

In the wider questions of the day, such as Home Rule, Disestablishment, and Electoral Reform, an increasing number of women, allied with all parties, take a vital interest. The patriotism of the Irishwoman, the devotion of the Churchwoman, and the sense of justice of a strenuous

ago, when they began to combine in party organisations.

The Ladies' Grand Council of the Primrose League takes precedence in this respect. It was founded, in 1884, by the late Lady Borthwick, and enrols on an average one hundred members per year.

The first president was Fanny, Duchess of Marlborough, who was in turn succeeded by the late Lady Salisbury, Lady Gwendolen Cecil, and Miss Balfour, sister of the Rt. Hon. A. J. Balfour, M.P., who became president in 1903.

The habitations of the Primrose League number about 1,000, and consist of men and women members designated knights, dames, and associates.

The primary work of the habitations is to increase the number of members and instruct them in the principles of the league by means of meetings, lectures, distribution of literature, and personal intercourse. The habitations also work in connection with registration and parliamentary and local elections. The chief objects are the maintenance of religion, the Constitution, and the Imperial ascendancy of the British Empire.

Amongst members of the executive committee of the Ladies' Grand Council may be mentioned the Lady Gwendolen Cecil, extra-president; the Countess of Jersey, Countess Dowager of Ancaster, vice-presidents; and the Lady Louise Loder, the Lady Llangatock, and the Lady Knightley of Fawsley, all indefatigable political workers and hostesses.

There is not a woman suffrage association connected with the Grand Council, and the opinions of the Primrose dames on the subject are divided. Perfect freedom of action is permitted to individual members.

I never pass the floral-decked statue of Beaconsfield in Parliament Square on April 19 without feeling how fortunate Conservative women are in their emblem. The very name of "primrose" brings the freshness of spring and the delicate fragrance of the woods to one's senses.

Inspired by the little yellow flower, and the memory of the great statesman which it recalls, women work in every constituency throughout the land, raising money by means of bazaars, theatricals, concerts,

whist drives and bridge tournaments for local charities and political propaganda, and they promote social intercourse amongst the members of the habitations by garden-parties and entertainments.

The Primrose dame is a charming figure on the lawn of an ancestral mansion, receiving the neighbourhood in the cause of politics. She is an effective speaker on the public platform, a persuasive canvasser, and an enthusiastic electioneer. Her influence permeates the landed interests.

The example of Hatfield has been followed in all the country districts, and there is scarcely a village or hamlet where the women are not brought into touch with the Primrose League and their political interest enlisted by ladies of the resident nobility and gentry.

Whether one is in political agreement or not with the Primrose League, the far-reaching influence of its dames and the value of their work to the party is a striking testimony to the position now held by women in the world of politics.

Working in harmony with the Primrose League, though not allied to it, is the Women's Amalgamated Unionist and Tariff Reform Association, of which Mary, Countess of Ilchester, is President.

This association is formed by the amalgamation of the Women's Unionist and the Women's Unionist and Tariff Reform Associations,

and it is now affiliated to the Central Conservative Office and the Liberal Unionist Council, so represents both wings of the Unionist party. It aims at having branches in every constituency organised, as far as possible, on the same lines as the men's Tariff Reform League. It has centres in Edinburgh and Glasgow. The work is mainly educational, and a number of speakers and organisers are employed. Some of the lectures are arranged to bring the subject home to housewives in a dramatic way.

The advent of women into politics has shown them to be as diversified in their views as the opposite sex, so we now pass to the Liberal women, who are a large and splendidly organised political force working through two main bodies, the Women's Liberal Federation, and the Women's National Liberal Association.



Lady Aberconway, who, as Mrs. Charles McLaren, was largely instrumental in forming the Women's Liberal Federation

Photo, Elliott & Fry

The Liberal women began indeed to form isolated associations before the Ladies' Grand Council of the Primrose League existed, and the pioneer associations were York, Bristol, and Darlington. By the year 1886 fifteen Women's Liberal Associations existed, and then came the idea of federation.

The Women's Liberal Federation has now (1912) 855 affiliated associations, with a total membership of 130,000. It was formed under its original name of the Women's Liberal Union, at a conference held May 27, 1886, at 22A, Queen Anne's Gate, by the invitation of the late Lady, then Mrs., Theodore Fry, a daughter of the well-known Pease family of Darlington, and the founder in her native town of one of the three pioneer associations. Lady Milbank presided over the conference and delegates from the fifteen Women's Liberal Associations were present, together with other ladies interested in the scheme.

Among the group of ladies who were instrumental in forming the Women's Liberal Federation were Mrs. Broadley Reid, the hon. secretary, Mrs. Eva McLaren, the hon. treasurer, and Mrs. Charles McLaren, now Lady Aberconway. All these names are a tradition of the federation, and today should be added that of Lady Bamford Slack, the joint hon. secretary with Mrs. Reid.

Among the twenty-six members of the executive committee are Mrs. Lloyd George and Mrs. Winston Churchill. There are six standing sub-committees under the respective titles of Finance, Parliamentary, Temperance, Literature and Press, Council, and Vigilance.

Many of the affiliated associations are grouped in county associations, and under area committees. A recent development is the crusade scheme, which has now been taken up by upwards of 104 associations in the home counties area, where 1,850 crusaders are at work visiting over 52,000 houses each month and distributing political leaflets.

The federation believes in training its workers, a marked sign that women take

their political propaganda seriously; and speakers' classes, canvassers' classes, and study circles are held in various areas.

The aim and policy of the federation is thus defined: To promote the adoption of Liberal principles in the government of the country, and just legislation for women and children (including the local and parliamentary franchise for all women, married, single, or widowed, who possess any of the legal qualifications which entitle men to vote, and the removal of all their disabilities as citizens). It also promotes political education in all parts of England and Wales by means of meetings and the distribution of literature, and by forming new branches. Its organ is the "W. L. F. Monthly News."

Rosalind, Countess of Carlisle, was elected president of this great body of federated Liberal women in 1894, and again in 1905, and (1912) continues in that office, to be its inspiring leader. Her predecessors were the late Mrs. Gladstone and the Countess of Aberdeen. As the daughter of Lord Stanley of Alderley, Lady Carlisle was cradled in Liberalism. It was, however, temperance reform which first drew her into the political arena, and her strenuous work in the formation of women's Liberal associations and temperance societies in the North, in the vicinity of her homes of Castle Howard and



Rosalind, Countess of Carlisle, President of the Women's Liberal Federation and a strenuous worker in philanthropic causes

Photo, Menzelsohn

Naworth Castle, has been boundless.

The Scottish Women's Liberal Federation is an influential body in the North working on similar lines as the English federation, under its own executive.

The Women's National Liberal Association was founded in 1892. Lady Haversham was chairman of the first committee, and Lady Fry and Miss Monck were vice-chairmen. Amongst others active in its formation were Lady Byles, Mrs. Bryce, Miss Orme, LL.B., Mrs. Bryant, D.Sc., and Mrs. Joseph Pease. It now (1912) has some 260 branches, and a membership of about 50,000. Mrs. Asquith succeeded the Hon. Mrs. Henry Gladstone as President, and Mrs. McKenna is the treasurer.



Queen Elizabeth encouraging her soldiers at Tilbury Camp. In spite of her capricious ways, this daughter of Henry VIII, knew well how to inspire her subjects with loyalty and devotion to herself

HEROINES OF HISTORY

QUEEN ELIZABETH

"A Faire Ladye"—The Vicissitudes of a Girl Princess—King Hal's Daughter as Queen—A Strange and Conflicting Character—A Luckless Hostess and a Candid Guest—The Death of a Great Queen

ON the 7th day of September, being Sunday, between three and four of the clock in the afternoon, the Queen was delivered of a faire ladye." This it is to be Royal—one cannot even be referred to as a baby when one is a day old!

The year was 1533, and the poor little "faire ladye" was Elizabeth, destined to rule over a golden age in England. Her life began badly. Before she was three years old, her mother, Anne Boleyn, was sent to the Tower, divorced, and Elizabeth pronounced illegitimate. Then Anne Boleyn was executed, and Jane Seymour reigned in her place.

Elizabeth, however, was well looked after by Margaret, Lady Bryan, her first governess, and in course of time won the affection of most of her stepmothers. Anne of Cleves was charmed with her; Katharine Howard was very good to her, and always gave her the place of honour next herself. It is supposed she used her influence to induce Henry to revoke his declaration that Mary and Elizabeth were illegitimate.

When she was fourteen, Sir Thomas Seymour proposed to her. She refused him. But after the King's death, Seymour married his widow, Katherine Parr. Elizabeth remained with her stepmother, but she had her own ladies and officers of State. However, she and Seymour romped together so uproariously that Katherine Parr disapproved—no doubt she had heard of Seymour's proposal to Elizabeth—and Elizabeth left them.

After Katherine's death, Seymour again tried to marry Elizabeth; but apparently she thought he was well enough as a stepfather once removed, but not as a husband.

Elizabeth in Prison

When Mary became Queen, Elizabeth's troubles began. Immediately she was suspected of complicity in the insurrection to place Lady Jane Grey on the throne, and sent to the Tower.

She was at last removed from the Tower to Woodstock, where she was kept in as rigorous a confinement. This must have been a trying time for her, as there were attempts to assassinate her, and once a fire broke out in the building.

A reconciliation at last took place between Mary and Elizabeth.

In 1558 Mary died, and Elizabeth succeeded her. She had a hard task before her. The country was humiliated by defeat, and on the verge of rebellion. Elizabeth was twenty-five, with much of her mother's beauty, and of a commanding figure. Her queenly, intelligent face was lighted by a pair of fine eyes, whose expression was alert and keen. She was a bold horsewoman and a good shot; she danced well, was a clever musician, and an accomplished scholar. She was frank and hearty in her intercourse with all, high or low, and loved popularity. She was possessed of remarkable courage and amazing self-confidence. Her will was impetuous, her temper hasty, and she would break into furious outbursts of temper, rating her Ministers in the middle of the most serious deliberations in a manner worthy of a fishwife.

But, on the other hand, Anne Boleyn had bequeathed her her sensuous, self-indulgent

nature, suppressed in childhood and girlhood, but now appearing to the full. She loved splendour and pleasure. She revelled in gaiety, laughter, and wit. No amount of flattery could pall upon her, and she accepted the most extravagant adulation in all good faith. She was quite sure to like a man who was well endowed with good looks, particularly if he was young; and she patted the necks of such when they knelt to kiss her hand. She fondled her "sweet Robin," as she called the Earl of Leicester, in front of the whole Court.

And yet Elizabeth lived simply and frugally, and worked hard. When she turned her attention to State affairs, she put away from her vanity and caprice; she would tolerate no flattery then, and was the coolest and hardest of politicians. The preservation of her throne, the restoration of civil and religious order—these were the points she kept in view, and she did not care how she gained her end so long as she did gain it.

To Philip's envoy this extraordinary woman appeared "possessed by a hundred thousand devils," yet her own subjects not only accorded her unbounded admiration, and reposed the utmost confidence in her policy, but really loved her with a whole-hearted affection that her most tyrannous acts could not shake.

"Nothing," she had said to her first Parliament, with glowing eyes and passionate gesture—"nothing, no worldly thing under the sun, is so dear to me as the love and goodwill of my subjects!" This she fully won.

She strongly objected to the marriage of priests, and Parker, Archbishop of Canterbury, had a trying time. When his wife advanced to take leave of the Queen at the close of a visit to the Archbishop's palace, Elizabeth, after feigning a momentary hesitation, said:

"Madam I may not call you, and Mistress I am loth to call you. However, I thank you for your good cheer!"

The Queen Reviewing her Troops

Such was the woman who sat on the throne while great things were doing by sea and land. The actual facts of her reign are known to everyone—that reign which boasted of Shakespeare and Spenser, of Drake, Hawkins, Frobisher, and the Armada, of Essex and Leicester. She was, with all her faults, a worthy Queen for such an era. She had a high, dauntless spirit.

Once she rode through the camp at Tilbury, and thus addressed the men:

"I am come amongst you, not for my recreation and sport, but resolved, in the heat of the battle, to live or die amongst you; to lay down my crown and my blood, even in the dust, for my God and my people. I know that I have but the body of a weak and feeble woman, but I have the heart of a king, and of a king of England."

We hear much of her vanity. When she was near seventy, she had 3,000 gowns, and seventy wigs of different colours. It was due to this vanity that she made a gallant death. She sat up, dressed in a rich dress with many jewels, and rouge on her cheeks, in a stately chair, fixed her thoughts on God, and so fell into sleep, earthly first, and eternal after, in March, 1603.



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.

Education

How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.

Physical Training

Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without Apparatus
Breathing Exercises
Skipping, etc.

Amusements

How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

THE ARGENTINE TANGO

By MRS. WORDSWORTH, Principal of the Physical Training College, South Kensington

The Origin of the Tango—Its Introduction to England via France—How it Should be Danced—Why it can Never Become Universal in the Ballroom—The Steps

THE Argentine Tango, as its name suggests, comes from South America.

Some people imagine that it has some kinship to the dance known as the Yankee Tangle; but this dance, which has only been seen on the stage, is a purely fanciful, acrobatic measure, and has nothing to do with the Argentine Tango, which is intended for ballroom use in this country, France, and South America.

A Maltreated Dance

Frankly, I do not approve of the Tango. And my principal reason for so doing is that this erratic and peculiar dance, to be properly performed, must be *learned and practised*. From long experience I know that such a thing cannot be expected from male dancers; and therefore I say that the perverted and utterly false representations of the Tango which have been seen, and will be seen in our ballrooms can only bring sorrow in their train. They are antics, nothing more nor less; performed by men and women, boys and girls, without the slightest idea of the steps and form of the dance they are wilfully and wickedly ruining.

It is possible to scrape through a walse, or muddle through a two-step at a pinch. An ignorant dancer or a bad dancer may possibly pass muster when performing ordinary round dances. But when he comes

to such a dance as the Tango, he is doomed, unless he is prepared to learn and practise.

The Tango is far too difficult and complicated to be "muddled through" in the usual can't-be-bothered style adopted by the male youth of to-day. Either it is well and correctly danced, when, although a little outré and flamboyant in comparison with other ballroom measures, it is both graceful and invigorating to watch. Or it is incorrectly danced, when it becomes something merely vulgar and decidedly ugly.

It is because I know so well that the Tango is, and will be, incorrectly danced by the great majority, that I say I do not approve of it, nor welcome its arrival on our dance programmes.

What It Should be

A short conversation I had with the mother of one of my pupils, only the other day, may serve as the best illustration of my feeling in the matter. This lady said to me, talking of the Tango:

"I will never allow my daughter to learn that horrid, vulgar dance!"

I answered, "I know quite well how you feel about it. But come upstairs and see it correctly danced by my pupils and students."

She came; and after watching for some time in silence turned to me, with amazement written on her face, and said, "Why, it's

swing lies in the perfect fitting together of steps and movements.

To its South American origin the Tango owes much of the Spanish verve and swing which so markedly characterise it. The rapid and graceful swaying movements of the body, and abrupt changes of position are essentially Spanish in character; and the whole of the first steps might have been taken bodily from a Spanish cachuca. In South America the Tango is danced to-day, as formerly, in dancing halls and pleasure resorts of a somewhat doubtful description. But as it has reached us it is a carefully modified and edited version of the Tango of the Argentine. It retains all the best points of the original, omitting anything like vulgarity. Therefore, I am forced to admit, without approving of the dance, that, *properly performed*, it is both graceful and fascinating; but danced by ignorant couples, without a notion of its *real* form, it is liable to drop back to the pronounced and outré style of its original conception.

How the Dance Came to Us

A short time ago a well-known French dancing-master, travelling in South America in search of novelties, saw the Argentine Tango performed with zest and abandon by graceful Southerners. Instantly, he thought that such a dance, modified and adapted to European requirements would be quite a novelty for our ballrooms. Accordingly, Paris reaped the benefit of his skill in adaptation, and now the Tango has reached us; to suffer, I fear,

Fig. 1. Step 1. The circle step (Spanish). The position of the dancers as they complete the circle and turn to face the audience again. Sixteen stamping steps complete the circle

Photos, Stephanie Maud

charming, Mrs. Wordsworth!" And so it is; quite charming when properly performed by two people who both know exactly what to do and how to do it.

This particular parent had only seen the Tango danced incorrectly, and had formed the opinion that such a "vulgar" dance should never be learned by her daughter. In which feeling she will be joined, I know, by many other parents, who have only seen the Tango as it should *not* be danced.

Having seen the proper version, the parent in question was anxious for her daughter to learn such a graceful dance, but could not help wondering how she would fare when meeting partners who had not been properly instructed? To that riddle I can give no answer, except by begging every man who intends to dance the Tango to learn it first. The best way, of course, is to *learn and practise assiduously with one partner*; dancing with him through the entire season, whenever the Tango is on the programme. In this way alone can perfection be attained, and the dance saved from disgrace.

A Suggestion

In former days ladies were expected to dance with many partners at every dance; but latterly it has become the custom, owing to individuality of taste in Bostons and one-steps, for a girl to dance practically an entire programme through with one partner. Let me advise those who intend to dance the Tango not to attempt it without practising *together*, as the whole charm and



Fig. 2. Step 2. The side step. The gentleman stands behind the lady and both take rapid chassés to the right and left, pointing each foot sharply in turn



Fig. 3. Step 3. Stamping step. Correct attitude of the dancers, lady in front, gentleman behind, at the end of the movement

from our treatment. I am often asked if it is possible for a man to look anything but awkward when dancing such an "acrobatic" measure as the Tango. My answer is "Yes." I have seen many men, who have taken the

trouble to learn and practise, look extremely elegant while dancing such steps. It all depends on the individual; and I must confess that the majority of the sterner sex look anything but elegant, though there is no good reason why they should not do so.

The Dance Itself

The Tango is danced to special music, called by the name of the dance; but it can also be performed to a two-step tune. The dance comprises nine distinct steps. These are never danced straight through in sequence, except on the stage; and it is rare for couples in a ballroom to be acquainted with more than one or two. As the



Fig. 5. Step 5. The lady steps back on the right foot, bending backwards over the gentleman's arm, and pointing the left foot



Fig. 4. Step 4. Side step. As the dancers move apart, the hands should rise and fall with the movements of the body

Tango is usually danced, each couple decides that they will stick to a certain step: any one of the nine; so it follows that every other couple is doing something different. If they get tired of one step it is easy for them to break into another, and—though this is a fatal mistake—try and *copy* the steps done by other dancers. Intending Tango-ers would do well to decide on the step they prefer, and devote all their energies to perfecting it.

The following are the nine steps and introduction:

Introduction. Standing face to face, sideways to the audience, and the width of the room apart, the dancers run forward till they meet in the centre, where they stamp their feet, and strike the attitude illustrated in Fig. 3.

Step 1. Fig. 1. With the lady's right hand in the gentleman's right (and left in left) they



Fig. 6. Step 6. Turning step. As the dancers turn they perform a glissade, the gentleman moving backwards and the lady forwards

travel in a circle to the left, stamping each foot in turn, and scraping the other along the floor, and up into the air. Fig. 1 shows the position at the end of the circle, just as they are turning to face the audience again.



Fig. 7. Step 7. Backwards and forwards movement, with feet pointed. The step finishes with stamps

Sixteen stamping steps complete the circle. *Step 2. Fig. 2.* Still holding hands as described above, the gentleman steps back and stands behind his partner; then they take a rapid chassée to the right and left, pointing each foot sharply in turn, and getting a decided "dip" with the body as the foot is pointed. This is repeated eight times on opposite sides. Fig. 2 shows the position when the chassée is taken to the left.

Step 3. Fig. 3. This step is again taken in a circle, and consists of a chassée (or polka) step, with hands still crossed. The step is repeated six times, the dancers then facing front. They drop their hands, and do the Spanish "stamps," which occur (like a horn-pipe breakdown) at the end of several



Fig. 8. Step 8. Back to back (turning) movement. Position at the end of the first turning step, feet raised, arms extended. Stamps conclude the dance in the position shown in Fig. 3

subsequent steps. Two marked stamps with alternate feet are followed by five rapid ones, ending with the raising of the arms and striking the position illustrated in Fig. 3.

Step 4. Fig. 4. This step is somewhat like step 2, but the dancers move in *opposite* directions, instead of the same way. The lady starts by placing her right foot over and pointing her left, while her partner does the reverse. So they move *apart*, still holding hands, which must rise and fall with the movements of the body. This "cross-over" step is repeated six times, followed by the stamps, as above.

Step 4A. This step consists of an ordinary pas de basque, danced in a circle, with the right hands *only* joined, and being lifted high or dropped low, as alternate feet are used. After six repetitions of the steps and the

completion of the circle, the stamps are repeated.

Step 5. Fig. 5. Joining both hands again, the dancers walk three steps straight forward, starting with the left foot; the lady points her right foot, then steps quickly back on the same foot, bending backwards over the gentleman's arm, and leaving the left foot pointed.

This is a particularly effective step, and typical of the "Tango Argentín." The steps and back-bend are repeated three times; and the stamps, smartly executed, complete the step. Fig. 5 illustrates the back-bend.

Step 6. Fig. 6. Taking a big step across with the right foot the dancers turn slowly, performing a glissade, the gentleman moving backwards and the lady forward. The step is then repeated on the opposite side. Fig. 6 shows the dancers turning. The step is repeated four times.

Step 7. Fig. 7. Standing sideways to the audience, the dancers hold hands as in an ordinary round dance, and take a big step forward, drawing their heels together, raising their arms, and bending back. This is followed by a big step back, taken with a dip, the

hands and bodies being drawn and bent down and forward as the feet are pointed (see Fig. 7).

After repeating this movement three times the stamps finish the step.

Step 8. Fig. 8. Starting face to face the dancers take a chassée with the right foot; then make one half-turn and a whole turn, on alternate feet, turning back and away from each other with outstretched arms, and finishing back to back. Fig. 8 illustrates the position at end of turn. The step is then repeated, finishing face to face the second time. It is then danced once more, the dancers concluding back to back; then, turning sharply forward and performing the stamps, ending the dance in the striking position shown in Fig. 3.

As there are nine steps but only eight illustrations the step really numbered 5 has been called 4A, in order to avoid confusion in the steps and figures following.

As few children dance the Tango, Mrs. Wordsworth specially instructed one of her pupils in this dance, and kindly allowed her to pose for the pictures accompanying this article.

GIRLS' CHRISTIAN NAMES

Continued from page 4630, Part 38

Vesta (*Latin*)—"Home dweller." Among the Romans Vesta, and by the Greeks, Hestia, was the name given to the goddess who presided over the hearth and home. The priestesses of her temple were called vestal virgins, whose chief duty was to see that the sacred fire of Vesta was never extinguished. For one thousand years this Order of "Vestals" existed, to be abolished at length by Theodosius the Great, 390 A.D. If by sad mischance this "Heaven-kindled fire of the earth" was ever allowed to go out, the luckless virgin was severely punished for her carelessness, and the fire rekindled by glasses from the rays of the sun. From its association with fire and light, the name "Vesta" has been given to wax matches.

Veva (*Celtic*)—"White wave." Contraction of Genovefa.

Vevina (*Scottish*)—"Melodious-voiced."

Victoria (*Latin*)—"Conqueror." This name, so familiar to all British subjects, is derived from the past participle (victus) of the verb vinco, to conquer. The original Victoria was a Roman virgin, martyred during the Decian persecution. "Vincent" and "Victor" are likewise derived.

Victoire—French form.

Victorine (*French*)—"Victorious."

Vittoria—Beautiful Italian form.

Vida (*Hebrew*)—"Beloved." Feminine contraction of David.

Viola (*Latin*)—"A violet." Italian form.

Violante—Used in Spain.

Violet—Scottish, though much used in England. The real old English form being Joletta.

Violette—French endearment.

Virginia (*Latin*)—"Flourishing." Italy, England, and particularly America use this form.

Virginie—French variant. The original Virginia was the daughter of a Roman centurion. Her beauty attracted Appius

Claudius, the Decemvir, who was on the point of stealing her away when her father arrived, and, plunging a knife into her breast, declared that she should die by his hand rather than be given to such a tyrant. The soldiery in the camp rose against Appius, and seized him, but he destroyed himself in the prison ere he could be executed.

Vivia (*Latin*)—"Lively."

Viviana—Italian variant.

Vivienne—French form. Vivien is French masculine.

Vyvyan—"Lively." Another spelling of Vivian, which has often been used for both sexes, like Valentine and Evelyn and Cecil.

W

Wendela (*German*)—"Wandering one."

Wendeline—"Wanderer."

Wenefrede (*English form of Celtic*)—"White waves."

Wilhelmina (*Teutonic*)—"Helmet of resolution." English form.

Wilhelmine—German derivative.

Wilmert—Pretty and uncommon English contraction of Wilhelmina. The true feminine of William.

Winifreda } "White stream."

Winifred }

Winnie (*Irish*)—"Famine."

Winnie—Diminutive of Winifred. All the above somewhat confusing variants of Winifred are the various compound English forms of the Welsh word Gwen—white. In Welsh, "white" is translated either by Cwen, Gwen, Guin, or Gwynne, and as a woman was white or fair, Gwen also signifies that. Apparently, English tongues could not readily take to the G, so we find *Wen* or *Win* more popular in this country. Cornwall, however, managed it in the form of Guinevere, rendered famous for all time in the person of King Arthur's hapless queen.



The Influence of National Environment on the Australian Child—The Happy-go-lucky Twins—Independent Little Australians—The Australian Schoolboy—Painting the Pony Pink—Some Characteristic Child Studies

THE soft, warm air and semi-tropical sun of Australia play an important part in the development of the Australian child. The abundance of bright sunlight and pure, fresh atmosphere that surrounds the babe from its birth are vigorous life-giving agents to each little human that opens its big—generally brown—eyes in the largest island of the world.

To these genial influences may be attributed—at any rate, in part—the freedom from rickets that distinguishes the Australian child in its earliest years; that depressing sight, a “rickety” baby, is rarely seen in Australia.

The warmer temperature naturally leads to an earlier short-coating of his Majesty King Baby, and as he discards his swaddling clothes at a more youthful period than his little cousins in Great Britain, so other baby practices and privileges are sooner rejected, and the baby learns to “mind” itself. This is especially the case among working folk.

In the course of some parochial visiting I found some jolly little twin babies. The mother was busy ironing; the infants were reposing in a cradle made from an orange-box. It was placed on rockers and fitted as a comfortable bed.

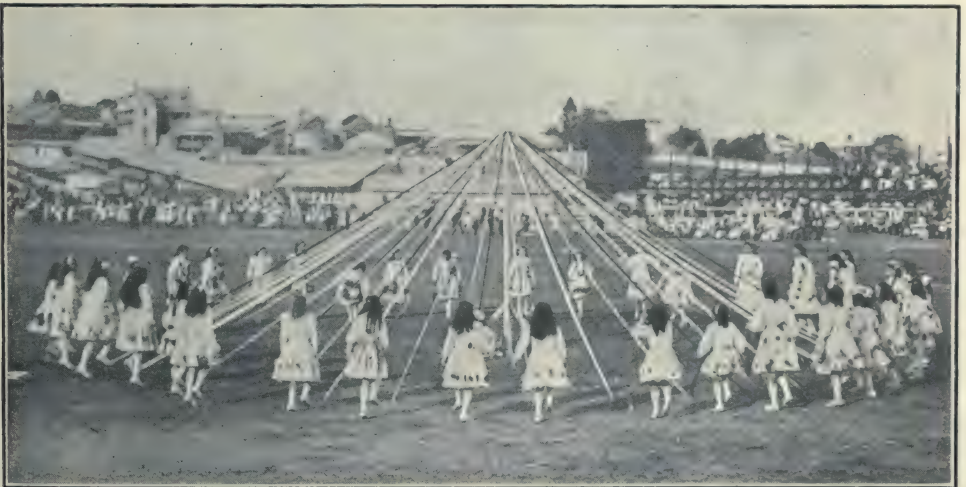
In a more wealthy family in a bush district I saw a child of four sitting up at a seven

o'clock dinner, eating with excellent despatch a full plateful of meat and vegetables, then energetically demanding a second edition. This was given without hesitation, and promptly disposed of by the little person “just four years old.” I think the average mother would have been horrified. However, the small gentleman retired to bed, and nothing more was heard of him until next morning, when he appeared “quite fit.”

Childish Independence

This method of feeding is the exception rather than the rule in Australia, though undoubtedly children do have more meat in their diet than in England, possibly because it is cheaper there. It is a debatable point whether so much animal food is good for a child. The climate is stimulating and exhausting; children grow fast, necessitating the wherewithal for growth.

Australian children are frank, original, and courageous; the greater facilities for outdoor life make them more independent; they earlier learn to “run alone.” This is particularly noticeable with small boys. They are less under feminine jurisdiction than in England, nor are they so long controlled by nurse or governess. They take themselves to a boys' school near, or go by train to a



An old dance in a new continent. Australian children performing the Maypole dance
Underwood & Underwood

high school or grammar school, for there is nothing like the number of private boarding schools there that flourish in England.

A unique punishment was enforced at one small private school a few years ago. If a child used an objectionable or profane word, its mouth was washed out with soap-and-water. The principal was a lady of rather rigid ideas, and this was her method of purifying their lips and language.

Education, except at the State schools, where it is free, or nearly so, costs more than it does in Great Britain; hence many sons of professional men are day scholars at some good collegiate or grammar school, and are under some discipline during school hours, and little or much at other times, according

blasé than some British and American children, though I have known a nice little fellow of seven, who at a juvenile party was asked by a lady if he would like to dance with her, reply with condescension as he consulted his programme: "I haven't a waltz left, but I could give you the first extra."

The delightful children who animate the pages of Miss Ethel Turner's (Mrs. Curlew's) books are invariably lifelike and charming, though it is only fair to state that *all* Australian children are not quite so mischievous. Yet I have known children in the flesh who, being seized with a desire to play circus, painted the white pony pink and artistically adapted the best tablecloth for drapery.

Abundant hair and fine, brilliant eyes are some of Nature's dowers to little Australians, albeit she steals the rosy tints from their cheeks in summer-time.

A small Australian girl who came to England to visit her grandmother was introduced to various friends as "My little Australian grandchild," "My little niece from Australia," etc. She became rather over-conscious of the importance of herself and her birthplace. When visiting a big exhibition wherein was an Australian section, finding herself uncomfortably crushed, she called out: "Please to make room for me. I'm an Australian."

Some interesting Australian children who had been imbued with the old-fashioned story-book idea that very good children died young were overheard to



Australian children enjoying a hay-slide in the hayfields of West Queensland
Underwood & Underwood

to the ideas and energies of their parents. King's College at Parramatta, in New South Wales, and other similar establishments, represent some of the best educational organisations, and are most nearly akin to an English public school; but there are none quite like Eton and Harrow.

The Australian boy is a plucky little fellow. I have known a boy of six stand up to poultry thieves and assert his father's ownership to fowls in the run on which the men were about to lay hands. Later, when a servant appeared, the would-be thieves admitted that "the little youngster stopped them."

Australian children are less pampered and

say: "We must not be too awfully good, because we don't want to go to heaven quite yet, and all the *very* good children do."

Australian children are decidedly quick to learn and easy to teach. An English lady said to me: "Your Australian girls are delightful to teach. They learn so readily, but they cannot stand close application so well as girls of colder climates."

One point to be borne in mind is the strong "call of the open." There are nine months of delightful weather, when any healthy child seeing a glorious day outdoors thinks longingly of the tennis court, the sailing boat, a swim in river or sea, a canter over an open plain, or a cricket match.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of **EVERY WOMAN'S ENCYCLOPEDIA**, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her allowance and at the same time amuse herself. The subjects dealt with include

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	Canada	Photography
Civil Servant	Australia	Chicken Rearing
Nurse	South Africa	Sweet Making
Dressmaker	New Zealand	China Painting
Actress	Colonial Nurses	Bee Keeping
Musician	Colonial Teachers	Toy Making
Secretary	Training for Colonies	Ticket Writing,
Governess	Colonial Outfits	etc., etc.
Dancing Mistress, etc.	Farming, etc.	

WELFARE WORKERS

By AMY B. BARNARD, L.L.A.

Author of "The Girl's Encyclopedia," "The Home Training of Children," "Talks With Children About Themselves," etc.

A New Opening for Women Workers—What a Candidate Must Offer—Duties of the Post—Salaries—The Wide Scope of the Work

THIS is an age of strenuous philanthropic and benevolent activities, but neither philanthropy nor benevolence alone has stimulated effort in that new field of work for women known as "welfare work."

Lest the nature of the enterprise suggested by the term be misunderstood, it may be advisable to define it at the outset as an endeavour to promote the mental, physical, moral, and economic well-being of men and women, boys and girls, employed in factories and large works. Manufacturers are increasingly discovering that the best results and the most satisfactory balance-sheets are obtained from work done by employees whose well-being is as intimately the concern of the firm as is the arrival of large contract orders. Contented employees working in healthy rooms, receiving fair payment, living in sanitary dwellings, with opportunity for utilising their leisure time intelligently and wisely, are human factors of efficiency and an excellent advertisement for the firm.

Always a manufacturer secures work of the best quality and more of it if the highest interests of the employees are consulted. To do so in a practical way costs money, yet the far-sighted factory owner does not begrudge it, for he finds an ample return in the willing co-operation of the employees

in what concerns *his* interests. Thus, even if he is acting purely from self-interest, it is to his own advantage to promote the comfort, happiness, and well-being of those who work for him. Add to that incentive philanthropic motives, which usually are active also, and the formation of a welfare department with a responsible head is only a work of time.

In this country this idea is still comparatively new, but in the United States some twenty-three years ago welfare work had become sufficiently organised to warrant the appointment by a certain firm of an official responsible for its management and working; and as many of the factory hands were women and girls, it was natural to select a woman for such a post, and to call her the "social" or "welfare" secretary.

Another incentive to the creation of such an official in this country is the fervour with which Government factory inspectors carry out their inspection in the interest of the workers. Thus it has come about that many more manufacturers during the last year or so have been following a wise example in instituting a welfare department, and seeking a woman fitted to supervise it.

At present there are insufficient competent workers to fill these vacant posts, so that a

woman possessed of the right qualifications should find her services in request.

This field of labour appeals with strong attraction to a woman interested in the well-being of factory hands of her own sex, and desirous of standing to them in the position of a sort of mother, adviser, benefactor, protector, admonisher, and "good angel" rolled into one. She may be called matron, secretary, or assistant-secretary, but her aim is always to promote the true interests of the workers.

It is evident that such a post demands tact and self-reliance, ability to rule and influence others, knowledge not only of human nature at large, but of that type of human nature manifested by the factory girl. Every detail of her life in and out of her place of work must be known, and everything about her particular employment understood, as well as economic and legal problems of labour and wages as they present themselves for immediate solution, so that the welfare worker may bring all her knowledge, sympathy, and authority to act for the good of the employees and in the interests of their employers. She is, therefore, a well-educated, experienced woman, endowed with practical commonsense and social ideals for the betterment of the class to which she devotes herself. Very young she should not be, nor, on the other hand, should she start the work when past middle-age, for though the duties required demand physical and mental energy, the girls to be helped are more readily influenced by a woman of ripe years. Probably some age between twenty-six and thirty-three is most suitable for her to enter on the work. A qualification not to be omitted is that of a strong personality. It is a mistake to think business capacity and aptitude for secretarial work are the main desiderata.

Qualifications

Breadth of view and sympathy to meet the women and girls on their own level and to raise the tone of their spirit of work and recreation by direct personal influence are very important.

There are women interested in girls' clubs and philanthropic work, well fitted to train for an occupation of this kind; but they should devote at least one year to special preparation for it at one of the social settlements where study of social and labour questions of the day is followed by practical work in the neighbourhood. Mention of a few settlements may be useful:

LONDON: Bermondsey—187, Bermondsey Street, S.E.; Bethnal Green—St. Margaret's House, 21, Old Ford Road, Bethnal Green, E. (cost, £50 to £55 a year); Camberwell—United Girls' Schools Settlement, 19, Peckham Road, S.E. (cost, 70 guineas), situated near School of Sociology, at which the year's course costs 12 guineas; Canning Town—Women's Settlement, Settlement House, Cumberland Road, Barking Road, E. (cost, 18s. to 21s. weekly); Lambeth—Lady

Margaret Hall Settlement, 129-135, Kennington Road, S.E. (cost, £48 a year); Southwark—Women's University Settlement, 44, Nelson Square, Southwark, S.E. (cost, about £60 a year).

BIRMINGHAM: Women's Settlement, 318-319, Summer Lane, Birmingham (course for Diploma in Sociology followed at University).

GLASGOW: Queen Margaret College Settlement Association, Glasgow.

LIVERPOOL: Victoria Women's Settlement, 1 and 2, York Terrace, Liverpool (training at School of Social Science, Liverpool University).

Belfast, Sheffield, Middlesborough, and Stoke-on-Trent also have settlements useful to the intending welfare worker. Investigation of the women's social work carried on by the Salvation Army would be profitable to a student in her study of the practical working of the Poor Law and other laws affecting women and girls. Discovery of the extent to which work is still "sweated," and the need for remedy of abuses, will add fuel to the fire of her enthusiasm, and nerve her for the work ahead.

Duties and Salaries

It is to the women's settlements that employers of labour turn for their welfare workers. Having completed her year's training there, the woman ready for work may expect to obtain a post as welfare secretary or matron at an initial salary of £80 to £100 a year. She may think it advisable, for the sake of experience, to start as assistant-secretary, a desirable beginning if she is young and wishes to be further trained under the responsible secretary. In that case her salary might start at about £50. In at least one large firm there are several officials carrying on allied work at the head of social institutions concerned in welfare work, and into one such branch the welfare secretary might be diverted.

The duties of the welfare worker vary according to the limits set by individual firms. In some cases the power to engage and dismiss a girl is in her hands—a strong lever of influence over every girl from the moment she is engaged. But with the old hands, the new welfare worker has to win her way to trust and confidence; especially so when she introduces innovations.

Among recurrent duties is that of acting as mediator between workers who are aggrieved at some real or imaginary wrong. Every complaint must be sifted at once, whether it concerns the factory workers alone, or workers and a foreman or forewoman.

Some Daily Problems

A girl quick to take offence may think she is being unfairly treated by the firm; a few minutes' talk with the welfare worker shows her the matter in a new light. Or it may be a girl—a new one—breaks one of the rules of the firm, not from wilful disregard, but through misunderstanding. The welfare

worker discovers the true reason, and intervenes in her favour.

Another girl may be suffering under some physical defect, her hearing, eyesight, or teeth may need attention, but without the observant eye of the welfare worker, such defects receive no medical care.

Coming to a new firm to organise welfare work, a woman will concern herself about the following matters: provision of sanitary work-rooms, lavatories, cloak-rooms and dining-room; dinner menus that shall be inexpensive and nourishing; healthy amusement and recreation in the dinner hour; the institution of a sick club, in connection with which the welfare secretary visits girls who are ill, and sees to the attendance of the firm's doctor at the girl's home or at the works. At least one firm has the benefit of a lady doctor's services as well as those of a dentist.

Another important duty on the physical side is the encouragement of recreative exercise—drilling, dancing, outdoor games, swimming, tennis, indoor games, acting, and needlework. In some works there is a reading-room, much appreciated as a rest-room during leisure time; but even when that is wanting, the institution of a lending library is of great importance. The attendance of the girls at evening continuation classes is urged upon them.

For the benefit of the girls, thrift is encouraged by the formation of a savings bank or by persuasion to deposit savings in the Post Office Savings Bank.

The woman interested in her charges keeps a motherly eye on the heedless, dilatory, or

weakly girl, and gives her a kindly word of warning about careless work, lapses into unpunctuality, or disregard of some law of health. She encourages pride in good work, and at every turn shows her keen interest and sympathy. It may come within her province to keep statistics concerning the work, wages, and attendances of the girls under her care.

Naturally, the more liberal the firm in the matter of funds for welfare work, the bigger the opportunity in the hands of the welfare worker. To see this branch of a firm's work carried out to perfection, the intending welfare worker can hardly do better than visit Bournville Works, near Birmingham, where the factory girls rejoice in a recreation ground of eleven acres, and pass their days in pleasant, healthy work and amusement.

It must not be imagined that the welfare worker's normal lot is cast in a bed of roses, in "a factory in a garden," either in actuality or imagination, for it is inevitable that she should meet with difficulties that will tax her powers, her feelings, her self-control, her patience, and her temper; but entering her new sphere—the sphere which at present is only being explored by pioneers—with high aims and expert knowledge, she can do so in the cheering consciousness that she is much wanted where she is going, and that the sort of work before her is exactly one that will engage all her womanly and motherly powers. Nor need she fear for her own prospects when once she is in a firm which regards an able worker as deserving of its gratitude.

GOAT-FARMING FOR WOMEN

Continued from page 4596, Part 38

By J. T. BROWN, F.Z.S., M.R.San.I.

Author of "Poultry Farming for Women," etc.

The Milking Process and How to Perform It—Treatment of Intractable Animals—Why Cleanliness is Essential in Milking

As pointed out in my preceding article, milk taken from the goats the first three days after parturition is not fit for human consumption, as it is highly coloured, and contains a mucus. At the end of three days, however, it will be seen to froth up nicely, and is then fit for use.

Milking is one of the most important matters in the keeping of goats, although many people who take up goat-farming for the first time imagine that it is a very simple process, entailing little trouble. They soon learn, however, that there is far more in the milking of goats than they imagined. It requires much patience to manage properly a young Nanny at her first milking. In nine cases out of ten the operator loses her temper, which is absolutely the worst thing that could happen, for no animal is more sensitive to rough usage than the goat, and

although the milk may be drawn, as likely as not it will be kicked over before the milking operation is finished. Kindness and patience are absolutely necessary when milking young Nannies, and unless exercised the animals may on all future occasions fail to give their milk properly. Punishment never did and never can do what patience and kindness can to render young Nannies tractable during the process of milking.

Milking

There are two ways of milking the goat. Some attendants adopt the method known as "nievling," and others that commonly called "stripping." When the former method is adopted, the teats are grasped by the hands and forced downwards, whilst at the same time the fingers are closed to imitate the action of the kid. When the

latter method is adopted, the teat is taken between the finger and thumb, and the latter are drawn downwards, considerable pressure being brought to bear upon the teat.

Sometimes the teats are too small to allow of the "nievling" process being performed, and "stripping" has to be done; it is essential, however, that the latter process be resorted to, so that the last drop of milk may be drawn, as this is very important. Indeed, it is well nigh impossible to emphasize too much the importance of taking the last drop of milk from the udder. Unless milking is done thoroughly, the milch goat will soon become dry, owing to the fact that every drop of milk left in the udder will be absorbed back into the system, Nature seeming to know that it is not required. If a little is left in the udder each time the animals are milked, the flow will gradually become weaker, and eventually cease altogether. The greedy milker is the best milker; she is constantly asking for more, and drains the udder to the last drop, with the result that the milk flow increases daily.

An ocular demonstration from an experienced hand will do much towards helping the novice to perform properly the operation of milking. One soon becomes proficient after a few lessons from a farmer, milkman, or any goat-keeper. If a good flow is not obtained at the first operation, the novice must not be discouraged; neither must grumbling be heard about aching fingers and arms. With practice, a better flow will come, and muscular aches will cease. It is important that the milking should be done as quickly as possible, otherwise the generally tractable animal will become restless and unmanageable.

Handling a Young Animal

As previously stated, a young Nanny may become very restless at the first time of milking, but with kindness, patience, and perseverance one can get over the difficulty. It is a good plan to get on good terms with the young Nannies some time before they are due to kid. They should be placed daily in the stalls with the rest of the herd, and should be fed with them, and handling the teats should be attempted. It is likely that the animals will plunge about, but a little oilcake or other tit-bit, and gentle stroking, will do much towards getting them tractable.

When the young are born and taken from the mother, the latter should be tied up short and fed. The udder should then be gently handled, and the milk taken slowly at first. The young having been removed, the udder will soon become distended with milk, the animal will be glad to be relieved of it, and after being milked a few times, it is as likely as not that she will submit quietly to the process. All animals, however, are not of the same temperament, and individual ones defy all attempts on the part of their owners to milk them quietly. All that can be done in such cases is to have patience and keep cool, leaving the udder alone until it becomes

full of milk, and then to tie the hind leg of the animal to a post by means of a stout cord, and attempt the milking operation. She will feel relieved when the milk is removed, and after being milked a few times in this way, she will learn to submit to the handling of the milker.

Cleanliness Essential

Not only should goats be thoroughly milked, but they should be milked at regular times. As to how often during the day goats should be milked depends upon the milk yield of individual animals. Some produce so much milk that to allow them to be milked but twice daily would be to punish them, as their udders would become distended and painful. It is generally admitted that goats giving more than five pints a day should be milked three times, and that those giving less should be milked twice daily. When the milk flow is diminishing, and has become reduced to about a pint a day, a thorough milking during the early part of the day will suffice.

Before milking commences the udder of the goat should be sponged with warm water to cleanse it, and then dried with a soft cloth. Nothing is more disgusting than to milk with dirty hands, or while the goat's udder is unclean. If the animals have been lying on soiled litter the washing of the udders will be imperative, but if they have just returned from clean pasture land milking may be proceeded with. Many goat-keepers, however, always wash the udders to render the teats more pliable, so that the milking can be performed with greater comfort. They also lubricate their hands with a little milk, so as to make the operation more natural, as the kids naturally moisten the teats when sucking. A kneeling-mat should be used when milking, although many animals are taught to mount a platform, on which they stand and feed, wherein lies the secret of getting them to stand quietly. A good-sized enamelled pan and a pail are generally the utensils employed when milking a large herd, and as the pan is filled by the milkers its contents are emptied into the pail, which, by the way, is kept out of reach of the goat's heels. It is almost needless to touch upon the importance of cleanliness in the utensils used. All should be thoroughly cleansed by scalding every time they are in use, after which they should be placed in the open so that the fresh air can purify them.

A Bad Habit

Goats sometimes suck their own milk, which means much loss and annoyance to the owner, unless something is done to check the habit. Smearing the teats with some nauseous substance will sometimes effect a cure, but it entails much work in washing the teats thoroughly each time before milking can be done. The safest place for animals so inclined is outside the herd, unless one has ample time to manage them.

To be continued.

HOW TO BECOME AN ACCOMPANIST

A Remunerative Accomplishment—The Necessary Qualifications—Where to Train—The Many Opportunities Open to Good Accompanists—The Importance of Sight-Reading and Transposing

A GREAT many people take up a musical career intending to become solo pianists, and then find the strain on nerves and memory, or the terrible competition of the present day, bars them from such a profession.

In many such cases they turn their musical gifts to the best possible use, becoming accompanists. An accompanist, though necessarily a brilliant executant if she is to obtain any success, does not stand *alone*, as is the case with a soloist.

She is able to feel secure in the knowledge that the *whole burden* of the performance is not resting on her shoulders, as she shares her work with vocalists or instrumentalists. And, again, a *good* accompanist is always sure of work, as this accomplishment is comparatively rare; while the moderately good solo pianists are as common as strawberries in July.

How to Train

To many girls the work of an accompanist appeals in several ways. It does not entail a quarter the strain of solo work; it does not need the big memorising feats expected from a pianist proper; and it gives nervous workers a feeling of security.

An accompanist, once she takes her place at the piano, is working *not* for herself, but for somebody else; and the whole of her mind and ability has to be concentrated on the person whom she is accompanying. The accompaniment of a song or instrumental number is, after all, a secondary thing; but it needs perfection in its execution or it becomes unbearable. The perfect accompanist—of whom England numbers very few—is an artist who gains little credit from any save those who *know*. For her art lies in the utter subjection of herself to her principal. The accompaniment that thrusts its presence at an audience is invariably bad.

Training for this type of work is best gained at big musical schools, such as the Royal Academy or Royal College of Music. Among students who start at these schools, many find, at the end of two years, that their gifts are better suited to accompanying than solo work. The art of accompaniment is fully taught at all musical colleges, and intending accompanists can learn and practise with singers and instrumentalists, gaining actual experience in the important subjects of *omission* and *compression*.

The best-played accompaniment is not necessarily the most minutely correct; for in this work the chief art lies in *sympathy*, and a clear knowledge of the value of a good bass, which gives a voice the support it needs.

Working at a big college, a future accompanist becomes friendly with prominent musical people, and has plenty of chance to test her skill and "break the ice" at the fortnightly concert held by the students. She also becomes friendly with singers and

instrumentalists of her own age and standing; and many an accompanist has risen side by side with a big violinist or vocalist who was her contemporary in student days. A good accompanist is soon discovered, especially if she has that wonderful feeling of *sympathy* and self-obliteration, that is as welcome as water in the desert to singers. The calls on her services start from the beginning of her career; for many singers are thankful to practise out of hours with a sympathetic assistant.

Work started in this friendly way continues when the training is done, and at the singer's first public appearance the accompanist who has made her value *felt* finds she is also making her initial bow to the public. A reputation is soon built up, if started in the right way; for agents watch new concert-givers, and it is an absolute fact that good and reliable accompanists are so rare as to be seized upon with joy when discovered. Most of our big singers have their own special accompanists, and every good concert agent has several reliable people on his books. Two or more accompanists are needed at big concerts, as one could not play through an entire programme; and in the season the demand for skilful players for At-homes, receptions, garden parties, bazaars, etc., far exceeds the supply. A girl who believes her *métier* lies in accompanying, and who has not an academy training, with its friendships, behind her, would do well to ask an agent to hear her play, for she would be practically *certain* of work—of which the subsequent growth would, of course, depend on herself—if she showed even moderate ability.

Sight-reading is of absolute importance in this work, and is taught at all academies. Transposition at sight is another desirable accomplishment, which can be learned, with care. Many singers find the only copy of a song handy at a concert is in a higher or lower key than they usually sing, and it is the accompanist's duty to transpose it at sight—if she can.

Salaries and Fees

Every year big tours in England and round the world are arranged by prominent artistes. The little party includes singers and instrumentalists, and invariably a *good* accompanist, who is invaluable to the party. Payment for such work is good, reaching £8 or £10 a week, and all travelling expenses are paid.

In London, during spring and winter, many a good accompanist should make £10 a week; but her earnings fluctuate, of course, according to her reputation and the number of concerts given. In the summer many accompanists like to take up permanent work with first-class concert parties in the big seaside resorts, drawing £5 a week, or more, for three or four months consecutively.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

THE SPRING OF THE YEAR

The Spirit of Springtime—The Best Time for Good Resolutions—Old Age a Disease—How to Make Ourselves Resistant to Disease—Some Practical Points—A Woman's Looks

IN one sense people who are perfectly healthy enjoy an eternal springtime of youth and happiness.

The exuberance, the joy of living, the interest and capacity for work are always with them; and thus they are young whatever their actual years may be. They need neither an elixir of youth nor a prescription for happiness.

Perfect health ensures for them an enjoyment of both. So the spring of the year makes a good text for an article not only on health at this season, but on happiness and prolonged youth also.

Every normal man or woman wants to keep young, healthy, full of vitality; for as many years as possible. The majority of people age twenty years sooner than they need, and pass into the autumn and winter of old age before they have tasted life. Spring is the season of rejuvenation. It is the time of year when everybody feels stirring, a new spirit, an impetus, some hidden, magical, incomprehensible influence which makes for energy and health, but only if it is rightly used and rightly dealt with.

The Secret of Perpetual Youth

The fact that spring is not the healthiest season of the year—as, according to all commonsense laws it should be—but a period when illness is often rife and people are seedy and depressed, is entirely their own fault. Bad health is always due to ignorance, carelessness, or deliberate neglect. Premature age is dependent upon the same features, and the sooner we all realise the truth of this assertion the healthier and happier we shall become. The spring is the very season when we should determine upon a new regimen of life, health, and prosperity. The season when Nature is awakening is far more the time for good resolutions than the first of January.

So let us cultivate the charm of buoyancy that comes with the spring, but too often soon goes when we allow ourselves to contract some of the ailments and miseries we should avoid.

One of the greatest scientists living has declared that we should keep young for twenty years longer than we do—that old age, as we know it, is a disease due to a specific poison, which can be demonstrated in the laboratory. He says that the poisons of old age are lodged in certain parts of the digestive system and the kidneys. He makes preparations of the poisons or germs and injects them into young monkeys. After three or four weeks he has converted these by his experiments into aged, care-worn, grey-haired, wrinkled apes with every appearance of many years of life and illness behind them. Professor Metchnikoff declares that he has proved that by proper methods of health preservation the springtime and summer of youth can be prolonged for many years. The point is that these germs should be prevented from infecting the system. There is no reason why a woman of forty-five should look a day older than on her twenty-fifth birthday, save that her face has gained in character and expression, and maturity has rounded her form. The man of sixty should be in his early prime, and men and women both should retain their faculties, mental capacity, and interests until ninety years of age.

The Spirit of Spring

Now, anyone who has observed life at all must have seen that it is the people who use their health and whatever powers they possess who keep young in mind and body. Sloth and self-indulgence, mental and physical, are the predisposing causes of old age. In spring, all Nature is busy. Activity is everywhere. Sloth

does not exist. The world is young again. Rejuvenation begins in the animal and vegetable worlds and human beings must take account of the fact.

But how few women who spring-clean their houses diligently and efficiently remember the clearing of cobwebs from their minds and spirits! How few determine that spring shall mean to them a new season, a revitalising of their forces! This is the time of year when you must determine to attain to a higher health standard than ever before. It is the season when you can best realise that eternal youth can in many cases be achieved by very simple measures.

Good Resolutions

The chief of these is health. Supposing one morning you suddenly say to yourself, "I am not so healthy nor so happy nor so fit for work as I might be. What is the reason? How can I alter my habits and my mode of life to attain to a higher degree of energy and efficiency?" If you do this you will be a wise woman, and you will escape the depression of mind that so many people complain of at this season of year.

Why is influenza so prevalent? Because people allow their health to run down and give the influenza bacillus a chance. In earlier scientific days the bacteriologists taught us that each disease had a special microbe, and that if we came in contact with it we "caught" influenza, diphtheria, or scarlet fever, according to the identity of the germ. Indeed, people began to develop microphobia, and were constantly wasting their energies in avoiding association or contact with the dreaded germs.

I know one woman who is obsessed by the fear of microbes. She detests shaking hands with people in case they may have the germs of something about them (as they certainly have). She discards her clothes when hardly worn, and gets everything she possesses fumigated regularly in the hope of circumventing the microbes she fears. She is a living testimony to the truth of the old saying that "a little knowledge is a dangerous thing," because her fears make her fifty per cent. more likely to fall a prey to the microbes she is trying to avoid.

Further developments in science have altered this. We cannot avoid even the germs of old age, but we can do a great deal to render them powerless. That is the first lesson we must learn in spring. We must determine that we shall be stronger than the microbes, that we shall, by medical commonsense, make ourselves *resistant*.

Spring Ailments

Why are we ill in spring? Because we refuse to notice Nature's message, which is this: Get into touch, harmony, and understanding with Nature if you wish to keep well, look young, and preserve your powers as you should.

Spring air is the best of all spring tonics. First, because it acts as a cleanser to the earth's surface. Secondly, because it is light, fresh, laden with sweet scents and healthful properties. Whatever may have been your habits during the winter make them now as "outdoor" as you possibly can.

Form a health resolution to obtain as minimum daily exercise four miles walking, or eight miles cycling, or its equivalent in golf or other games. This you must do even if you live in a town where it may mean getting up an hour earlier and walking to and from your work, whatever the weather may be like.

Fear neither east winds nor spring chills, but live in such a way and clothe yourself sensibly so that you can resist them. A cold sponge all over the body in the morning is one of the best means to this end. The skin, by being always covered and protected is in danger of losing its power of resisting cold unless we adopt some measure such as this.

Begin at once a new hobby of some sort. If you do this you will escape depression of mind and body, which people so wrongly attribute to the spring. The real truth of the matter is that in spring you ought to begin new activities according to Nature's laws, and, if you do not, you are bored and depressed. Energy generates energy, and by taking up some new work you increase your powers in all directions. When you go out on a cold spring day, after tumbling out of bed and taking a hasty breakfast, over-clothed, shivering in mind and body, oppressed by a nameless something, you run every chance of contracting influenza. You get into a 'bus and sit next to somebody who is coughing and choking, and spreading the influenza bacillus all around him. You *know* that you will catch infection from him, and of course you do.

Supposing, on the other hand, you get up earlier, have a tepid bath and cold sponge, do a few exercises, eat quietly, and masticate carefully your breakfast, and walk in light garments and stout boots, even through the rain and east winds, you will feel all the better for it.

A Woman's Looks

Good health makes far more difference to the actual age as well as the appearance than people realise. Make a delicate, nervy woman healthy and fit, and she sheds five or ten years in as many weeks. Keep a man of fifty sound in his digestion, his arteries free from gout, which is due to the accumulation of toxins from insufficient exercise and improper diet, and you make him actually fifteen years younger than his colleague who lives unhygienically, and makes no effort to keep fit.

Spring is the time of year when a woman should look her best, and when her appearances are so apt to be at their worst. "East winds always give me indigestion." "The weather is so unreliable that my skin is always rough, and every year I suffer from blotches and rashes in the spring." "I am always depressed at this season of the year." It is not the spring at all, but their own blindness, ignorance, and folly. The ills of the complexion are due to an over-laden digestion. And lighter diet and more exercise would make all the difference in ninety per cent. of cases.

So make up your mind to two things.

That you will "wake up" to a more common-sense understanding of what ensures health. Determine to get rid of the poisons that are responsible for all the spring ailments in existence by spring-cleaning your whole system. Fresh air for the lungs, lighter food for the digestive organs to deal with, more exercise to rid the muscles and the blood of poisons are what you need.

Secondly, cleanse your mind of the cobwebs which accumulate through the years. Suggest to yourself that you are not going to get into habits of slackness and self-indulgence. Take up new interests, study new subjects, get in touch with new people, make yourself more efficient in every way. Thus will you find the elixir of health.

HYGIENE IN THE HOME

Continued from page 4631, Part 38

2. ABOUT DRINKING WATER

The Natural Drink—When to Drink Water—When Drinking Water may be Harmful—How to Purify Water—Importance of a Pure Water Supply

PURE water is the natural drink of mankind.

As a cleanser of the system it is invaluable. The Japanese, indeed, believe that plenty of water internally and externally is the very best way of preserving health and prolonging life. When they are under training as gymnasts they will drink as much as a gallon of water every day.

Their ideas have filtered to the West, and many people in this country try the "water cure," drinking tumbler after tumbler of water with the idea that it is the cure all, an elixir of health. But, like everything else, water drinking can be carried to the extreme. If an excessive amount of fluid is taken with meals, for example, it interferes with digestion by diluting the digestive juices and overloading the stomach. Even when it is taken between meals it is apt to hurry the food along the digestive canal, and thus prevents the absorption of nourishment into the blood.

Whilst many people drink too little water, others take far too much for health. This may be the result of thirst, but the idea that thirst should be taken as an indication that the system requires fluid is not invariably correct. The sensation may be due to a slight inflammatory condition of the back of the throat, and continual drinking simply aggravates this; iced water should never be taken for the relief of thirst because of its ill-effect upon the digestion.

When and When Not to Drink Water

The ideal time to drink water is first thing in the morning about an hour before breakfast. The stomach at this time is empty, thus digestion is not interfered with. The water also cleanses the stomach, and prepares it to deal with the next supply of food. About half a tumbler of water is sufficient in most cases, and the same amount may be taken two or three hours after breakfast and two or three hours after the midday meal with perfect safety.

The quantity of water which it is desirable to take varies with the season of the year, with the work done, and with the individual. In summer the body requires more water. Those who are taking a large amount of outdoor

exercise require to drink water to make up for the loss of fluid by evaporation and perspiration.

But whilst water drinking in health and in moderate amount is an excellent hygienic measure, under certain circumstances it may do a great deal of harm. Anyone suffering from dyspepsia and dilated stomach should drink fluid only as it is ordered by the doctor. A large amount of water is simply a strain upon the delicate stomach. In some cases of heart affection and kidney ailments, water drinking in any excess may do a good deal of harm. Whenever fluid is taken into the body it has to pass through the blood-vessels and the heart, and may be the cause of that extra strain upon this organ which it is so desirable to avoid. It must not be forgotten also that drinking hard water in any quantity may be the cause of dyspepsia and constipation owing to the excess of lime it contains. Distilled water is the safest to drink, and when this cannot be procured the best plan is to boil the water for about fifteen minutes. This not only precipitates the lime, but destroys poisons in the water.

Filtered Water

The idea that filtering water renders it perfectly safe to drink is very common. But when one is at all suspicious of the water supply, boiling is the only unfailing safeguard.

The filter, even when it is perfectly clean, cannot prevent the passage of germs, and it is these invisible poisons in the water that are the real danger. People are becoming more alive to the importance of a pure water supply. This question is the one essential thing to investigate before taking a house, or even going into rooms for a holiday. People who have been living a long time in a house may not derive any harm from drinking water, because they have become more or less immune to the poisons from habit; but strangers, being "virgin soil" for the microbes, may contract serious illnesses.

Mineral waters of known purity should be drunk when there is any suspicion that the water supply is not above reproach, and when distilled water cannot be procured.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 4632, Part 38

WEAK SIGHT AND ITS ALLEVIATION

The Strain of Modern Education in Childhood—Limiting the Hours Spent in Reading and Writing—The Use of an Easel—Restful Effect of Brown Paper on Which to Draw—Practical Hints—Useful Devices for Wet Days

AN article on "The Care of Children's Eyes" has already appeared in EVERY WOMAN'S ENCYCLOPEDIA (page 1946, Vol. 3), dealing with the causes of short sight and the need of obtaining proper glasses to correct any error of refraction.

But there are many cases of what might be called "delicate sight" amongst children. A boy may have quite good sight in the sense of being neither long sighted nor short sighted. He may be free from astigmatism, and possess an eye

which is anatomically sound in the sense that no oculist could discover any error of refraction. Indeed, up to the age of nine short sight does not develop at all, but "weak sight" in early childhood is far from uncommon in the nursery.

Now, the point that a mother ought to realise is this—that the child's eyesight, however perfect, requires care if it is not to be spoilt in the early years. Many a man has to go through life wearing glasses, constantly handicapped with eye troubles, suffering from headaches—



The correct position for reading, the back supported and the feet on a stool. A small child should be given a low table on which to put his toys, with a chair to correspond in height.

the victim to careless upbringing and neglect of his eyes in childhood.

Our modern methods of education impose a great strain on the eyes of young children, and the wise mother does everything she can to counteract this by little devices in the nursery. Care is especially necessary in the case of a studious child who reads with avidity everything he can pick up, and will actually develop short sight from straining the eyes bending over books in the wrong way.

The Child and His Books

The first rule a mother should make is to insist upon a proper position for reading and writing in the nursery and schoolroom. The small boy in the picture who is doubled up, reading in a chair with his legs crossed, without support to the back or feet, is taking up a position which directly encourages weak sight in later life. There is a wrong way for a child to sit and a right way, and both are shown in the photographs. In the latter case, strain, not only of the eyesight but of the back and shoulder muscles, is prevented by giving the boy a chair the back of which supports the spine, and raising the feet on a stool so that he is comfortable, and can read in comfort and without strain to the eyes.

A good light, a book with the print clear and of fair size, are points which must not be forgotten. So that, if you wish to keep the children from developing weak sight in the nursery, see that they read in a good light, that they sit comfortably, with the head well up so as to prevent congestion of the eyeballs.

When there is the slightest suspicion of weak sight, curtail very strictly the hours of reading and writing.

How can a mother know when her child's sight ought to be taken special care of?

Headache is not a frequent symptom perhaps at this age, but it occasionally occurs, and is a sign in most cases of eyestrain. If a child shows fear of strong light, and the eyes are tender, especially in a bright light, suspect eyestrain. Nervousness, night terrors, habit spasms are very often produced by eye weakness, and redness of the rims or the eyeballs suggests that special care is needed.

Some Useful Devices

It often happens that the child with delicate sight is rather difficult to manage in the matter of reading. He refuses to save his eyes by keeping away from books altogether. In his case, definite times should be laid down, and strictly adhered to. The eyes should not be used in artificial light, and everything possible must be done to get the child occupied in games and interests that keep him from poring over books. The modern idea that the child ought to be allowed to follow his own bent is open to criticism. Eyesight might be ruined when it is left to the studious child to read for as many hours as he wishes in the nursery. But there are various devices which can be utilised to provide him with congenial interests, without unduly straining the eyes.

In the first place, writing lessons and drawing lessons can be arranged by means of an easel and board so that he stands erect for part at least of his lesson. Thus he writes without unduly bending the head forwards. Whatever causes a child to keep the head low increases any tendency to short sight. So that an easel should be supplied in the nursery with a blackboard, where sums, map-drawing, even writing lessons



How a child's eyesight may be spoiled. A position such as this encourages congestion and strain of the eyeball. The chest is also badly compressed.



Writing and drawing lessons can be given on a blackboard, resting on an easel. This arrangement is far better than allowing a child to stoop over a desk.

may be practised quite well. The child enjoys the change, and this device also prevents development of spinal weakness and round shoulders.

Another idea that appeals to all children is to nail with drawing-pins brown paper to the wall, and let the children draw, write, and scribble to their hearts' content with chalks. The best plan is to have the walls washed with light green distemper instead of paper, which is much more hygienic, and more suitable for the nursery. If desired, clean brown paper can be bought in rolls and fastened as a dado round the room. The children are easily pleased when they have not been spoiled with luxuries. The sheets of brown paper can be pinned on and removed when finished with. While these are required for reading or drawing lessons for the older children, the little ones must be prevented from scribbling haphazard after their fashion. Trouble can be avoided if a sheet is provided for each child, and competitions can be arranged and small prizes given for the best map, the best writing, the best alphabet in capital letters, and the largest number of sums done correctly.

For Wet Days

These ideas are excellent for keeping children usefully and happily employed in occupations which prevent them from long sitting, and yet allow some exercises for the legs and arms. Some training of the left arm may be given from time to time.

And now for some practical details with regard to the domestic treatment of weak sight.

Do not permit anything in the shape of overwork or strain, and attend to the points mentioned above.

Bathe the eyes in the morning, if there is any

redness of the lids, with a cupful of warm water to which a teaspoonful of boracic powder has been added. Then bathe them in pure cold water, which is a tonic to the eyes. Dry carefully with a soft towel.

Rub in a little boracic ointment along the lids at bedtime.

See that a good artificial light is supplied in the nursery, and avoid any flickering of the lamp or gas.

The child with weak sight should spend as much time as possible in the open air, and must have special attention paid to the ventilation of his sleeping-room.

In most cases, in addition to nourishing food, some domestic tonic such as cod-liver oil will be required. The tissues require nourishment, and the eye weakness will improve whenever the vitality of the child is raised.

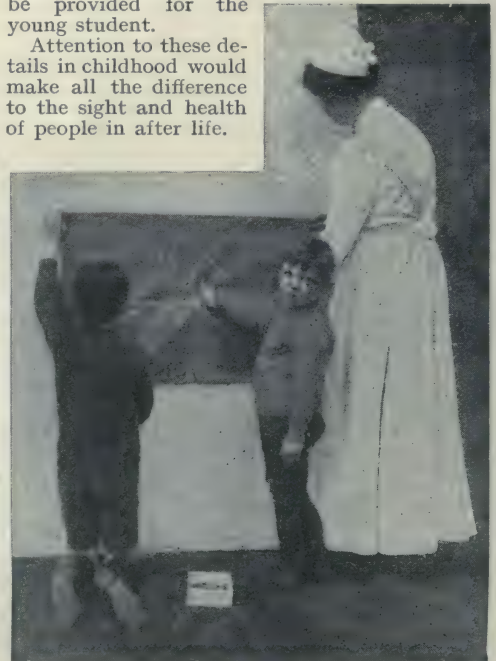
Keep the child as happy as possible. Any eye weakness tends to depression, as many people find out whenever they have some error of refraction corrected, thus doing away with the constant strain of tired muscles.

When to Consult an Oculist

If the child's sight does not improve definitely within a reasonable time, he should be taken to a specialist, who may order some special massage or other treatment which can only be done under his direction.

Last, but not least, see that the child with weak sight gets an extra allowance of sleep. Such a child can hardly have too much sleep, and the number of hours he has is very much a matter of habit. During any strain of examination work this is particularly necessary, and reading should be avoided in the evenings. When this cannot be done, a good light, with a shade so as to throw the light on the book, a comfortable chair, and table should be provided for the young student.

Attention to these details in childhood would make all the difference to the sight and health of people in after life.



Put brown paper on the nursery wall on which children may scribble or draw to their hearts' content



BABY'S SECOND YEAR

(continued from page 4634, Part 38)

4. THE CHILD'S GROWTH

Normal Growth of a Child—Progressive Increase in Weight—Height as an Indication of a Child's Health—Rickets and Retarded Growth—Value of Exercise—Importance of Sleep—Regular Weighing

DURING the first two years baby grows very rapidly. His mental and bodily development is progressive from week to week if he is being properly managed and begins with fair average health.

There is a certain standard of weight and height which is considered normal, and the wise mother examines her child periodically, knows whether his increase is good, and investigates his health carefully when weight and height are not up to the required standard. The importance of weighing an infant has already been considered, and now we must deal with the child's growth after the first year is over.

Baby's Weight

A child should weigh about 1 st. 5 lb. after he has passed his first birthday. A year afterwards he should be over 2 st., perhaps 2 st. 5 lb. So that during the second year he gains one stone. This, however, is only the average weight with clothes, and the well-grown child will weigh more, while the baby whose bones and build are small may weigh less, and yet enjoy perfect health.

The chief point is that the increase in weight is progressive. The child should gain a few ounces week by week, and when loss of weight is indicated, then special care must be exercised. The child may require a more hygienic mode of life, or body nourishment may have to be improved by means of some preparation of malt or cod-liver oil. Whilst baby is cutting teeth, he may not increase in weight for a time, while any digestive derangement, particularly diarrhoea, will mean loss of weight.

When a child is not gaining weight sufficiently, the food should be investigated. He may not be getting sufficient food, or it may be unsuitable or improperly prepared. Regular weighing is a valuable means of detecting ill-health from an early stage. Thus many illnesses can be warded off, because the failure to gain weight is a potent warning that the child's vitality is not good.

The Child's Height

Increase of height is also a factor in indicating a child's condition, although it must be remembered that increase in height without corresponding increase in weight is not a good sign. A child grows rapidly in length during the first five years of life. At the end of the first year, he should measure 27 inches; at the end of the second year, 31 inches; while from two to five years he gains about 3½ inches each year. By the time the child reaches the fifth year, he should be double his original length, and

be about 3 feet 4 inches in height. At birth, girls are, as a rule, a little shorter than boys, and they weigh a few ounces less, perhaps half a pound less. During the first five years the growth is about the same, but a boy child as a rule weighs more than a girl.

Children grow more rapidly during spring and summer than in the cold winter months. In such a disease as rickets the child's growth is interfered with. Growth depends most upon development of the bones, and rickets is a bone disease, so that the rickety child has not the same chance of normal growth.

The organs and various structures, even the tissues, increase in size with every month of life. Exercise and rest must be carefully regulated if the highest development is to be obtained.

The Question of Exercise

In the second year the child gets more active, and is so anxious to walk and trot about that there is some risk of over-fatigue. This does not mean that the child should be continually nagged at to keep still. If regular periods of the day are set aside for rest there is no reason why baby should not have exercise to his heart's content.

Exercise has a very beneficial influence upon development. Unless the bones and muscles are used they will not grow normally. Exercise also strengthens the heart and the lungs, because during exercise the heart beats more strongly and quickly. The child breathes more fully and more rapidly, and thus inhales more oxygen. This means that the food is more completely



A child should be weighed regularly during the second year, as by this means alone can its progress be ascertained with certainty

oxidised and digestion is improved. The child who does not get exercise during the second year will suffer from digestive disturbances, loss of appetite, and lassitude. Some doctors declare that rickets is due to deficient exercise and fresh air, although, of course, once the disease has been diagnosed the child should not be allowed to stand long, owing to the softening of the bones.

During the second year children should exercise as much as possible out of doors. Wherever there is a patch of garden shaded from the sun, let baby run about and play. Give him an occasional little walk when he is taken out in his perambulator, and teach him to roll and romp

and kick, so that the muscles are exercised and poisons are eliminated from the blood.

During the second year baby should sleep sixteen hours daily, and the afternoon nap should be kept up until four years of age. Unless a child gets sufficient rest and sleep the weight record immediately falls short of the ideal. If, however, weekly attention is paid to weighing the child, and his height is measured perhaps once a month, there is very little risk that time will be lost in attending to any cause of ill-health.

Early attention to signs of weakness or bad health may save medical attendance and illness in the future.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 4637, Part 38

Squinting is a want of parallelism or equal action of the two axes of the eyes. One of the muscles is weaker than the other, so that the eye-balls do not look in the same direction. Each eyeball is acted upon by a set of muscles which pull the ball forwards, upwards, downwards, inwards. When each pair of muscles in the eyes is equally strong the eyes work uniformly. In squinting, however, one eye appears to be turned inwards or outwards when the other is looking straight, or both may be affected in either of these ways. Thus there may be a *convergent* squint when the eyeballs both look inwards, or a *divergent* squint when they look away from each other.

Squinting is fairly common in children, and it may be due to weakness of one muscle or over action of another from some error of refraction. When it occurs in adult life it is due to some paralysis of a muscle. Squinting should always be attended to as early as possible, as if it persists for years without treatment an operation will be necessary upon the muscle affected.

In the early stage, however, proper glasses to correct the error of refraction will probably answer the purpose. A slight squint is very often visible in infancy, the reason being that the eye muscles are not strong enough to act uniformly. Mothers are sometimes anxious in case the squint will persist, but in most cases it passes off in early infancy. It is wise, however, not to allow strong light to be placed on one side of a child or to have any object hanging from the perambulator or cot likely to make the child squint in an effort to focus it. When squinting persists in childhood have the eyes examined by an oculist and any error of refraction corrected by glasses.

Stammering is a spasmodic affection of the muscles that have to do with speech and respiration. It is most evident in pronouncing words commencing with an explosive or labial letter such as B, D, P, T, K, or G. There are various varieties of the condition.

First, there may be difficulty in commencing to speak, or the stammer may be in the form of "syllable stumbling," in which one letter or syllable is constantly repeated before proceeding to the next. In several cases the spasm may spread to other muscles of the face, with the result that the face is screwed up or the mouth kept open before any sound can be uttered.

The condition is in a sense a bad habit, but there is generally some hereditary nervous condition or neurotic tendency. Stammering is, however, infectious. A child will contract the

habit from association with a friend who is given to stammering. Unless in bad cases, stammering is not evident when singing or whispering. It is when the sound of the word is uttered in ordinary speech that the spasmodic affection becomes apparent. It appears to be much less common nowadays, partly because we have excellent teachers of elocution who make a speciality of studying its treatment.

In every case careful re-education of the muscles is necessary. The child must be made to read aloud slowly, to recite verses, to sing. He should be given deep breathing exercises and taught how to manage the breath properly before difficult words. He must be made to speak very slowly and distinctly, and stop distinctly, and stop whenever stammering begins. A sing-song method of speaking is a great help until better habits are acquired. In the case of nervous and delicate children attention to the general health must form part of the treatment.

Startings in sleep are due to some irritable condition of the nervous system. The symptom is fairly common in neurasthenia and in children who are of the neurotic type or who are improperly fed. It may amount to night terrors, the child starting up in fright, in fear of some unknown evil. In many cases the cause is irritation of the central nervous system by some poisons in the blood such as the poisons of imperfect digestion. When the digestion is imperfect poisons are developed in the canal; these are absorbed into the blood and carried to the brain, where they cause the irritation of the nervous centres and nerve cells. Another form of poison is contained in the blood when a child is suffering from adenoids. In such a case the blood is improperly aerated because the air passages are blocked. It contains the poisons of respiration, which irritate the nervous centres and cause startings in sleep.

In every case the cause should be investigated and dealt with. The child may require to be properly dieted, or he may need treatment for adenoids. When the condition occurs in neurasthenia the patient should be under the care of a nerve specialist.

Stings. The pain and irritation of the stings of such insects as bees, wasps, ants, and hornets is due to the presence of formic acid beneath the skin. Thus, treatment must consist in neutralising this acid by applying an alkali such as soda, ammonia, or the homely blue-bag. First the sting should be removed. This can be done by means of a watch-key or by pressing it out with a penknife. If there is swelling and irritation a compress of a

folded handkerchief wrung out of hot water will ease the pain.

When a sting occurs in the mouth or throat it should be extracted and the mouth rinsed with hazeline and water in equal parts, or with sal volatile and water. Until the doctor arrives, hot compresses should be applied to the throat outside and the patient given warm oil to sip.

Jelly-fish stings irritate the skin and produce an itching red rash. The hairy caterpillar acts in the same way by reason of the poisoned hairs on the surface of their bodies. The irritation in these cases is alkaline, so that either vinegar or acetic acid should be applied to the part, after bathing with hot water to ease the pain.

Stone. The word stone is used to denote the formation of certain solid substances in various parts of the body. This may occur in the gall bladder or gall duct leading from the liver (see Gall-stones). Stones are also found in the kidney and bladder, due to the depositing of certain solids which are normally held in solution in the blood or in the urine. Their presence is due in most cases to excess of food, and especially excess of butcher's meat, and they are frequently found in gout. They are associated with hyper-acidity in many cases. Stone in the kidney may cause no symptoms for a long time, or it may produce a dull or stabbing pain in the back. Occasionally, if the stone moves downwards, the pain may be excruciating and accompanied by vomiting or fever. Stone in the bladder produces pain and irritability. The symptoms are not uncommon with children, and require medical treatment at once.

Domestic treatment consists in attending to the general health and dealing with any dyspepsia or constipation present. The patient should drink alkaline mineral waters, barley water, and liquid arrowroot, and meat should be reduced to a minimum amount, especially in the case of children. The pain can only be dealt with domestically by hot poultices or fomentations over the back and the abdomen.

Stye. A stye is a minute boil at the root of an eyelash which causes swelling, redness, heat, and even pain. Styes are most likely to affect people who are run down in general health, and are often associated with weak sight and eye strain caused by an error of refraction, when glasses will cure the condition.

Local treatment consists in bathing the eyes with hot boracic lotion made by adding a dessertspoonful of boracic acid powder to a pint of hot water. Little sponges of cotton-wool should be used to bathe the eye, and these must afterwards be burned. When supuration has occurred, removal of the eyelash forming the centre of the boil or abscess will allow the matter to escape, and the eye should be bathed regularly until the inflammation subsides. A fomentation can be made by folding a soft handkerchief into a square, wringing it out of hot boracic lotion and applying it to the eye. It can be covered with a piece of gutta-percha tissue or flannel. Cold compresses or fomentations applied to the eye in the early stage will prevent the stye from forming. Children or adults who suffer from styes should live under hygienic conditions, breathe pure air, sleep in well-ventilated bedrooms, and have good nourishing food with outdoor exercise. Any straining of the eyes must be avoided, and if styes persist in spite of this simple treatment an oculist should be consulted in order to have any error of refraction corrected.

Sunburn. Ordinary sunburn or bronzing

of the skin by the sun is a normal condition requiring no treatment. Under certain climatic conditions, or in the case of people who are unusually sensitive to light and heat, the skin may become acutely inflamed and burned. In most cases this passes off, but it may be accompanied by the formation of blisters and peeling of the skin which is extremely unsightly, and in the case of women may cause a good deal of discomfort and annoyance. In such cases the skin should be smeared on coming indoors with a mixture consisting of one teaspoonful of zinc oxide powder to an ounce of vaseline. This soothes the skin and cuts short the inflammatory process. It is important to avoid applying vaseline to the skin before going out into the sun, and to carry some sort of sunshade and wear a broad-brimmed hat, so as to expose the skin no more than is necessary.

Sunstroke is due to the action of the sun's rays upon the brain and spinal cord. It may occur in one or two different forms.

It may, for example, produce giddiness, faintness, and sickness. The patient looks pale and anxious; the pulse is feeble and the heart irregular.

Treatment consists in laying the patient flat and slightly raising the feet. A little stimulant, such as brandy or whisky and water should be given by the mouth to stimulate the heart, and heat should be applied to the legs and feet, whilst a hot-water bag over the stomach and heart are also helps to stimulate the circulation.

Sometimes, however, sunstroke may take the form of a sudden attack of unconsciousness, with twitchings, or even convulsions, or it may consist in a so-called feverish attack which lasts several days, and the temperature may be as high as 108°. Cold applications must be applied to the head and neck, and the patient frequently bathed with cold water to reduce the temperature. A doctor should be in charge of any serious case of sunstroke, and he will give full directions as to cold-water baths, which must be carefully carried out by the nurse.

Tape worm. (See Parasites.)

Tetanus (commonly called **Lock-Jaw**). Tetanus is a serious disease caused by the introduction of the tetanus bacillus microbe into a scratch or wound. This microbe is chiefly found in dust and in soil which has a good deal of manure in it. Children who run about barefooted, gardeners, labourers, and others who are working on the soil are most likely to contract the disease. There is a popular idea that those who get a wound between the thumb and the first finger are most likely to contract lock-jaw, but this is quite erroneous.

The disease is called lock-jaw because of the rigidity of the muscles about the throat and jaws which comes on early in the disease and spreads to the other muscles. The patient suffers from a cramp-like pain, and may show various spasms of the face and other muscles. The chief danger lies in the spasms spreading to the muscles of respiration. A doctor must be summoned immediately, and the patient should be put to bed in a quiet, dark room and given no food until the doctor arrives. Any wound will have to be cauterised with pure carbolic acid, and the doctor will give various nerve sedatives and probably chloroform during convulsions. The anti-toxic treatment which has been used recently is useful if it can be given in the very early stages of the disease.

To be continued.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion

*Missionaries
Zenana Missions
Home Missions, etc.*

Great Leaders of Religious Thought

Charities

*How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible*

Bazaars

*How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday-School*

WOMEN OF THE BIBLE

By SARAH A. TOOLEY

MIRIAM, THE SISTER OF MOSES

THE story of Miriam transports us to the magic world of ancient Egypt, where she is first presented to us in a beautiful and tender drama of sisterly devotion enacted on the banks of the Nile.

She stands, an eager, anxious little figure, amongst the tall reeds and bulrushes by the river's brink, watching. Oh, how intently she watches a little ark of bulrushes, compactly made, and daubed with slime, which holds her baby brother, three months old ! The precious freight lies still in the quiet water, but at any moment a current may drift it into the open river, or some reptile from the marsh attack the sleeping infant ; and Miriam watches with beating heart.

Pharaoh's Daughter

Soon she sees coming along the secluded bank of the Nile a lady with delicate, fine linen hanging gracefully about her slender form, and attended by a bevy of maidens. The little Hebrew girl, daughter of an enslaved but noble race, is not afraid, though she knows that the lady approaching is none other than the daughter of Pharaoh, the mighty king, whose terrible edict of infanticide sent to the Hebrew people, " Every son that is born ye shall cast into the river," has brought such sorrow and terror into her home.

The Princess, walking along the bank to her bathing-place, sees the ark of bulrushes floating amongst the flags, and sends one of her handmaidens to fetch it. When she opens the curious cradle, the babe, disturbed from its slumbers, begins to cry. Pharaoh's

daughter proves to be a woman of compassionate heart. " This is one of the Hebrew's children," she says, turning to her maidens. There is no reason to express surprise that the child has been hidden by the river ; the daughter of the tyrant ruler knows the reason only too well.

" But what of Miriam ? " The brave little girl holds her breath in expectation, we fancy. She guesses that the Princess intends to take her baby brother away, and now is her chance to put her plan for bringing him home again into action. She shows herself tactful and resourceful, and without revealing her relationship to the infant comes boldly forward and asks the Princess, " Shall I go and call thee a nurse of the Hebrew women, that she may nurse the child for thee ? "

Something in Miriam's face must have inspired the Royal lady with confidence, for without parley or hesitation she says, " Go ! "

We picture Miriam running home to tell her mother the good news, and bidding her come to receive the commands of the Princess.

The Ruse Succeeds

When the mother and daughter reach the river bank Pharaoh's daughter meets them, and entrusts the babe to its unsuspected mother, with the words, " Take this child away, and nurse it for me, and I will give thee thy wages. And the woman took the child and nursed it."

Thus ends this dramatic scene on the banks of the Nile, familiar as a household story,

yet ever fresh and arresting in its vivid simplicity. The youthful Miriam, daughter of a bondman; her pious, loving Hebrew mother, and the stately daughter of Pharaoh present a remarkable trio of feminine characters, but only that of Miriam is continued into history.

Miriam is the daughter of Amram and Jochebed, his wife, both belonging to the priestly tribe of Levi. Her home is in Goshen, that favoured spot granted to Jacob and his sons when they went to join Joseph in the land of Egypt. The time is one of the saddest and most critical in the history of her people, for there is a ruler on the throne of Egypt who "knew not Joseph," and who regards the rapid increase of the Israelites with alarm.

He imposes heavy tasks upon them, but they are a strong and virile people, and still continue to grow and multiply. Baffled in his attempts to break the neck of the Israelites, Pharaoh at length sends forth the terrible edict of infanticide, "Every son that is born ye shall cast into the river, and every daughter ye shall save alive." And there is weeping and wailing amongst the mothers of Israel.

The Girl Prophetess

Miriam had already one brother, Aaron, near to her own age, and very shortly after the issuing of the cruel command another son was born to her parents. He was a "goodly child," and they contrived to hide him for three months. When it became impossible to hide him longer the distracted mother used her woman's wit to protect the flower of her flock from the destroyer. It is noticeable that by putting her babe into an ark of bulrushes upon the river's brink she complied in part with Pharaoh's decree; but she was confident that her child would in some way be preserved from the terrible fate of her neighbours' children.

According to Hebrew legend, Miriam was endowed with the gift of prophecy, even as a child, and had predicted that a son would be born to her parents who would be miraculously preserved in infancy, and become the deliverer and ruler of his people.

The sacred narrative gives no further record of Miriam for many years after the scene enacted by the Nile. We know, however, that, according to the Hebrew custom, the infant Moses would remain for two or three years with his mother before he was weaned. Miriam would take her share in tending the brother whom she had helped to save, and not improbably would accompany her mother to the palace at such times as the child was taken to the apartments of the Princess, who, doubtless, took a loving interest in her adopted son.

Then came that sorrowful day for Miriam and her mother when Moses was taken to the palace for good, and became the son of Pharaoh's daughter.

For some years the lives of the brother and sister, which are ultimately to be united for

the deliverance of Israel, lie apart. Moses is reared amidst the sumptuous ease and luxury of the women's house at the Royal palace, the idol of his adopted mother and her handmaidens. His eye dwells on all things beautiful in art, and his ear is attuned to the sound of splashing fountains, the singing of birds, and the soft music of the lute. As he grows to boyhood he is educated as a Prince, and becomes accomplished in all the learning of the Egyptians. He is a general in the Egyptian Army, and by virtue of being a son of the Royal house, is a priest also. He travels into other countries, and Josephus relates that he performed wonder-working in Ethiopia, thus foreshadowing his miraculous deeds in the desert. But the Hebrew blood is strong in him. He has imbibed patriotism with his mother's milk.

The Awakening

One day, loyalty to his kindred triumphs over every other consideration, and, roused to fury, he slays, with his own hand, an Egyptian taskmaster whom he sees afflicting one of his brethren. The crime is discovered, and Pharaoh, who can ill brook such conduct in his daughter's adopted son, seeks to slay Moses, who flies from his wrath into the land of Midian, where, true to his instinct as a son of the priestly tribe, he marries the daughter of Jethro, the priest of Midian.

Moses renounces for ever his Royal position, and refuses any longer to be called the son of Pharaoh's daughter.

Miriam, meantime, is presumably playing a daughter's part in her pious Hebrew home, surrounded by the Levitical traditions of her tribe. She develops the gift of prophecy, and becomes a notable woman amongst her people. The sacred narrative does not record her marriage, but Josephus mentions Hur, the companion of Moses, as being the husband of Miriam.

A Marvellous Trio

It seems apparent that Miriam was a wife and a mother. But domestic duties do not preclude her from taking a very active part in the affairs of her nation. The oppression of the Israelites has now reached a climax. They have been in bondage to the Egyptians for four hundred and thirty years; and their burdens and sorrows have become intolerable. Miriam is to play a great and glorious part in the redemption of her people. She is a prophetess, to whom the suffering Hebrews come for advice and encouragement, and in the fulness of time she will take her place as one of the divinely appointed leaders in the great Exodus. "For I brought thee up out of the land of Egypt," writes the prophet Micah, "and redeemed thee out of the house of servants; and I sent before thee Moses, Aaron, and Miriam." Truly, Miriam and her brothers are the most remarkable family trio in either sacred or profane history.

At present, Moses is away in the land of Midian, peacefully tending the flocks of

Jethro, his father-in-law. One day on the mountain side of Horeb, the angel of the Lord speaks to him from the burning bush, and commands him to hasten back to Egypt and demand from Pharaoh the liberation of the Israelites. Aaron also receives a Divine message bidding him go forth and meet Moses on his return home.

Miriam, it may be surmised, is now

Moses and Aaron were conferring with the elders of their people as to the measures to be taken to escape from bondage, Miriam was inspiring the women with courage and patriotism.

It is a time of fierce tension. Plague after plague is being visited upon the Egyptians at the hands of Moses and Aaron, and still the heart of Pharaoh is hardened and he

will not let the people go.

At length comes the final stroke of the avenging rod, and the Angel of Death makes his dread circuit over Egypt, smiting the first-born of man and of beast. It is a just retribution for that decree of long ago which sent the "goodly child" Moses to the mercy of the river in a frail ark of bulrushes if haply he might escape infanticide.

On that terrible night, while there is weeping and lamenting in the homes of the Egyptians, the Hebrews are eating their Passover with girded loins. Miriam has instructed the women in the preparation of the unleavened bread. She has told them to borrow "jewels of silver and jewels of gold and raiment" from the oppressors, ready for the journey into the wilderness. Her woman's wit would aid her in carrying out to the full the Divine command to "spoil the Egyptians."

Miriam next comes before us in the exalted figure

of an inspired and jubilant prophetess. The children of Israel, six hundred thousand strong, with their flocks and herds, have accomplished their flight from the land of bondage into the desert. By miraculous intervention they have crossed dry-shod over the bed of the Red Sea, and Pharaoh and his hosts, with their chariots and horses, have perished in the attempt to



The infant Moses, adrift on the Nile, watched by his sister, Miriam. Later, this devoted sister accompanied the great law-giver on his perilous wanderings with the people of Israel
From the painting by Delaroche

actively prophesying that the day of Israel's redemption is at hand. The babe whom she watched to such good purpose long ago on the banks of the Nile is returning to Egypt in the prime of manhood to fulfil his heaven-appointed destiny. No account is given of Miriam's welcome to her brother at this momentous crisis after their long separation, but later events show that while

follow them. Now it is that Miriam reaches her highest achievement as a prophetess, and down through the ages there comes to us the sound of her triumphant timbrel. "By Egypt's dark sea, Jehovah hath triumphed, His people are free."

The Hebrew Woman

We cannot doubt that as Miriam took her part as a leader in the Exodus, she was likewise associated with Moses and Aaron in the preparation of the Tabernacle in the wilderness and in the framing of the various ordinances for the government of the people. The high position enjoyed by Hebrew women in the family and under the law, as compared with the women of other Eastern nations, leads to the supposition that the influence of Miriam passed into the statute book of Israel, protecting her sex from violence and providing for the care of the widow and the fatherless. Even to-day the Jewess in the midst of our own Christian land holds a superior and honoured place under the statutes of her people.

Miriam believed herself to be an inspired servant of God, and the time came when, as is not uncommon in the history of great leaders, she and Aaron magnified their office over that of their fellow leader, Moses. It would seem that there was a family disagreement over the second marriage of Moses, he having taken a wife from among the women of Ethiopia. Miriam and Aaron began to question his position of supremacy

in the councils of Israel. For this sin of sedition they were summoned to appear before the Lord in the Tabernacle.

We are not told in what way Miriam incurred the chief anger of the Almighty, but upon her alone was visited the scourge of leprosy. Aaron now besought Moses to intervene on behalf of their sister; and Moses entreated the Divine clemency, and the punishment was commuted to seven days.

For that period was the great prophetess shut out from the camp, an unclean and defiled person. But she was not dethroned from her position as one of the leaders of her nation, for while she suffered punishment the people journeyed not, but abode where they were until Miriam was brought again into the camp.

Miriam was not permitted, as indeed were neither of her brothers, to see the end of the wanderings in the wilderness and the entry of her people into the Promised Land. She died in the desert at Kadesh, and, according to Rabbinical tradition, her funeral obsequies, which were conducted by Moses, occupied thirty days.

One of the most beautiful of the legends which have gathered around the personality of Miriam is the tradition that on account of her sisterly devotion in saving her brother from the Nile, a spring of living water, of which the people drank, followed her footsteps through her wanderings. After her death all the springs were dried up.



Miriam the prophetess leading the exultant daughters of Israel in triumphant rejoicings after the destruction of the Egyptians in the Red Sea
From the painting by Tissot

PRACTICAL CHRISTIANITY

*Continued from page 4611, Part 38*The Good Work of the Countess of Aberdeen—*continued*—Philanthropic Peeresses—The Slave Trade—Democratic Ideas in Society

THE Countess works energetically to encourage the produce and sale of Irish home industries, even on one occasion requesting the guests to appear at the Castle as much as possible in costumes of Irish manufacture. The scene proved a brilliant one, and may be said to have introduced a new industrial era in Ireland.

Here is another illustration of her ladyship's energy in this direction. At the great exhibition held in Chicago some years ago her ladyship helped to establish a model Irish village. President Cleveland was then in office, and when he visited the exhibition six pretty Irish girls presented him with gifts of Irish lace, embroidered linen, and a shillelagh.

Irish Industries

By the way, it is remarkable what a number of ladies of the peerage have followed the example set by the Countess of Aberdeen, and are at the present time working for the development of the Irish home industries. There is the Duchess of Abercorn, for instance, who established a creamery at Baronscourt, and a knitting industry centre, from which the Army Clothing Department purchases thousands of pairs of woollen socks and stockings every year. The Countess of Lucan, Viscountess Castlerosse, and the Marchioness of Waterford have all done a great deal for the Irish poor by the splendid organisation of their several industries, and so has the Countess of Mayo as president of the Royal School of Art Needlework, in which she displays such practical interest, while the valuable work performed by the Marchioness of Londonderry in connection with the Royal Irish Industries Association is well known.

Another society in which Lady Aberdeen takes a deep, practical interest is the Women's Industrial Council. As is well known, the council aims at collecting facts, disseminating information, and promoting beneficial action with regard to the industrial interest of women and girls.

Then, again, Lady Aberdeen has a very warm place in her heart for poor children. When Dollis Hill was their home, the Earl and Countess would frequently entertain large parties of waifs, and nothing gave her ladyship greater pleasure than the sight of East End children dancing round a May-pole at one of the May Day festivals. When General Booth made his appeal on behalf of "Darkest England," the Earl and the Countess were among the first to subscribe £1,000, while the Ragged School Union, the Sunday School Union, and many other benevolent institutions have found in Lady Aberdeen a kind and practical friend.

Mention of Lady Aberdeen's love for children reminds one of a dramatic incident in which she figured when she and her husband went to Egypt for their wedding tour. At that time Gordon was trying to suppress the slave traffic. Four slave boys who were offered for sale attracted Lady Aberdeen's compassion, and the slave-dealer was invited to bring them on board Lord Aberdeen's dahabeeyah, where he hoped to find a purchaser. When the man stepped on deck with his human chattels Lord Aberdeen pointed to the British flag, and said, "These boys are free. I claim them in the name of the Queen." Afterwards however, he compensated the slave-dealer, and Lady Aberdeen returned to England with the four boys, and another whom she rescued. Three of them died, but two were educated, and set to useful work.

It is interesting to note, in view of the fact that Lady Aberdeen when she started the "Onward and Upward" journal enlisted the services of her only daughter, Lady Marjorie Gordon, now the Lady Pentland, that her ladyship, like her husband, is a firm believer in children being taught some useful occupation, no matter what their station in life may be; and that is the reason why her son, Lord Haddo, was brought up to be a practical farmer, while her daughter is a trained housekeeper who could dispense with a servant if necessary, without any sense of grievance.

For many years, it might be mentioned, Lady Marjorie helped her mother in all her many schemes for the benefit of her sister women. She has spoken in public, writes with ability, and has dramatised several of Sir Walter Scott's novels.

A Democratic Countess

It cannot be said that the Countess of Aberdeen's democratic ideas have always been well received by society. This fact, however, troubles her ladyship very little. She is, to quote the apt description given of her some time ago, "a countess with a conscience," and she is certainly one of the most conscientious of peeresses in the performance of anything that comes in the guise of "a duty." She is a woman not only of high mental gifts, but one who possesses a very decided individuality. Some idea of her powers of organisation have already been given, and the fact that in former days she acted as one of the leading hostesses of the Liberal party is evidence of her popularity in the social world.

At the same time, the Countess cares little for social life. To quote her own words: "We are here to work, to use whatever gifts we possess, whatever ability, power, and position is ours, for the benefit of the less fortunate."



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

WILLS

Continued from page 4618, Part 38

Joint Wills—Wills of Married Women—Of the Deaf and Dumb—On Making a Will—Some Useful "Don't's"

Whilst Abroad

AN officer in the army once couched his will in the following terms: "Being obliged to leave England to join my regiment in China, I leave this paper containing my wishes. Should anything unfortunately happen to me whilst abroad, I wish everything that I may be in possession of at that time, or anything appertaining to me hereafter, to be divided," etc.

The deceased returned to England from China, and died in this country; and the Courts held that this will was conditional and contingent upon his death in China, and refused probate. It was not regarded as a good military will.

Going a Journey

After the death of a testator, a will was found amongst his papers which had been made two years previously, commencing: "In case of any fatal accident happening to me, being about to travel by railway, I hereby leave all my property," etc.

It was held that this will was not a conditional one, and was not contingent upon his death by accident during the journey he was about to take. In other words, the Court decided that the testator meant no more than this, that life was uncertain and that as he was increasing the risk by undertaking a journey, he thought the time had arrived when he ought to make his will.

Joint Wills

Husband and wife executed a joint will, which was expressed to take effect in case they should be both called out of the world

at the same time and by one and the same accident. The husband died in the lifetime of the wife, and as the contingency did not happen, the will was declared inoperative.

In another case a husband and wife wrote out and signed a document as their will, leaving all their property to each other, and further making provision as to what was to be done with the property in the event of the survivor dying without altering those provisions.

The wife died first, and the Court granted probate to the husband of so much only of the document as became operative through her death.

By Married Women

Since the Married Women's Property Act, 1882, probate of the will of a married woman appointing executors, though the will is made in exercise of a power and contains no disposition of property to which she was entitled outside the power, will be granted in the general form, and not as heretofore in a limited form.

The will of a married woman, dealing only with realty but appointing executors, is entitled to probate where a portion of the estate consists of personalty vested in her by virtue of the Married Women's Property Act, 1882.

By Deaf and Dumb Persons

In a case where probate was sought of the will of a testator who was deaf and dumb and illiterate, the Court required evidence on affidavit of the signs by which the testator

had signified that he understood and approved of the provisions of the will before making the grant.

Hints On Making a Will

Before making your will, you must make up your mind how you intend to dispose of your property. The best advice that can be given to the layman on this subject is prefaced by a series of don'ts.

Don't attempt to use legal or technical language on any account; use the ordinary language of everyday life, stating your wishes as simply as you can.

Don't fetter your gifts, or attempt to withhold with one hand what you have given with the other. The law will reject as repugnant a condition which prohibits a man or a single woman from selling or mortgaging property left them by will.

Don't trouble about your unborn posterity, let the future take care of itself. If you do not, you will probably break the rule against perpetuities, which is that a future gift is void unless it vests during a life or any number of lives in actual existence at the death of the testator and twenty-one years after.

Don't, therefore, leave your property to your unmarried children for their lives and afterwards to any grandchildren who attain the age of twenty-five years. But a man may very properly leave all his property to his widow for life, and at her death to be divided equally amongst his children. And should it so fall out that a

child was born after the death of the testator, this child would, on the death of its mother, share equally with the other children, although it was not in being at the time when the testator made his will.

Don't try to hoard up your property after your death, or you may be bowled over by the Thelluson Act, which was specially passed to render invalid for the future similar schemes for accumulating enormous fortunes.

In this case, the land in question was of the yearly annual value of about £5,000, and the personalty amounted to upwards of half a million sterling. The probable amount of the accumulated fund was estimated at £23,000,000.

No testator can now direct an accumulation of "the rents, issues, profits, or produce" of his property for a longer period than twenty-one years from and immediately after his death.

Don't leave gifts to people in sealed packets or locked dispatch-boxes and jewel-cases. If you do, the recipient probably, and the executors most certainly, will have trouble with the Somerset House people about the value and duty on such legacies.

Don't, if you can afford it, leave legacies on which legatees will have to pay duty. It is a pity to "spoil the ship for a ha'porth o' tar." Add to your bequest of £100 the words, "free of legacy duty," and direct your executors to pay the amount.

To be continued.

GLOSSARY OF TERMS

ACKNOWLEDGE.—"I *acknowledge* A. B. to be my heir at law," or I *make* A. B. my heir, or *appoint*, or *nominate*, or *declare*, A. B. to be my heir, or A. B. *is* my heir will, in each case, pass the testator's lands to A. B. in fee.

ADVANCEMENT, "PREFERMENT," or "ESTABLISHMENT IN THE WORLD," are nearly synonymous, and is to be read as a word appropriate to an early period of life. It will authorise a payment to provide a marriage portion, or a marriage outfit, or payment to a married woman to enable her to carry on business separately from her husband, or the articling of a young man to a solicitor, or the payment of a candidate's entrance fees to an Inn of Court. But it does not authorise payment to provide for debts, or to set up a husband in business, or payment of the dues of the Inn on call.

"ALL MY ESTATE," "ALL I AM WORTH," "ALL I HAVE," will pass everything the testator has, but "all my *effects*" will not pass realty, and it is doubtful whether "all that I *possess*" will do so.

BENEFIT.—A power to trustees to make advances for a person's benefit, enables them to make advances to pay the person's debts, or to set up in business that person's husband.

CHILDREN means one child if there is only one, and primarily means only legitimate sons and daughters; but when there is no child grandchildren may take under a bequest to "children." And when applied to the offspring of a bachelor, or of a single woman, must include illegitimate children, for it can mean no other.

CONSUMABLE STORES.—A gift of these for life confers an absolute interest; you cannot give a life interest in your valuable cellars of wine or your stock of cigars or your coals or anything of a perishable nature, they must be given out and out.

DEDUCTION.—Legacy duty is a deduction; income tax and succession duty are not. Therefore, in the gift of an annuity to the testator's widow "free from legacy duty and other deductions," she had to pay the income tax. And the same result followed where such phrases as "clear of all taxes and deductions"; "clear of every deduction"; "clear of legacy duty and every other deduction whatsoever"; "a clear yearly sum to be paid free from all deductions and abatements whatsoever," were employed.

DESERVING.—"To *deserving* objects" is a bad bequest, but one to "charitable and deserving objects" is good. To "deserving relations" doubtful, but probably bad. "Poor," however, has been held as a term of endearment and compassion, so as to include a countess who had not sufficient to support her dignity.

DEVISE AND BEQUEATH.—The former applies to real property, the latter to personal property; but the words may be used promiscuously. A *devise* of goods will not be defeated.

EXECUTOR, EXECUTRIX.—The man or woman appointed by the will to see that its provisions are carried out in accordance with the wishes of the testator.

To be continued.



WOMAN'S PETS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs

Lap Dogs

Dogs' Points

Dogs' Clothes

Sporting Dogs

How to Exhibit Dogs

Cats: Good and Bad Points

Cat Fanciers

Small Cage Birds

Pigeons

The Diseases of Pets

Aviaries

Parrots

Children's Pets

Uncommon Pets

Food for Pets

How to Teach Tricks

Gold Fish, etc., etc.

ALLIGATORS AS PETS

A Fashionable Craze—Cost of a Young Alligator—The Tank and How to Manage It—An Alligator's Diet—A Profitable Alligator Farm

YOUNG alligators of a few inches in length have been imported into this country in considerable numbers, and have been sold by dealers at about 7s. 6d. to 10s. 6d. each.

Strange to relate, ladies take a great deal more interest in these creatures than do men, and the majority of these pet alligators are purchased by members of the gentler sex. Once an enterprising dealer in Paris imported a number of these saurians, and the ladies of that city developed quite a craze for keeping them, with the result that tiny alligators, fetching in the ordinary way from 20 to 30 francs, were selling freely at 100 francs (£4) a-piece.

Young alligators make interesting and convenient pets, inasmuch as they, like all reptiles, give a very minimum of trouble. If the owner forgets to feed them one day the alligator does not worry about it, nor suffer any inconvenience over the matter.

They are also fairly long-lived.

The Vivarium

It is not necessary to have an elaborate or an expensive case. The most useful size is four feet long by eighteen inches high, and the same in width. If wood is the material of which it is made, it must be thoroughly well seasoned. The glass for the front also must be of good quality, as nothing less than plate-glass would be able to withstand blows from the tail of the reptile.

The internal arrangements are very simple, consisting merely of an enamelled water tray, three inches deep and two feet long, and just sufficiently wide to fit in exactly between

the glass front and the back of the case when the door is closed. The rest of the vivarium should be filled in with large gravel, prevented from falling out when the door is opened by a strip of thin wood and a piece of virgin cork.

The entire back of the case should be made to open whenever necessary to attend to the inmate or clean out its habitation. In this door, or on the top of the case, an opening ought to be cut out, and covered with perforated zinc.

The water in the tray should be soft, and best of all is rain water. If possible, a temperature of about 65° ought to be maintained, as if the case gets cooler than this the alligator becomes torpid and does not grow much. In one way this is sometimes convenient, as these creatures mature rather quickly, more especially if kept in a large tank. One of those at the Zoo was only a foot long when purchased, but, being kept in a large heated tank, attained a length of eleven feet in nine years!

Alligators have very small throats in proportion to their size, and the little ones will require their food to be cut up into cubes of about an inch. Very small ones under a foot in length may be conveniently fed on worms. The others should be fed on raw meat, fish, and an occasional dead mouse with the fur on. Larger ones can have rats and sparrows, in addition to the meat and fish.

Newly-imported alligators generally refuse to feed for a week or two, and may even sulk in this manner for a couple of months, to the concern of their owners. However,

there is nothing to worry about, for the reptile will get over his temper and make up for its abstinence.

An Alligator Farm

Nearly all the small alligators imported from the United States have been bred in one or another of the "hatcheries," of which the most famous is the one at Hot Springs, Arkansas. This is managed by Mr. Campbell, who emigrated to the United States a few years ago. The young alligators are hatched out in incubators, the eggs being obtained by negroes who are sent out at the proper seasons of the year to watch for the parent alligators to "lay-up."

When the eggs have been deposited in the masses of heaped-up earth and vegetable matter, they are carefully collected by the negroes and brought back to the hatchery.

A "hen" alligator will lay from 150 to 200 eggs, and if only eighty per cent. are

hatched out the venture pays very well. Some of these are sold to private persons or dealers for pets, but a good many are kept in large ponds until they have attained a marketable size for the sake of their skins.

If the water is changed about once a week, and the alligator fed about three times or even less a week, the reptile will live a perfectly contented life. Apart from this it will not require anything, and the less it is interfered with, the better it will like it. Those persons who have never previously handled one of these small alligators are surprised, when lifting it up, to discover what a powerful little creature it is for its size. Alligators are always a source of great attraction to those visitors who come to the house where one is kept, and the interest shown in it by friends amply repays its owner for the very slight trouble involved in keeping it.

THE AIREDALE TERRIER

By HOLLAND BUCKLEY, Breeder, Exhibitor, and Judge

Author of "The Airedale Terrier," "The West Highland White Terrier," etc.

How the Breed was Manufactured—Reminiscences of Its Prowess—The Character of the Airedale—Points of a Good Specimen—The Breed as an Investment—How to Make It Pay—The Choice of the Dam and of the Sire

THE period of time which has witnessed the evolving of this, the largest breed of the numerous terrier family, is amazingly short, considering the extraordinary success achieved.

Historically, although the Airedale cannot boast of a long line of distinguished ancestry, yet so far as the show ring is the authority for comparative pureness of breed, he is on the same level as the Scottish terrier, for both breeds have only come under the influence of dog shows for about a quarter of a century.

How the Breed was Made

Bred originally in the valley of the Aire, from whence the dog takes his euphonic title, the cardinal idea was to manufacture a terrier which combined with indomitable gameness ability to live in the water. Sporting proclivities had to be abundantly present as well as a fine nose for hunting and tremendous constancy to man. The keenness and cleverness of the "manufacturers" was finely proved, for in less than four generations dogs were evolved which possessed these characteristics.

In the somewhat weird mixture used there is something reminiscent of the witches' cauldron, for it included the old English pit-fighting bull-terrier, the otter-hound, and the old Welsh harrier.

This mixture looks unpromising enough from an æsthetic point of view, and yet scores of the breed can be seen at any of our leading shows which are unchallengeable by any other breed for style and contour, together with unrivalled terrier character.

I have personally broken many to gun and ferrets, and have had them broken to cattle, which they drive with all the élan of a drover's dog, and without his numerous errors of judgment. Rats, of course, are child's play to them. For quickness and happy despatch, they are alone comparable to the mongoose. The keenness and determination with which they will stick to the trail of hares and rabbits must be seen to be believed. In North America I have seen them tree coons, and slaughter them on the drop without fuss or the turning of a single hair. To weasels they are sudden death, and they are as game and as indefatigable as the otter-hound, with a note of glorious music.

Character

I know of no other terrier which will stay as long in a dust-up with a badger. "Brock" has to come out or put the Airedale *hors de combat*.

The high courage of the Airedale has often been questioned, and his pose of shy aloofness is doubtless responsible for this, and the hound blood in him prevents "constant trailing of the coat"; but should his enemy prove insistent, the Airedale is too full of the spirit of *savoir faire* to be disobliging, and the opponent either cries *peccavi*, or is immolated on the altar of his foolishness.

The Airedale takes a very friendly interest in all affairs of the house, especially the baby element, whom he will guard with his life; possesses all the tact and unassuming confidence, together with the mildness of great strength, which goes to make fine manners and mark him as a terrier one may choose for perfect companionship.

The breed stands to-day as one of the best possible investments. A tremendous number of breeders in Great Britain are making a comfortable living from merely keeping a few bitches and selling their produce. I have myself during one single season bought specimens for from fifty to one hundred pounds.

The enthusiastic fanciers of the United States annually pay many thousands of pounds to secure the best specimens. The American people are probably the most practical nation on the earth, so that it can easily be imagined that they are captivated not only by the breed's great personal charm, but by its general adaptability to any kind of sport.

Breeding for Profit

A bitch bred on the finest lines of blue blood can be obtained for from five to ten guineas. The service of a good class stud dog will run the sum up to eight guineas or thirteen guineas, and the total outlay at the time when the pups are two months old should not exceed fifteen pounds, and by the time they are six or seven months, not more than twenty pounds.

Then, should the owner possess the *nous* to do the pups in the best manner, accustom them to lead on slip or chain, and encourage them to show all the gay debonair character that they should have inherited, his or her reward will be ample and immediate.

Putting aside the possibility that a star of the first magnitude may be amongst them, which would fetch a hundred to a hundred and fifty pounds, without ever even having seen a dog show, the pick of the litter will, providing the above conditions are fulfilled, assuredly be worth from twenty to thirty pounds, the second best from ten pounds to fifteen, and the rest in inverse ratio.

It is, of course, a *sine qua non* that the brood bitch should possess, if possible, in abundant measure the leading characteristics of the breed, and her blood lines should also be unimpeachable. One may not purchase a *rara avis* for five guineas, but there are certain essentials which are imperative.

Type is of the first importance—by this I mean the breed type—and any first-class kennel will supply one that is typical.

Other essentials are bone and substance; soundness both fore and aft should be looked for, and a hard texture of jacket insisted upon. If the colour be also black instead of a grizzle, so much the better. The tan on the head, legs, feet, and quarters should be a rich golden colour. The eyes should be dark

and show considerable fire; the ears small, and carried rather high; the skull should be flat, not round or thick, and the jaw should be as strong as possible, and barrel-like in formation under the eyes.

Insist upon the specimen that you fondly hope will throw you a puppy that will win the challenge cup at the great club show possessing a short back. Do not be led away by the blandishments of those who fatuously urge the claims of the "big, roomy bitch." You are out to breed the ideal, therefore the closer you approach the ideal in your first venture the more successful the result.

Great care must be exercised in the choice of a suitable mate.

The preponderating influence on the litter will be the immediate parents, so we should insist as far as maybe on both sire and dam approaching the ideal.

The fact that the father is a well-



"Tintern Royalist," a well-known prize-winner, and an excellent example of an Airedale terrier. This breed is unrivalled as a companion, sportsman, and watchdog
Photo, Spore & General

known show specimen is not sufficient. He must possess distinctive characteristics, and he must be vigorous and masculine in a very large measure. Choose always the 'bold, positive dog, which appears full of fire and is of an indomitable temperament. Avoid as you would the plague the effeminate negative specimen, *sans* pluck and *sans* all else that go to make up energy and character.

All this may seem sufficiently formidable to the beginner, but the apprenticeship is not over long, nor the labour arduous. The outlay is ridiculously small, since the brilliant possibilities are by no means remote. The supply of the "best goods" is still tremendously below the demand, and three continents are bidding high for not merely the best, but for those that are nearest the best as well; and the demand in our own countries is still unexhausted.

TEACHING PET

TRICKS TO BIRDS

By GLADYS
BEATTIE CROZIER

The Intelligence of Birds—Some Famous Performing Doves—Tricks which Birds Will Soon Acquire—How to Teach Them—A Fascinating Pet—Bullfinches and Siskins as Pets

Few people realise how simple and interesting a matter it is to teach a pet bird to perform tricks. The intelligence and docility of most of the feathered creation is amazing. The power of memory is very strong, the brain is highly developed, and patience and kindness soon achieve wonders.

Animal trainers for centuries have known this, but the average owner of a bird fails usually to realise the capabilities of her pet.

Madame Cardozo Clarence's little troupe of doves—one or two of which have been in training for as long as twenty years, and who have been taught all their tricks by means of



ment of one small bird from the table to bed, for putting a claw on the cloth, and other misbehaviour. To the delight of the audience the scapegrace is dressed in a muslin night-gown, and tucked up in a doll's bed, where it lies most contentedly beneath an elaborate counterpane.

Watching these little performers, one realises that the number of tricks which a tame dove can learn is practically endless, provided one is prepared to repeat the new lesson once or twice a day, and constantly rehearse those which it has already mastered. It is also best not to attempt to teach more than one or two tricks to each individual bird, but to let a pair of birds each learn to perform different ones.

Some Pretty Tricks

The merry-go-round on which a bird should perform is a very simple affair, consisting of a couple of galloping steeds cut from sheet tin, and provided with perches where the saddle would ordinarily be, and affixed to a crossbar which in its turn is fastened to the top of a wooden spool. The spool is wound up with a piece of string, and when this is pulled the horses chase each other swiftly round and round.

A flagstaff with a flag attached can be clamped on to the side of the table, to make a winning-post, and great excitement prevails amongst the juvenile audience when, having placed the birds on their perches, with the reins round their necks, Madame Cardozo Clarence pulls the string and away they go, whirling round and round, and then creeping along slower and slower until one stops just beside the winning-post.

The Windmill Trick is a very pretty one.



An animated race on a merry-go-round by doves. Patience and kindness are essential in teaching any performing birds

patience and kindness alone—besides performing the see-saw and ladder tricks to perfection, ride bicycles, roll indiarubber balls covered with netting while perched on the top, race on a merry-go-round, mounted on horseback, and swing, in decorated rings. One of them even also plays living battledore and shuttlecock.

This very small dove perches upon a decorated battledore held by its mistress, who tosses it lightly into the air, receiving it gently on the battledore each time, as, with wings outstretched, it flutters down again.

The doves' performance winds up with a birthday party, at which the tea-table is decorated with coloured candles, a cloth is laid, and half a dozen birds sit round, eating what proves to be millet and sponge cake, from dolls' cups and saucers. The party winds up most realistically with the banish-



A living shuttlecock. The bird is tossed lightly into the air, and flutters gently down at once on to the outstretched battledore

It is performed with the help of a very simple apparatus which could easily be contrived at home. The dove sits on top of the large wheel, and, working it round and round with its feet, turns the coloured paper windmill at the side, and also winds up a wee basket full of artificial flowers. When the basket reaches the level of the table it is unhooked, and the nosegay is passed round for admiration amongst the audience.

During the violet season it would be a pretty idea to fill the basket with bunches of fresh violets, so that each onlooker might take one for a memento.

The Bullfinch

A bullfinch is another easily tamed bird. It is so affectionate and intelligent that it soon exhibits all sorts of pretty ways of its own which are easily transformed into tricks.

One bullfinch of the writer's acquaintance, which was allowed to fly about the house from room to room at will, and seldom returned to its cage, except for meals, grew so tame that when its mistress lay ill in bed for several weeks it seemed to realise that something was the matter. Fluttering down upon the counterpane, it would gently creep into her hand and lie there quietly for hours, with nothing but its head and bright eyes peeping out from between her forefinger and thumb. After she had recovered, it insisted upon taking its bath from the soap-dish in the bathroom every day when she took hers, making the most absurd splutterings and splashings at her side.

At night the door of its cage was always left open, and as soon as her early morning tea was brought in, the bird would flutter down on to her pillow and proceed to peck her gently until she awoke and rewarded it with a crumb or two of dry Osborne biscuit kept—as it well knew—especially for the purpose.

Another charming little "Bully" lived

for two years in a London flat, and was one of the most entertaining of companions. He had his liberty most of the day and seldom abused it. He was an inveterate tease, and nothing delighted him more than to wait until the unsuspecting Scottie, who shared the flat with him, lay down for a nap. Then, with a swoop, Bully would tweak one of the shaggy hairs from the luckless sleeper's back and carry it off in triumph to a safe spot. He had many narrow escapes from the long-jawed Highlander, but never failed to make good his escape.

If he could take his bath in a dish containing a cabbage or lettuce in soak, he was supremely happy; he would use the vegetable as an island and make the most amusing dives therefrom. His affection for his owner was most marked, and he had as strong a dislike for certain other people. He would show his affection by ramming what he considered interesting objects between the lips of his beloved. When this took the form of blanket fluff when one was half asleep the compliment was a doubtful one.

An open window proved too great a temptation, and though his cage was hung outside for two days, he never returned to a household the duller for his absence. Let us hope

no predatory cat had a voice in the matter, and that the gardens of a neighbouring legal Inn sheltered him in peace.

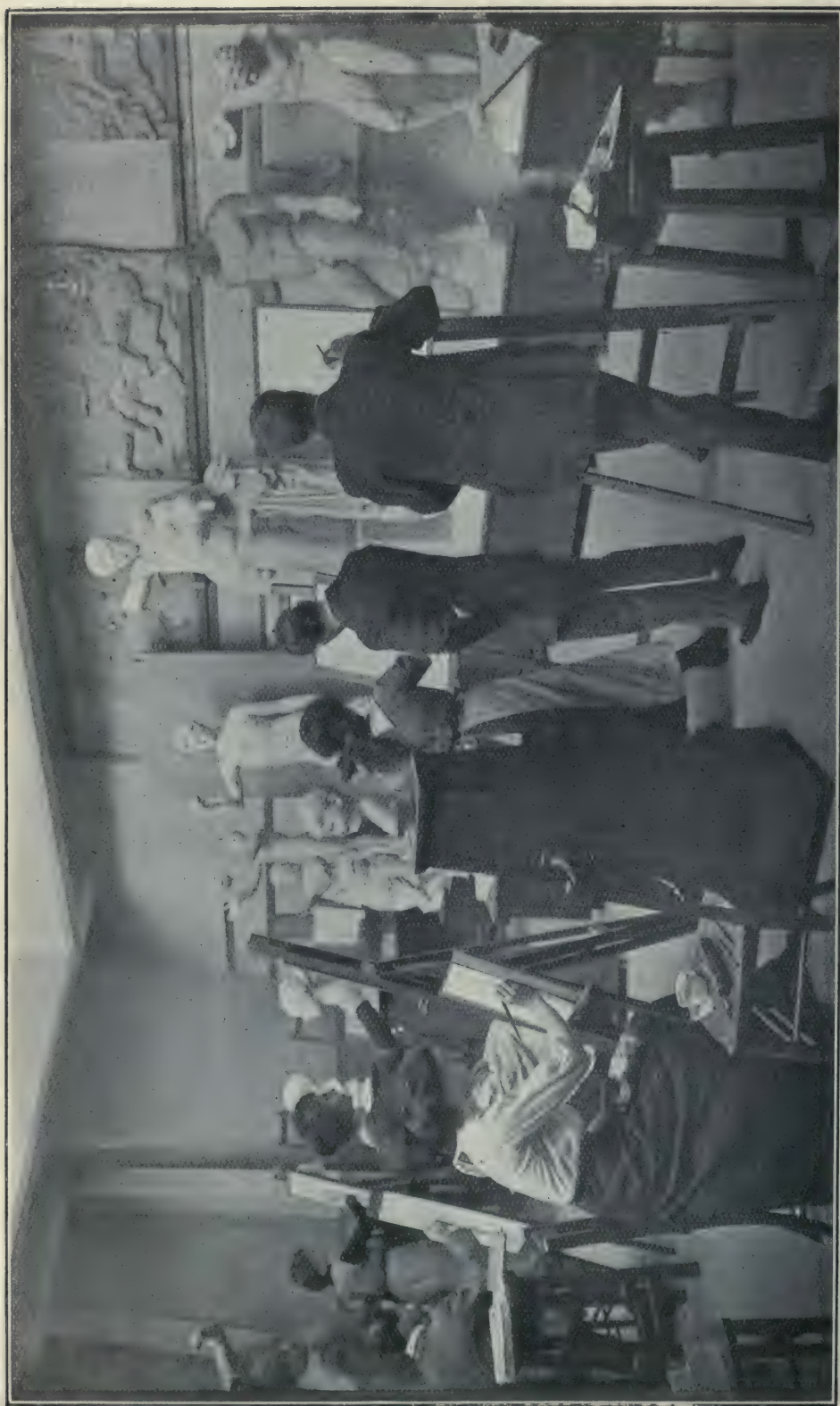
The Siskin

A tame siskin makes a splendid playmate for an only child, for if a few hemp seeds are provided with which to tempt it, it will gladly play the part of passenger on a toy motor-bus or train, and will perch on the top and proceed to pick up the tit-bits, fluttering its wings the while in order to keep its balance. The little vehicle can be drawn by a string swiftly along the floor.



This highly trained bird draws up a basket of flowers by working a small windmill—a pretty trick which always receives applause





A class drawing from the antique in the east room at the Polytechnic School of Art, London. The work is often executed in monochrome, and is a preliminary to drawing from life.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; where she may study, and how attain success there. Authoritative writers are contributing articles on:

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

WHERE TO STUDY ART

THE POLYTECHNIC SCHOOL OF ART

By GLADYS BEATTIE CROZIER

A Stately Home of Art—The Objects of the School—Its Curriculum—Fees—How to Qualify for Admission—Successful Women Students—Elementary and Advanced Courses—The Practical Side of an Art Training

THE studios of the Polytechnic School of Art, fitted with every up-to-date contrivance, occupy the two top floors of the new Polytechnic buildings in Regent Street.

The objects of the school are to provide a thorough training in both fine and applied art for the student desirous of earning a living by one or other branch of art, to train art teachers for schools, and to prepare students for the entrance scholarships of the Royal College of Art and for admission to the Royal Academy Schools.

The Curriculum

Students in the elementary section study freehand and model drawing, plant drawing, shading from the cast and from models, geometrical drawing, and perspective. Those in the advanced section study drawing from the antique, painting from still life, practical designing for various processes and materials, decorative painting, history and principles of ornament, anatomy, drawing and painting from life (from both the figure and costume model), figure composition, memory drawing, pen drawing for reproduction, book illustration, modelling in clay (ornament, antique, and life), modelling design (ornament and figure), and various branches of craft work.

The Polytechnic authorities, for want of space, do not intend to develop craft work in the art school, and students are sent to study such subjects as stained-glass work, bookbinding, and metal-work to the London

County Council Central School of Arts and Crafts in Southampton Row, or to the Royal College of Art, where outside students are admitted to the craft classes provided that they are up to the required standard.

The teaching staff, under the headmaster, Mr. G. P. Gaskell, R.B.A., R.E., is as follows:

Life classes: Mr. Harry Watson.

Design classes: Mr. H. G. Theaker, A.R.C.A., and Miss Winifred L. Stamp.

Modelling: Mr. J. A. Stevenson, A.R.C.A.

Drawing from the antique, and still-life painting: Mr. W. T. Wood.

Elementary subjects and general assistance: Messrs. W. R. Cope, W. Matthews, S. Tressilian, and Miss H. Dash.

The school is open daily, except on Saturdays, from 10 a.m. to 4 p.m., and from 7 to 9.30 p.m.

The fees for the day classes are as follows:

For five days weekly—admitting also to evening classes—for all subjects, including life classes, £3 3s. a term, or £8 8s. a year.

The fees for the evening classes, for five evenings weekly, are as follows:

For the year—September to July inclusive—elementary section, 10s.; advanced section (except life), 17s. 6d.; life classes (drawing or modelling), 25s.

For the winter session—two terms, from September to April inclusive—the fees for the same subjects are 7s. 6d., 12s. 6d., and 20s., respectively; and for the summer term—April to July inclusive—5s., 7s. 6d., and 10s.

Though students at either day or evening classes are not obliged to attend on all five days or evenings, no reduction of fees can be made on account of their not doing so, and all fees must be paid in advance.

The school is open to students of either sex who are over fifteen years of age.

There is no entrance examination, but intending students should, if possible, bring specimens of their work.

Individuality of Treatment

Each new student is seen by the headmaster, and those who already have a sufficient knowledge of elementary drawing are advised by him as to the special course of study they should pursue.

Each student has an individual programme of work, which is varied from time to time, and students can always consult the headmaster at stated times about their work. Indeed, one of the chief reasons of the great success of the school is the personal interest taken in the students' aims and progress by all the teaching staff.

There are no entrance scholarships at the Polytechnic, but a clever girl, after her first year, has excellent chances of getting a free studentship, at least ten or twelve of which are offered annually for competition amongst the students.

There are also many free studentships offered by the Board of Education and the London County Council which are tenable at the Polytechnic as at any other school of art.

Three-fourths of the girls working in the school intend to earn their own livings, and the system of training at the Polytechnic is organised with a view to enabling them to do so as quickly as may be.

A three years' course of all-round training in art is absolutely essential, in Mr. Gaskell's

opinion, for the girl with a natural aptitude who requires to make a livelihood by any form of art work. The best students usually have been four or five years in the school. Although the market is flooded with half-trained workers, the well-trained artist with the power of turning her talent to practical purposes will always be able to make her way.

An important branch of the Polytechnic Art School's work is the training of art teachers, and a large number of art class masters and mistresses are always in training there, under Mr. Cope's exceedingly helpful and encouraging care.

Women students have always done specially well at the Polytechnic, and three former students who received their entire training there are now teaching on the staff.

Women Students' Successes

Three out of the seven gold medals won by students of the school in the National Competition in recent years have been taken by girls, and in 1910 two gold medals in the National Competition were taken by Miss Florence Gower and Miss Dorothy Bussé, who both specialised in decorative work, chiefly painted wood decorations, and who both, as it chanced, took the gold medals for painted mirror-frames. These, however, differed greatly in design and treatment.

Last year in the school competitions for free studentships and school medals, five girls were successful and seven men. Three silver medals—the highest school award—were won by girls, while nearly all the bronze medals went to men.

When work is in full swing, the number of students on the books of both day and evening classes at any one time amounts to between 400 and 500, while the day attendance averages about 200.



Students of the life-class making a portrait study. This class is most popular, and a high standard of work is achieved by its members

In the day classes two-thirds of the students are women, but in the evening classes there is usually a small preponderance of men. The majority of evening students are already earning their own living. Many exhibit at the Royal Academy and elsewhere.

The Polytechnic trains students for the entrance scholarships and exhibitions of the Royal College of Art, and three Royal Exhibitions, tenable there with good maintenance allowances, have been won by Polytechnic students during the last five years. Students who wish it are also prepared for the Royal Academy Schools, and in recent years no fewer than seventeen have been admitted.

Life Classes

The life class meets on Monday, Wednesday, and Friday, for painting from the costume model; and on Tuesday and Thursday the students draw from the figure model. The life master, Mr. Harry Watson, is well known as a painter both of figure work and landscape, and his students are keenly appreciative of his teaching, both the men's and women's life classes being crowded with students.

The day class model poses for nine sittings, enabling the students to make a finished picture, but at the evening classes the model takes a new pose every evening, for quick sketches to be made.

Memory training—which is a highly important feature of the teaching in every department of the school, and one upon which Mr. Gaskell specially insists—is also practised on at least one night a week in the life class, the model taking an action pose.

A fine studio is devoted to still-life painting, which is an important feature of each painting student's work, since every painting student begins with it before being promoted to painting from the living model.

The Cast Room

The cast room at the Polytechnic boasts a specially fine collection of antiques, Renaissance, and modern casts. There students draw and paint in monochrome from casts, and do quick studies from the antique, as a preliminary to drawing from the life.

The modelling classes at the Polytechnic are flourishing apace under the vigorous and progressive tuition of Mr. J. A. Stevenson, the brilliant young sculptor whose statue, of "Justice," erected at the Law Courts, called forth such laudatory comments from the Press.

Gifted with energy and enthusiasm, and the knack of imparting knowledge to others—a characteristic of those who have had the privilege of working under Professor Lanteri—his pupils are producing admirable work.

Though beginners must perforce devote much time to learning the rudiments of modelling by working from the cast, the more advanced members of the class are encouraged to work almost entirely from the living model.

On one occasion the writer found the students at the evening class clustered around a soldier in uniform, engaged in modelling their sitter's head, and making portraits full of life and vigour, admirable in technique, and characteristic likenesses into the bargain.

On another occasion the students of the day class chanced to be engaged in modelling full-length statuettes, half life size, of the identical little lad who posed for Mr. Frampton's statue of Peter Pan, which adorns Kensington Gardens.

Every student at the modelling classes learns to cast his or her work in plaster, a very interesting feature of the work.

Classes in modelling from the life are held on Monday, Wednesday, and Friday evenings from 7 to 9.30 p.m., and on Wednesdays from 10 a.m. to 4 p.m.

New students wishing to enter the life classes for either drawing, painting, or modelling are required to furnish satisfactory evidence of their capacity.

The design class at the Polytechnic turns out a large number of trained designers each year, about half of whom are women, and the subjects taught cover a very wide range of study.

Here students, after having reached a certain standard of general attainment, may specialise in book illustration, in water-colours, pen and ink, and wash; in the designing of schemes of interior decoration, or in the designing of wallpapers, cretonnes, rugs, and carpets, or in furniture designing.

Designers at Work

On the occasion of the writer's visit, one student was working out a beautiful design for printed cotton, founded on the arbutus plant; another was finishing a charming design for a fan; and a third was making a design for the top of an old-fashioned tea caddy. Some were busy designing wallpapers; others, again, making the original illustrations to favourite fairy tales.

A number of students in the class were engaged in special design work to meet the requirements of the Board of Education for the art masters and art mistresses' teaching certificates.

A weekly lecture on designing is given by Mr. Theaker, and an exercise is set for home work on the subject of the lecture. At one time the subject chosen may be designing for some special material, at another some kind of historic ornament. A lecture on Egyptian style drew forth some most elaborate and beautiful work whose authors had evidently spent much time in fruitful study at the British Museum.

The rapid composition class is held on one or two evenings a week by Mr. Theaker, who is not only a clever artist, teacher, and lecturer, but almost a witty though kindly critic. This class is highly popular.

A set of three or four problems, each one specially designed to emphasise some broad general rule in composition, is given out,

each half hour, to be executed in twenty minutes. The results of each problem are pinned up on the blackboard as soon as finished, and are most illuminatingly criticised by the lecturer.

Figure composition is one of the most important features of the school instruction, and most of the gold medals won by students have been awarded for this subject—one for a painted frieze, two for the mirror-frames already mentioned, and three for book illustrations.

Home Work

On Monday afternoons Mr. Gaskell himself holds a class for figure composition, giving out a subject to be done at home during the week and brought for criticism by him on the following Monday. This class every student in the upper school is privileged to attend.

Sometimes the subject set is chosen from the classics or from Shakespeare, sometimes from a book of Dickens, or some other well-known author, and sometimes students may invent their own themes.

Students can work in any kind of medium they please, and the composition submitted for criticism may take any suitable form, from that of a book illustration to a scheme for mural decoration.

Special stress is laid by Mr. Gaskell on the necessity of catching the spirit of the author who provides the theme, as well as making a good decorative composition.

The sketches, which are fastened up round the room for criticism, are all anonymous

unless the work calls for praise; then the sketch is taken down and a glance given to see the name of the artist written upon the back!

The work of the more advanced students of the school is, as a rule, very varied, and the greater number of those studying fine art divide their time between the various classes, many of them taking drawing, painting, and modelling, from the life, and figure composition.

The students who are specialising in applied art spend the greater part of their time in the design class, supplementing their work there by studying in the museums and practice in craft work.

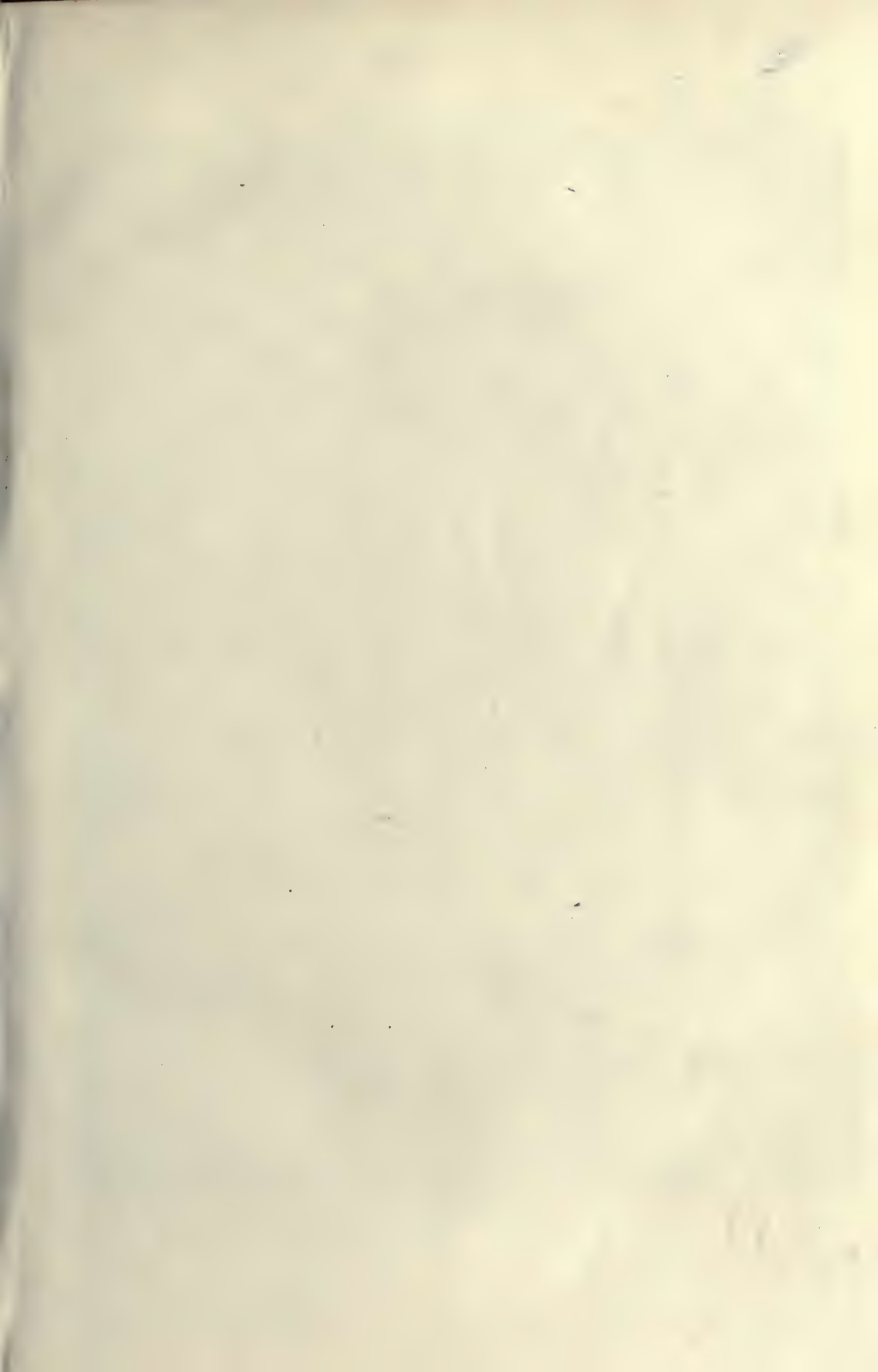
The book illustrators are expected to learn their art with the utmost thoroughness. Their work ranges from drawing and painting from the life to a detailed study of the various methods of process reproduction.

The Photographic School

The photographic school, under Mr. Howard Farmer, is situated just below the art school in the Polytechnic buildings, and between it and the art school much friendly intercourse exists. Every student of book illustration is sent down there to learn exactly what happens in the making of "zinco" line blocks, ordinary half-tone blocks, and the three-colour process of reproduction, and to learn exactly what will reproduce well and what will not. Thus the pupil can modify his or her methods to meet the mechanical requirements of the special printing process to be employed.



Students modelling under the direction of Mr. J. A. Stevenson. The more advanced members work direct from the living model





A comfortable and beautiful hall sitting-room. The fitments are not costly yet they are in absolute accord with good taste and modern requirements. The suggestion can be adapted to the structural possibilities of a modest sized house. ("The Comforts of a Hall Sitting-room." See page 4796.)



WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns

Methods of Self-measurement

Colour Contrasts

Home Tailoring

Representative Fashions

Fancy Dress

Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming

How to Make a Shape

How to Curl Feathers

Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice

How to Keep in Good Condition

How to Soften Leather, etc.

Furs

Choice

How to Preserve, etc.

How to Detect Frauds

Gloves

Choice

Cleaning, etc.

Jewellery, etc.

THE SPRING-TIME BRIDE

By M. HOWARTH

Her Fancy for Colour—How She Wears Her Veil—Her Attendant Maids and Pages

THE Easter bride of 1912 is absolutely unhampered by tradition when choosing her wedding gown. Fashion and custom give her a free hand, so free that at every wedding one attends one wonders what surprises in matters sartorial will be forthcoming.

The new *régime* certainly adds to the interest of the great occasion. Guests on the tip-toe of expectation, and with vague rumours to stimulate their curiosity, know that they may look for the most audacious flauntings of superstition. The bride may arrive wearing black, after the custom of not a few daring women who have defied the omens by deliberately choosing for their marriage garment the symbol of woe, instead of the white robe of hope and happiness.

When White is Becoming

Or she may add colour to her white toilette. It is upon that subject that I must say a few serious words, for the modern bride's selection of colour calls for comment.

Women are divided in opinion concerning the white wedding gown as a becoming or an unbecoming robe. Some people call it the most trying frock a girl can possibly wear, and others deem it the most ideal. Complexion and atmosphere hold the deciding vote in the matter.

A world of difference is made in a very pale or sallow bride's appearance if her white charmeuse or chiffon robe be mounted upon a flesh-coloured foundation, giving just the

glow of radiance she requires, and taking away from the dress the chilly aspect it presents in the garish light of day.

At a winter or a dark day wedding, even in the summer, in London and any town the electric lights in the church are invariably blazing, or, at any rate, those in the chancel. Then it is that the ivory or pure white toilette looks its best. It should not be desecrated by any addition of colour. Yes, desecrated. Surely, the perfect wear for a bride is white, and to touch it with colour, except most sparingly, and for a special or romantic reason, is a great mistake.

A Lucky Colour

The decision of a bride to add to her train a large true-lovers' knot of pale blue velvet fastening a spray of orange-blossom is forgivable, and meets with approval by onlookers who remember that blue is the colour that is said to bring good fortune to a bride. The knot of velvet would not look too conspicuous upon the train, while the rest of the dress would be a lovely vision of white satin, white ninon, Brussels lace, and diamanté embroidery. In the case (an actual one) quoted here, the bridesmaids' dresses were made of blue satin, to match the blue velvet on the bride's train.

For an Easter bride has been arranged a white satin toilette, hemstitched with crystals and pearls, and given a train of white satin, lined with shell-pink tulle, which delicate colour also shines through the lace hood,

which is draped upon the shoulders and held there with diamanté ornaments.

Several spring-time brides have determined to add colour to their toilettes by carrying bouquets of such

blossoms as pink carnations, gloire de Dijon roses, golden orchids, and blue cineraria, a flower in which people are taking a very great interest at present. In these cases the introduction of colour is pardonable, if not commendable, since the colours are the bridegroom's racing ones, or are connected in some way with him.

Widows share with maids the privilege of wearing the white wedding dress in these days, and bridesmaids follow them. No longer are they condemned to solitary state at this trying moment.

Another word about the bridal dress. It was in former days the custom for girls who were to be married quietly to appear in a travelling costume. Not so now. The modern bridegroom has no need to agree to have a smart wedding which he much dislikes, because his bride desires to wear a "real wedding dress," and will not otherwise have one given her by her parents.

There is a feeling for quiet weddings on the

part of many brides, a feeling induced by a realisation of the religious solemnity of the occasion. All the same, a true and exquisite bridal costume is worn, designed with studious simplicity, and as beautiful as the conventional white satin can make it. The marriage is followed in numerous cases by a large reception, to which many guests are welcomed, and at it the bride, in all her wedding finery, can be admired to her heart's content.

In 1911, the sixteenth century Venetian toilette was the most frequently chosen robe for the society bride. Made of gold brocade, it fitted the figure like a sheath, with a little ease at the



An exquisite example of a wedding gown in peau de soie interwoven with silver leaves and true-lovers' knots. The train is veiled with tulle and lace to match that composing the upper part of the corsage

waist. The train was cut in one with the dress, and was lined with gold tissue.

This season a more modern-looking robe will be the fashion, and a very supple and rich white gauze, lamé, or interwoven with silver, will be modish. Lace will be worn with it; indeed, it will be seen in more profusion than in 1911, for with the Renaissance dress that has just been described, the wearing of lace was confined to the veil, whereas now it is applied in deep flounces headed with garlands or cordons of orange-blossom, roses, or other flowers, after the manner of the mid-Victorian modes.

The Mode of the Veil

*Once more the very pretty fashion of cascading a simple bridal robe with lace from the throat to the hem of the skirt is being revived, a modification of the mid-Victorian design, which favoured a severely-cut dress, fastened demurely and very stiffly with buttons from the neck to the waist, and in some cases to the feet.

A great diversity is noticed in the way in which the veil is now worn. How unlike the conventional plan of draping every bride's head with tulle, and giving her the wreath of orange-blossom, whether it suited her or not, is the new way of studying each bride's needs. Nowadays, silver bay-leaves are chosen instead of flowers, and in some cases green ones are substituted for silver. The Russian diadem is the resource of the *petite* bride, to whom it gives height, for it rises in the centre into a pyramidal spike of foliage or flowers.

Orange-blossom

Knots of orange-blossom are found much more becoming to some brides than the wreath, and particularly to those whose features are large. The bride with a little childish face and large eyes is the one who should not be persuaded to abandon the privilege she



Two ways of arranging the bridal veil. In one, silver leaves and pearl "blossoms" hold the filmy lace in position on the hair. In the second, lace forms a dainty cap, adorned with bridal flowers, a clear tulle veil being thrown over the whole

possesses of wearing the wreath of orange-blossom, hallowed by long usage, intermingled with myrtle, if she will, or with white heather or with shamrock.

When the lace veil was re-introduced about ten years ago, it was not recognised at first that there were other ways of arranging it than the very trying one of draping it over the face. Indeed, when it was found that it almost blinded the bride and obliterated or disfigured her features, the powers that decide such matters put their wits together and devised other ways of dealing with it.

A lace veil, especially if it is old and an heirloom, is a beautiful finish to a bride's robe. There are probably very tender associations attached to it. It may have been worn by the bride's mother, her grandmother, and her great-grandmother, or may have been lent by a friend to bring the good fortune of "something borrowed" to the bride.

Why, then, should it not be allied to clear, white tulle, and be arranged in a cap form, with a tulle addition to veil the face? Not that the modern bride recognises invariably any necessity for a face veiling. She is quite willing to go to the altar unveiled, as if she were a royal bride whom everybody must be able to identify. In such a case the tulle is dispensed with altogether, and the lace is parted upon the brow in the manner shown by one of the illustrations that illuminate these remarks.

The Bridesmaids

The over-dressed bridesmaid is a relic of the past, but the insignificant one is to be condemned also. The happy medium is accomplished by making a very careful choice of frocks, and an equally careful choice of bridesmaids.

The modern girl is not a sentimentalist, and her friends are of her opinion that the bridesmaids should match one another in heights

and styles. In order, therefore, that the twelve, or fourteen girls who follow the modern bride to the altar shall make an exquisite appearance, a girl's sister or best friend will herself suggest that she should be left out of the coterie if she is unlikely to grace it.

The Easter bridesmaid dressed in white, with flower trimmings, will be a lovely sight. Old pictures are consulted for the colour schemes of her frock, and in particular for the headgear that she wears. Blossom-sprigged gauze, soft taffetas dotted over with flowers, lace, veiling such primitive colours as pale blue and delicate pink, all are chosen for the bridesmaids of the spring-time.

The Bridesmaids' Veils

The popular method of giving the bridesmaids veils of a shorter length than the one worn by the bride still prevails, and they wear chaplets of flowers or ribbon snoods to hold the veils in their place.

Gold tissue is used instead of tulle in some instances, and veils sprinkled with crystal and pearls are well-liked. Child bridesmaids were never in greater request than in the spring of 1912, and their pretty frocks are made as simple as can be. Some of

them represent spring in every detail, in their dresses of flowered gauze or cambric, festooned with blossoms, and their floral wreaths and little veils. As shown in the illustration, the pretty illusion is brightened by the dainty mites carrying sheaves of flowers or branches of lilies.

Pages

Pages that are given Dickensonian suits, with linen breeches and cloth coats, fastened with brass buttons, instead of the Cavalier sort, in which they usually look overdressed and self-conscious, are a brave and splendid sight. At Scottish weddings the boys wear the kilt, and at Irish ones are garbed as Paddys, escorting fascinating little colleens.



Child bridesmaid's frock in cream and pink chiffon, garlanded with tiny pink roses. A chiffon veil is held in place by a chaplet of the flowers and leaves

DRESS—AND THE WOMAN

By VIOLET VANBRUGH

The modern stage is not only the mirror of the manners of the age : it may be said also to hold up for the public the glass on which fickle Fashion throws the reflection of the mode of the moment. In this office, as is natural, the actress reigns supreme, and one of our greatest exponents of dramatic art is at the same time one of the best-dressed women of the day. Miss Violet Vanbrugh, versatile and accomplished creator of many unforgettable rôles, discloses for readers of "Every Woman's Encyclopædia," in this article, specially contributed, some of the vital principles which, when acted upon, differentiate the well-dressed woman from her undistinguished or dowdy sister. We realise, under her able guidance, the importance of dress, and see clearly wherein success consists, and gratefully acknowledge our debt towards this consummate mistress of her art.

THERE is not a woman—pretty or plain—who has not thrilled with the joy of wearing a new costume, and of knowing that it is "right," and that she is "right" in it. None of the female sex can afford to despise dress, and its influence on the world—meaning chiefly men.

Though men are popularly supposed to see no difference between canvas and charmeuse, there are many men who *do*. In addition, a man knows what is "right"; and the art of being "right" from head to heel is the secret of dressing well.

To be "right" does not always mean to be "smart" so much as to be "suitable." To know the dress that suits a mood, a moment, and yourself is to be always smart, though perhaps not fashionable.

A man sees a woman looking neat and suitable in every way, and he puts her down as well dressed. Her hat may be cheap, her coat and skirt may lack the cut of a master hand, but if it is worn in the right way, by the right woman, it looks perfectly charming. But women look at the cut, finish, and style of clothes, not at the woman.

It never strikes some women that the outlay of large sums of money on dress does not always spell success. Success, in the world of dress, is far more a matter of personality than of pence; and that is where "men" score, for they have the intuition that allows them to discriminate.

Men as Fashion Makers

Some of the greatest modistes and milliners in the world are *men*. In many cases where a woman's name appears a man is the moving spirit—the genius in the car. Where tailor-made garments are concerned men stand supreme, of course; for a feminine tailor-made is inconceivable.

The difference between the dress of yesterday and of to-day is remarkable. Not only have styles changed, but *essentials* also. Dress occupies—and rightly—a higher place than formerly. It enjoys the undivided care and attention of master minds in all its branches; and though it is more costly

than in the mid-Victorian era, for example, surely the end justifies the means.

The departure of the hobble skirt, the reintroduction of softer lines and graceful curves, the revival of the frill, all these tend to place the dress of to-day at the highest point of luxury, beauty, and grace.

In speaking of dress as a predominant factor in every woman's life, I should say the greatest essential is "good taste." Without good taste, though possessing unlimited wealth, a woman is liable to be very badly dressed; for dressmakers sometimes advise costly garments that are totally unsuitable.

On the other hand, good taste enables a girl with a moderate dress allowance to choose her few dresses with such care, and wear them with such skill, that she appears always well dressed. Almost as important as good taste is a knowledge of what suits you personally; and on the stage this knowledge must be extended to what suits the part you happen to be playing.

Dress and the Stage

Money really counts for comparatively little in dress. It is so easy to be a thoroughly badly dressed woman in a beautiful frock. Girls imagine that if they could afford £50 for a dress they would look charming, but that is a fallacy, for they would probably appear over-dressed and ill at ease. Of course, money spent on *cut* is never wasted; but, unfortunately, when a woman can afford to spend money on cut, she spends it on other things as well, not realising that simplicity is a primary virtue in dress.

On the modern stage dress plays a great part in an actress's success. Never has so much money been spent on stage dresses; never have actresses enjoyed such chances of exercising individual taste in their stage clothes; and for this very reason, unless restrained by good taste and a knowledge, not only of what suits *them*, but the part they are playing, they are apt to come to grief.

Many a clever actress has spoiled a part by dressing it badly. Ill-chosen costumes can

detract enormously from the sympathy and pathos of a part. It always seems to me—and I try to follow this line in dressing a new part—that an actress on her first entrance should give the audience a keynote to

degree the success of a part. Since the resources at the disposal of most modern actresses are practically unlimited, stage dress should be a *help*, not a hindrance, with the addition of a little good taste.

When I first went on the stage, good dressing was considered far less important than to-day. Managers did not supply dresses, save for costume plays, and not always then. We were not given *carte blanche*: with the best dress-makers, but bought or *made* our own frocks. In those days a leading lady considered herself rich on £5 or even £3 a week, especially on tour. And for that we found all our own frocks, hats, shoes, and stockings, often playing a *répertoire* of five or six plays.

Looking back, I can scarcely realise that it was possible, but we managed somehow; and the effort of making the same dress do duty in different plays as an afternoon, morning, or evening gown, with the addition of lace or a few flowers, was experience of the finest kind. It taught me, I know, to make the best of very little, and also to make the best of *myself* under difficult conditions.

Miss Ellen Terry once told me about a leading lady in a celebrated stock company, who played big parts with only two dresses in her wardrobe—a white muslin and a black velvet.

"My dear," said Miss Terry—my theatrical fairy god-mother—"that woman was a genius. She built up a reputation on white muslin and black velvet. She would cut the neck out for the first act, and add a pink rose; put the neck back again for the last act, and drape some lace round her shoulders. Oh, she was a genius indeed! If you ever have to play a *répertoire* of big parts on a small salary, pin your faith to white muslin and black velvet, and you can't go far wrong!"

Those words stuck in my memory, and I have proved by experience that white muslin, black velvet, and a little ingenuity go a very long way.

When I was playing a different part every night with Miss Sarah Thorne's company, on a salary that "walkers-on" in London would despise to-day, I learned the value of *real* flowers in dressing. Colour is always a



Miss Violet Vanbrugh as Claire Forster in "The Woman in the Case." The dress represented is that worn by Claire on her first entrance, and strikes an unmistakable and emphatic note, typical of the woman

Photos, Foulsham & Banfield

her character before she speaks a word. Dress can do this if it is the *right* dress. Such adjuncts as bags, shoes, gloves, jewellery, too much or too little, and, above all, hats, can help or hinder to a considerable



Miss Vanbrugh as Claire Forster in a strong dramatic situation, every point of which is subtly emphasised by the consummately designed dressing of this great actress

help: it rivets attention, and puts the dress in shadow. I used to take long walks, and pick poppies, bluebells, cowslips, and mar-guerites, all to be used that evening.

A Wonderful Hat

Once I wanted a new hat, oh, so badly, for rather a good part, but pennies were scarce. By good luck I saw a big rush hat marked 1½d., and hastened to make it my own. I twisted it about to suit me, and pinned a trail of real hops against the brim. Well, I was young and happy, and nothing mattered much, and I suppose the poor little hat suited me.

In the wings Miss Thorne came up, put her hand on my shoulder, and stared at me. "That's a charming hat, my dear," she said; and smiled so kindly.

The compliment pleased me beyond words, and when I thought of my miserable 1½d. I could not help laughing—a laugh that was not far from tears.

Now that I am lucky enough to choose my stage dresses with the aid of the brilliant head of a great house, it is my desire to find costumes which fit my parts, rather than those which are mere fashion plates. Fashions may be desirable, but they are not always becoming. It is better to take a novel notion and *adapt* it than to wear a slavish copy of a mode that is probably impossible outside a fashion book. Some characters are hard to dress. One, for example, troubled me very much—Claire Forster in "The Woman in the Case," round whom the play centred. Great value lay in the woman's appearance; and it seemed to me that her first entrance, late in the second act, must strike an unmistakable note. I chose a black dress, daring in its very simplicity, which, when worn by an ordinary society woman, would have been striking, but nothing else. On Claire Forster, with her flaming hair, flamboyant hat, narrow, high-heeled shoes with huge gilt buckles, gold bag, and general air of garish *diablerie*, it became just such a dress as I had imagined, typical of the woman and her life; and I always feel, without undue conceit, I hope, that this part was my greatest success in stage dressing.

A Protest

After the play had been running a week or so I received an imploring letter from the famous firm who had made the model gown, saying that I was doing the dress a great deal of harm. It was a popular style, but ladies had ceased to order it because they did not want to look like Claire Forster, and would I please choose another style? It amused me, for the ladies in question could not have realised that it was the *tout ensemble* that made the dress bizarre—not the dress itself.

When we produced "The Walls of Jericho," I was anxious to get specially suitable frocks for Lady Alethea; and hunted round for a type to copy. One evening, when I was

nearly desperate, a friend came to see me in my dressing-room. As she walked in, stately, gracious, and perfectly "turned out," I knew she was the type I had been seeking. Lady Alethea was modelled on her, though I don't think she ever guessed it.

Over this part I nearly made a very great mistake in stage dressing. In the last act I was anxious to strike a new note, and show, by the woman's dress, that the smart society butterfly, though still caring for clothes, was not quite such a fashion plate as she had been.

One day in a showroom I saw a perfectly charming model, a white *broderie anglaise* skirt, with a brown taffeta coat, quite *chic*, but not at all *outré*. "That," I said to myself, "shall be my last-act frock."

When the dress rehearsal came I put it on with joy, and played the act, feeling really pleased with myself. After the curtain came down, Mr. Bourchier and Mr. Sutro, the author, flew at me together, exclaiming, "Where did you get that *awful* dress? It looks as though you had got on a petticoat, and forgotten your skirt! It's hideous!" "Or, perhaps," said my husband, as an afterthought, "the skirt's not ready, and is coming to-morrow!"

I was furious. How tiresome men are! I thought: What do they know about clothes? It was not till one of my sisters came round, and repeated, with additions, everything my masculine critics had said, that I realised I had made a bad mistake. The dress *did* look hideous, from a distance; and, of course, I did not wear it.

Afterwards, I rejoiced that I had friends to tell me, though at the time I hated parting with my beloved frock.

The Stage and Fashion

It is so easy to make mistakes over stage clothes, for effects that look nice viewed near are often very ugly from a distance, for on the stage *line and colouring* make the best effects; and I consider the stage is a better vehicle for demonstrating fashions than any picture paper, because the public are able to see fashions on living women, who walk, sit, and stand, showing the frocks in conjunction with different types of face and figure to the best possible advantage. Great dress-makers obtain very many orders from successful stage frocks, for women cannot resist the temptation of acquiring a precise copy of some fascinating footlight favourite's gown from the original maker.

Dress is greatly a matter of intuition. Some women never look anything but dowdy, though dressed by a master hand. Others cannot look anything but nice, in the poorest, cheapest frocks. It is nothing but individuality, which creeps through every dress, and makes or mars it. If you would have a reputation for smart dressing study *line and suitability*. And remember that fashions, charming though they may be, are only made to be *adapted* by the clever dresser to her individual needs.

A PRACTICAL LESSON IN MILLINERY

By MRS. ERIC PRITCHARD

THE EVER-FASHIONABLE RIBBON TRIMMING

To the enterprising amateur, ribbon suggests all sorts of delightful possibilities. A good ribbon is an economical purchase, for it can be steamed and ironed innumerable times, and treated in a variety of decorative ways.

For centuries past, ribbons have been used as a trimming on dresses and hats.

Ribbons possess the practical advantage of not being spoilt by wind or weather, and are an admirable adjunct in the art of "doing up" the last season's headgear, and bringing it up to date, but the amateur must remember that ribbon-work must be carefully and skilfully manipulated to prove a satisfactory decoration; and a certain amount of daintiness in detail should be observed.

Every make of ribbon and every colour is usable. For ruches, quills, butterfly bows, cockades, and swallow turban effects, it is not necessary to use the expensive silks, but they should, of course, be soft and pliable, so as to lend themselves to the fantastic variety of treatment they receive at the hands of the up-to-date milliner.

The picture illustrates a ribbon ruche, suitable for swathing round the crown of a smart hat. This example has been economically manipulated out of a variety of short lengths of ribbon wired together.

Colour Schemes

Three tones of Saxe-blue lend themselves admirably for this model, or black, white, and grey is, of course, useful for mourning wear.

A corresponding ribbon quill accompanies this ruche, and is placed either at the back of the hat, or whichever happens to be the fashionable poise of the season. Quite an inexpensive ribbon will be possible for this ruche, 6½d. per yard being the average price.

Six yards are required; or if three shades are used, purchase two yards of each.

Commence by making the ruche, to wind round the crown. For this, cut off three separate 1½-yard lengths of the ribbon, pin these three, one on top of the other, as illustrated in Fig. 1, then fold over into half-lengths, and your ribbon will appear as in Fig. 2.

It is now necessary to make a small tuck of about ¼ inch deep at the top, which is folded, and through which a wire is afterwards inserted.

What is known as a piece of ordinary "shape wire" is now required, to push through the tuck.

Measure round the crown of your hat.

If the crown measures 28 inches, nip off a length of wire 30 inches long; the extra 2 inches should be allowed for lapping over and neatening.

This length of wire, minus the 2 inches left for lapping, represents the correct length of your ruche, which should fit round the crown quite evenly if these directions are followed carefully.

To prevent the wire cutting through the ribbon, bend over 1 inch at each end *before* inserting it through the tuck, and ease the fulness to the

length of wire. The ruche is now complete. At this point it is advisable to sew the ruche on the hat. After having done so, open out all the folds, which method gives a soft appearance.

The ruche is now disposed of, and there remain three lengths of ribbon, each measuring three-quarters of a yard. Out of these make the quill. Cut each length into half, so that there are six lengths, each 13½ inches long.

Double each *lengthways* (as illustrated in sketch), pinning it here and there to ensure evenness.

It is then necessary to make a small tuck, ¼ inch deep, at the folded top of each length, through which the wire will be inserted.



A wide hat trimmed with a ruche and quill of ribbon is effective and smart

The leaves or folds of the quill now being ready, a wire has to be inserted through each one separately.

Cut off six lengths of wire 14 inches long, lap over, and insert through each tuck, repeating directions, always easing the fulness to the length of wire.

The six leaves or folds are now sewn together. See Figs. 8 and 9.

The quill, opened out, is placed on where the ruche is joined, and the hat will then appear trimmed and complete, as shown in the finished sketch.

The dainty manipulation of ribbon-work is quite an art, and offers a field for useful and practical knowledge into which much artistic sense and beauty may be introduced.

Remnants of narrow ribbon, about an inch in width, can also be utilised as ruches for sailor hats. These ribbons are merely box-pleated, and wound round the crown of the hat, in the same way as previously described, and here again the three shades may be used. If preferred, a combination of colours, such

as purple and cerise, or navy blue and orange, but these colours lend themselves with greater advantage for a useful hat for the country.

If a more fully trimmed hat is needed to suit the particular style of the wearer, a piece of box-pleated ribbon may be arranged on wire to form loops at the side of the hat, in addition to the ruche. Instead of loops, a cockade is very smart, and this can be arrived at by winding it round an "ear" to the height required.

Very pretty ruches can also be made of kilted ribbon; needless to say, a large quantity of ribbon is needed for this, as it has to be sent to a kilter, and the process of kilted reduces the quantity to a little over one-third.

Clever fingers can make a variety of ribbon trimmings in addition to the ruches described. There are artistic choux, aigrettes, and quills to be fashioned in ribbon, and these, when placed on the hat at a becoming angle, give an exceedingly smart and chic finish.

These diagrams clearly show
the making of a ribbon ruche
and quill for a trimming step
by step



Fig. 1. Cut off three separate $1\frac{1}{4}$ -yard lengths of ribbon and pin one over the other



Fig. 2. Fold over in half lengthways



Fig. 3. Run a tuck $\frac{1}{4}$ inch in depth at the fold and insert a wire



Fig. 5. For the quill, double each of six lengths of ribbon lengthways



Fig. 6. Make a tuck along the fold for a wire



Fig. 4. The ruche is now ready to be drawn up and placed round the hat

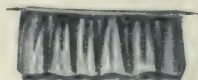


Fig. 7. Insert a length of wire into each length



Fig. 8. Place the folds together, thus making six leaves to the quill



Fig. 9. The quill as it appears with the folds placed one in another

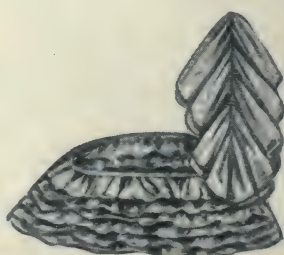


Fig. 10. The finished ruche with quill in position



NEEDLEWORK

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

BEAD LACE EMBROIDERIES

By EDITH NEPEAN

Charming Effects Obtainable by Embroidering Lace with Beads—The Kinds of Beads to Use—How to Secure Them to the Delicate Fabric of the Lace—A Floral Design—Trailing Ribbon and Basket Patterns—Beads upon Black Lace

FOR some time lace has been creeping slowly back into favour, and once more it seems to have regained not only its old popularity, but to wear it is to obtain the hall-mark of fashion.

Lace drapes our shoulders in the guise of an artistic, filmy coat at the theatre. We certainly cannot seriously wear such a garment for warmth, and yet it is surprising how comforting such a possession becomes—and also what smartness and grace it gives to one's appearance.

Lace also trims our blouses, it swathes a velvet picture hat, or composes a smart wing for a smaller hat. Our scarves and vests and collars are also trimmed or made entirely of this beautiful and dainty fabric.

But have you ever thought how still more beautiful lace might become if its delicate tracery were enriched by scintillating beads? With beads upon its ethereal surface there can be nothing more enchanting in the way of feminine adornment.

Choice of Beads

The lace may be embroidered in coloured Tuscan beads or in dull beads, tiny pearls, or in beads of crystal, gold, steel, or in oat-shaped beads. Any of these will give the most exquisite results.

The embroideress herself must choose her beads to suit the gown which is to be

trimmed with bead-embroidered lace. A pink gown of taffetas or satin can have a soft drapery of piece lace across the bodice, and it may partly veil a portion of the skirt. The lace may be rather fine, after the style of Brussels lace, with a floral design. Nothing could be more exquisite than to embroider the flowers of the lace in minute Tuscan beads in a shade of pink to match the gown it will later adorn. The leaves and stems may be embroidered in scintillating green beads.

How to Secure the Beads to Lace

The embroideress must use her own discretion as to which method of embroidering the leaves and flowers will give her the most effective results. It is often a good plan to select first of all rather a large bead for the centre of the flower. The needle is placed in the lace from the wrong side; thread a bead, and fasten it down securely in the centre of the flower.

We will suppose that the flower has five petals. Commence to embroider the first petal by placing the needle through the lace from behind, and threading one of the little pink beads. Secure it by passing the needle and cotton down through the lace again. Draw the needle up, and fasten another little bead in the same manner, and the third bead should rest on the petal.



Fine net lace with a floral design lends itself most happily for embroidering with tiny beads. The use of longer, oat-shaped beads gives charming effects

By following this method for the other petals a delightful effect will be obtained.

The leaves can be worked by sewing beads at fairly regular intervals along the outside edges, and along the veining of the leaves.

The bright green beads on the lace are most delightful. If the flowers on the lace are large ones, it is better to sew the beads irregularly all over the petals, so that the effect of shimmering points of light over the



A ribbon design in lace is wonderfully improved by the addition of oat-shaped beads. The flowers in the quaint basket show up to advantage when picked out in tiny beads

petals of the flowers will be obtained. A large pearl bead in the centre of each flower is most effective when this method is employed.

Tiny roses with trailing sprays of leaves and an artistic basket makes an ideal

wise to choose a plain net lace for this purpose, on which the design rests almost like a plain braid. As a rule, such lace has a bold conventional design. A conventional design of vine leaves is pleasing. Thread a needle with three or four pearl beads, and



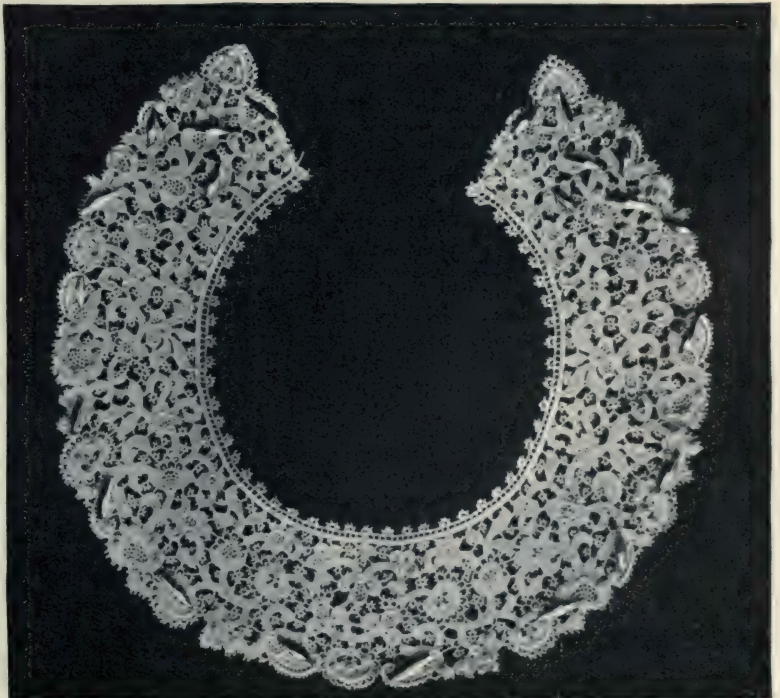
A conventional vine leaf design embellished with small pearls and turquoise blue Tuscan beads is a delightful trimming for a blouse

design on lace for bead embroidery. The roses are touched, as it were, with points of pink light. Again we call into use a delicate little Tuscan bead, choosing a rose pink shade. Sew these beads carelessly here and there on the roses. If they are large roses, follow the outline of the rose by sewing a bead at regular intervals around each petal. The edges of the rose leaves are treated in the same manner, using rather dull shades of green.

Sometimes in these trailing rose designs we find a ribbon design running through the little sprays of roses or through the handle of the quaint basket, the ribbon can be treated by pale blue oat-shaped beads. They must be sewn at regular intervals around the loops and along the strands of ribbon.

A beautiful blouse trimming may be made by embroidering lace with small pearls and turquoise blue Tuscan beads. It is

at irregular intervals follow the veining and stems of the leaves. Then thread the needle with the turquoise blue beads, and follow the rest of the pattern, occasionally introducing little strings of pearl beads. This combination of colouring gives the delightful idea of pearls and turquoises. Very



Guipure lace collar on which oat-shaped beads are sewn as a border

often there are circles or little spiral shapes on the net of the lace which forms a border. A large pearl bead looks well sewn on these circles; such beads make a delightful finish to the lace.

Lace embroidered in this manner is an ideal trimming for a crossover blouse of tucked net. The lace, which has a somewhat classical appearance, edges the net where it crosses over in front. The embroidered net could also form the collar and the cuffs. This same lace would make an exquisite trimming for a smart hat.

Lace embroidered entirely in crystal beads is also most decorative and beautiful. When crystal beads are used for lace embroidery, it is best to choose a floral design. The flowers should be scattered all over

with these delightful beads. They are immediately suggestive of dewdrops. Such lace makes a perfect trimming for the ethereal ball dress of a *débutante*, and, when embroidered at home, it is not an expensive trimming.

We must not forget black lace, which can be embroidered with charming results in gold, steel, or crystal beads. Pearl beads also look most attractive on fine black lace. Black lace, embroidered in pearls is decidedly *chic*, and it would make a regal trimming for an ivory and black toilette.

Bead-embroidered lace is certainly a desirable possession, and women who love dainty and novel touches upon their clothes will find this scintillating adornment quite bewitching.

FILLING A VASE WITH EMBROIDERED FLOWERS

The Charm of Spring Flowers as Models for Embroidery—How to Arrange a Vase and Fill with the Blossoms—Materials Required—Daffodils, Primroses, Violets, and Snowdrops—The Lambstails or Catkins of the Hedgerow

"SPRING, the sweet spring, is the year's pleasant king"—for there is little doubt that this season is truly a favourite one. What can be more exquisite than the early days of spring following so closely upon the gloom of winter? How greatly the lover of budding Nature delights in the spirit of promise which pervades the air!

All women love the flowers of spring. They are so gay and yet so sweet. The flaunting yellow daffodil beloved of Wordsworth is a woman's favourite, too. He writes:

A host of yellow daffodils,
Beside the lake, beneath the trees.
Fluttering and dancing in the breeze.
Continuous as the stars that shine.
They stretch'd in never-ending line
Along the margin of a bay.
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

How delightful it would be to embroider these gay daffodils upon a cushion or a dainty cloth! It is most interesting if a woman is fond of Nature and her needle to portray some of her favourite spring flowers upon silk or muslin, using her needle just as an artist would use a paint-brush. It adds a new pleasure to a country ramble to search for spring flowers which, later, can be embroidered in all their beauty upon some dainty fabric. "Primrose tufts" and "budding twigs" are delightful subjects for the art of the needlewoman. The woman who loves Nature wanders happily along culling the beauty of the flowering springtime. She also adds the graceful snowdrop to her store:

Down in a shady bed a modest violet grew,
Its stalk was bent, it hung its head as if to hide from view.

But the bright purple flower is one of the most useful ones for the Nature lover who is also an adept with her embroidery needle.

This "lovely flower, its colour bright and fair," is carried home, and later its purple glory will embellish a dainty piece of needlecraft. Truly, spring flower embroidery can become a delightful pastime to the needlewoman who is also something of a poet at heart.

But now we must consider the practical working out of this spring flower embroidery. We will suppose the needlewoman has a bunch of spring flowers—daffodils, snowdrops, narcissi, primroses, and also that "budding twig" or so much loved by children—the "catkin" or "lambstail."

First of all, there is the arrangement of the flowers for decorative embroidery—she will throw them carelessly down—daffodils, snowdrops, violets, narcissi, with some lambstails or catkins, and a few primroses.

She will fill an artistic vase with some of the flowers, arranging them loosely, so that colours will harmonise and not clash in any degree. She will next place her fabric upon a drawing-board, and lightly sketch the flowers in soft pencil in positions to suit her own particular requirements.

The Use of the Design-sheet

But it will be quite easy for the needlewoman, be she a town-dweller or a country recluse, to fill a vase full of sweet spring flowers for her embroidery by using the "spring-flower" design-sheet. We will imagine that the embroideress wishes to embellish a dainty muslin cushion-case for her drawing-room. These are delightful things, for they wash so well and always look fresh.

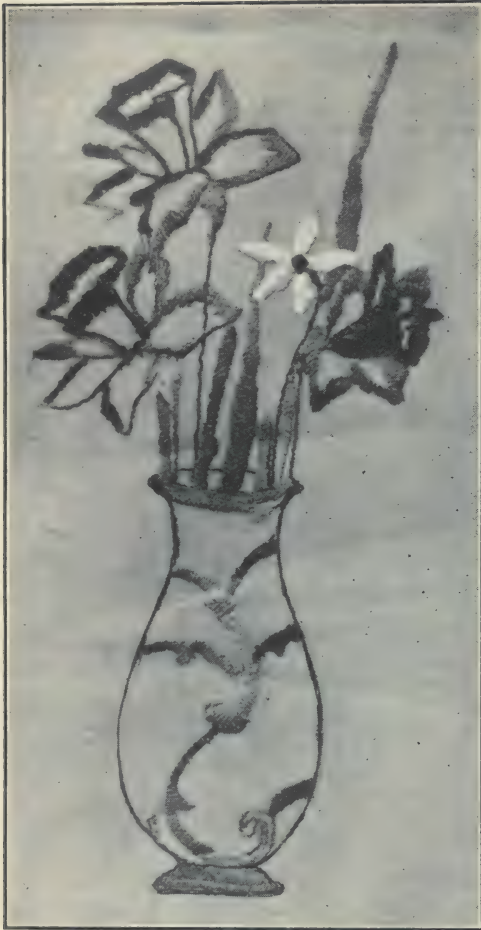
Take the square of muslin, and place it over the design so that first of all the vase can be traced upon the muslin with a soft

lead pencil. The embroideress can use her own judgment as to the position of the vase of flowers upon her cushion-cover, so she must arrange the muslin square with care. Now we come to the filling of the vase. Take the muslin and place it in a position on the design, so that a daffodil rests in the vase on the left-hand side. Trace this carefully in pencil. Move the muslin so that another daffodil rests in the vase; let the second daffodil stand a little higher in the vase than the first. Trace this flower carefully,

see that the stem goes naturally into the vase. Remove the muslin on to the design-sheet so that a daffodil leaf or two can be traced on to the muslin; they must also rest naturally in the vase. Remove the muslin, and on the right-hand side of these flowers and leaves trace a narcissus and another leaf and a daffodil. Place any transparent fabric over the design-sheet, fill your vase by tracing the flowers after arranging the material into position as described. The vase is worked in two shades of Wedgwood blue.



These charming spring flowers and catkins can be worked so that they form a representative posy which will fill the vase here shown, and form a pretty design for a muslin cushion-cover. The muslin should be placed first over the vase, the form of which is traced and worked. It is then shifted similarly to each flower, leaf, or twig, as desired, so as to fill the vase.



A vase of daffodils and white narcissus, a novel design, suitable for the corners of a tablecloth, a table-centre, or a cushion-cover

The vase is outlined in the darker shade, the design on the vase is worked in satin stitch in the two shades of blue. The stems of the flowers are worked in delicate greens, and the foliage is also worked in stem stitch in the same exquisite shades.

Outline the petals of the daffodils in satin stitch in two shades of yellow. The narcissus is worked solidly in white mallard floss, whilst the centre of the flower has a touch of golden brown filosele. This design would look delightful on the four corners of a cloth or a table-centre. It would look very well on a cushion or cushion-case, and it would also be most effective on a "slip on" back for a lounge-chair.

Violets and Snowdrops

The vase also looks charming when filled with violets and snowdrops. The embroideress must arrange her transparent fabric over the design; Chiné silk, Japanese silk, chiffon, gauze, or Persian lawn are admirable. The vase is again traced first of all upon the material. Remove the fabric, and place it over a violet so that the stems rest naturally in the vase, as shown in the illustration.

Remove the fabric and place it over a snow-drop, and trace it like the violet so that the stem rests in the vase. Repeat these methods, arranging your fabric at an angle which will permit of violets and snowdrops with their leaves being traced in an artistic manner to fill the vase. Outline the vase in the darkest shade of Wedgwood blue.

The design on the vase is worked in open chain stitch. The violets are embroidered in violet mallard floss, using satin stitch. The centre of the flower is worked in a deep shade of yellow silk. The snowdrops are worked solidly in white mallard floss; and some of the petals have a touch of black, which is effective. The stems and leaves are worked in soft greens.

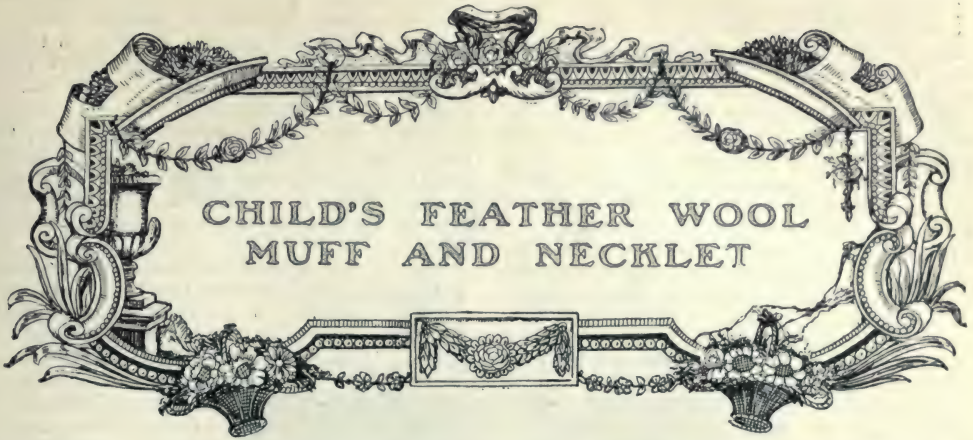
Splashers and Borders

Beautiful splashers could also be made from the design-sheets, with the flowers traced on to the fabric to look as if they were growing.

Small spring flowers would also add greatly to the beauty of a filmy blouse of muslin or chiffon. Indeed, spring flower embroidery will beautify many articles, both for the home and for personal wear, with the greatest success.



Snowdrops and violets make a delicate and harmonious filling for a vase design. The flowers should be worked in their natural colours, the vase in Wedgwood blue



CHILD'S FEATHER WOOL MUFF AND NECKLET

Simple Instructions for Making—Trimmings—Materials Necessary—Lining the Muff—How to Make the Frill

A Dainty muff and stole for a child can be worked quickly in white Bechive Feather wool. This wool is of a very soft and curly nature, and on its use the beauty and warmth of this set depends to a large extent.

A flap, finished with a silk frill, is arranged to hang loosely over the front of the muff.

Work loosely throughout with a No. 5 bone crochet-hook. Commence with 31 chain (measuring 9 inches).

1st row. 1 treble in the 2nd chain from hook, 1 treble in every other chain, 2 chain. Turn. After each treble draw the loop on hook well through before commencing the next stitch, so as to form a space between each treble.

2nd row. 1 treble in 1st space, 1 treble in each space, making 15 spaces in all, 2 chain to turn.

Repeat the 2nd row 22 times.

1st row. THE FLAP is now commenced by working 1 chain, and 2 double crochet in each space of previous row (30 stitches), 1 chain. Turn.

2nd row. 1 double crochet in each double crochet of 1st row, always taking up the two top strands of each stitch, 1 chain. Turn.

3rd row. Miss 1 double crochet, 1 double crochet in each of the following double crochet, except at the end of the row, when a decrease is formed by drawing a loop through each of the last two stitches, putting the wool over the hook

and drawing it through the 3 loops on the hook—all the decreasing is worked in this manner—1 chain. Turn.

4th row. Same as last row.

5th row. Miss 1 double crochet, draw a loop through each of the next 2 double crochet, put wool over hook, and draw it through the 3 loops on the hook; 1 double crochet in each of the next 20 stitches. Draw a loop through each of the last 3 stitches, put the wool over the hook, and draw it through the 4 loops on the hook, 1 chain. Turn.

6th row. 1 double crochet in each stitch of previous row, 1 chain. Turn.



A dainty muff for a child. It is worked in white wool, with a frilled flap, and lined with pale blue satin

7th row. Same as 5th row.

8th row. Same as 6th row.

Repeat the 3rd and 6th rows alternately until the flap is decreased to $4\frac{1}{2}$ inches at the bottom, and is about $5\frac{1}{2}$ inches deep.

The muff is lined with soft pale blue satin, which it will be found easier to attach all round before joining up the muff.

No padding is used, as the wool in itself is sufficient to give the necessary warmth; but if it is desired to make the muff warmer, lay a piece of cotton-wool between two pieces of lining, instead of one side only. This is necessary on account of the open-work design.

After the lining is fixed, sew the muff into shape under the flap, allowing this to hang loosely in front.

A frill is then attached under the flap, made from two yards of very soft pale blue merv ribbon, about six inches wide. Ten rows of running threads are put in at equal distances apart, the first one of which commences three-quarters of an inch from the edge, the last row being run in the edge of the ribbon.

The gathering threads are drawn up to form a semicircle, the ends safely fastened off, and the ends of the ribbon neatly hemmed. The frill is then caught on to the flap with light stitches.

Narrow satin ribbon to match is used to suspend the muff, and is tied in pretty bows and rosettes, as shown in the illustration.

THE NECKLET

Commence with 8 chain; worked very loosely to measure 3 inches.

1st row. 1 double crochet in 2nd chain from hook, 1 double crochet in each of the following chain; 1 chain. Turn.

2nd row. 1 double crochet in each stitch of previous row, taking up the two top strands throughout the work. Make 1 chain to turn at the end of every row.

Repeat the 2nd row, working backwards and forwards until the strip measures 5 inches, then increase 1 stitch in the centre, making 8 stitches. Work backwards and forwards, making 8 double crochet in each row for 8 inches.

To shape the neck work as follows:

One double crochet in each of the 1st

4 stitches of previous row, 1 slipstitch (into the back thread) in each of the remaining 4 stitches of row, 1 chain to turn, 1 slipstitch in each of the slipstitches just worked, 1 double crochet on each of the 4 double crochet.

Repeat the last 2 rows twelve times, or until the work measures 8 inches, always working double crochet in double crochet, and slipstitch in slipstitch. This contracts the work, making it fit snugly round the neck.

Then work 1 double crochet in each of the 4 slipstitches, 1 double crochet in double crochet, making 8 stitches in the row. Double crochet in double crochet for 8 inches. Decrease 1, making 7 stitches in a

row, for a length of 5 inches. Fasten off.

Only half a yard of ribbon is required to line the neck, and half a yard of soft satin merv ribbon, 6 inches wide, for the silk ornaments. The ribbon is cut into strips, neatly joined, gathered near the ends, to form tufts (as shown in illustration), and placed on the right side of the necklet, which is crossed over and fastened on the left side.

Small rosettes decorate the left side and the ends of the necklet.

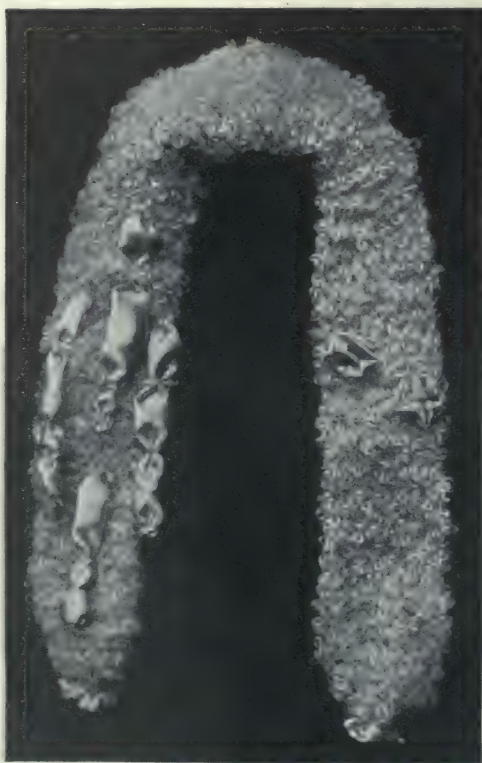
The effect of the feather wool is dainty in the extreme, and with care articles made with it will wash well without loss of the distinctive fluffiness.

No soap should be rubbed on the wool, but the article must be soured up and down in hot suds till

clean. Do not rub it between the hands at any time. Well rinse in clean water of the same temperature. If there seems a tendency for the wool to turn yellow use a little blue to the rinsing water.

To dry, lightly squeeze in the hand, then place between two clean towels and press as much moisture out as possible without wringing. If a garden is available spread on a clean sheet or towel to dry, taking the article up and shaking it from time to time.

If the drying has to be done indoors, place in front of a fire, and lightly turn the article from time to time till quite dry, taking care that it does not scorch.



A white necklet to match the muff, with rosettes and ribbons of blue satin merv

LESSONS IN PLAIN NEEDLEWORK

The Value of Plain Needlework in the Training of Eye and Hand—An Essentially Feminine Occupation—Materials Used—Linsens and Woollens—Cotton and Wool Mixtures

NEEDLEWORK, like all knowledge, has to be learnt; it does not quite come to us by instinct; and it is, above all things, the most feminine of occupations, quite as necessary for girls and women to understand thoroughly as it is for them to know how to read and write. It is one of the useful arts, and a means of training the hand and the eye; it encourages quiet habits, and helps to bring out homely qualities.

Suitable Materials

The materials in general use for plain needlework are cottons, linsens, woollens, wool and cotton mixtures, and silk.

COTTONS. *Calico* and *longcloth* are much in demand for underclothing of every description. *Calico* is from 30 to 36 inches wide, whilst *longcloth* is 36 inches wide. *Longcloth* is superior to *calico*, having a better finish, and is finer.

Indian longcloth is good, and well worth putting best work upon.

Calicoes are strong, and very serviceable for heavy wear.

Twilled calico, which is often used for nightshirts, is 36 inches wide, and cheaper than *longcloth*.

Cambric is a soft material, firm and light, often used for fine underclothing as well as for blouses and children's frocks and pinafores. Some of the fancy cambrics are used for ladies' dresses and for dayshirts for gentlemen. It varies in width from 40 to 44 inches.

Nainsook is much finer and thinner than *cambric*, but not so wide, being only from 36 to 38 inches. This is used more for children's frocks and "best" pinafores, and for frills for other garments.

Muslin is used in the same way, but is very thin and almost transparent. It can be had either quite plain or in fancy patterns.

Mull muslin is plain, thin, and soft, very nice for the making of frills for garments.

Madapollam is much used for underclothing, being finer and lighter than *longcloth*, and wears and washes well. It is a good width, being from 36 to 42 inches wide.

Print is an ordinary make of *calico*, having a stripe or pattern printed on one side. Some prints wash well and last a long time, according to their quality and whether the pattern is thoroughly stamped on, almost going through, when it is said to be "fast colour."

Gingham has both sides alike, it being manufactured from yarn dyed before it is woven, and the threads are of the same thickness. It is most used for undershirts, dresses, children's frocks and pinafores. As it washes and wears well it is a favourite material, but is not very wide, being only from 30 to 34 inches.

Zephyr is much the same kind of material, but of a superior make.

Flannelette, has to a certain extent, taken the place of flannel, especially among the poor, for it is cheaper and much easier to wash, and is also warm. This in a good quality is better than a cheap flannel, which would be very coarse, but there is no wool whatever in it. If you buy this material, see that you get a good British *non-inflammable* make, then it will be well worth putting good work into it. Cheap flannelette is highly inflammable, therefore none but a special non-inflammable make should be bought.

LINEN. At one time this was much used for underclothing; some even use it now, but it is not considered healthy, as it does not absorb any perspiration.

Lawn is the finest kind of linen, and is used for all purposes. It can be bought about 36 inches wide, at almost any price from 9d. to 2s. 6d. a yard.

Holland can be procured bleached or unbleached. It is made in many qualities and different widths, being useful for dresses, aprons, pinafores, overalls, and many household purposes. The "unbleached" or brown holland washes well, and always looks nice, but is apt to shrink unless great care is taken with the washing and ironing.

WOOLLEN MATERIALS. *Welsh flannel* is rather coarse and rough-looking, having uneven threads, with a wide selvedge, and is generally pale blue-green in colour.

Lancashire flannel is very much like the Welsh, but not quite so rough, and the threads are more even. Both these flannels are specially useful for the making of those garments intended for hard wear.

Saxony flannel is beautifully soft and light, with a pink selvedge. With this it will be noticed that there is a decided difference between the right and wrong sides, the right side being very woolly. It is the flannel above all others most suitable for infants' and children's underclothing. At one time it was only made in Saxony, whence its name, but is now made also in England.

Yorkshire flannel is creamy white in colour, with a dark, narrow, lined selvedge. In this the threads are very distinct and even, and this helps the stitches to be kept straight when working.

Twilled flannel is a grained material of a superior make, and is generally used for athletic shirts, dressing-gowns, children's frocks, etc.

Nuns'-veiling is used largely now in the making of nightgowns, combinations, dressing-jackets, children's frocks, blouses, etc., and can be bought in either single or double width.

WOOL AND COTTON MIXTURES. Under this heading come "shirting," besides many materials sold under specific names, used for dayshirts and underclothing, blouses, etc.

To be continued.



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House *Heating, Plumbing, etc.*
Building a House *The Rent-purchase System*
Improving a House *How to Plan a House*
Wallpapers *Tests for Dampness*
Lighting *Tests for Sanitation, etc.*

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

Glass *Dining-room*
China *Hall*
Silver *Kitchen*
Home-made Furniture *Bedroom*
Drawing-room *Nursery, etc.*

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

THE COMFORTS OF A HALL SITTING-ROOM

SUGGESTIONS FOR PLANNING, FURNISHING, AND USING

When to Choose a House—An Ideal Position for a Hall—An Eighteenth Century Staircase and Hall—Inglenook and Settle—A Hall Floor and Its Covering—Chairs and Tables—Two Suggestions for Treating a Hall Sitting-room—The Square Hall—How to Make the Most of It—An Ideal of Coolness and Rest

If a really successful hall sitting-room is wanted, one that is thoroughly comfortable and artistic, then it is wisdom to start betimes and think ahead. We know well the popular verdict on the foolishness of the man who builds his own house, while the man who buys a house already built is extolled as wise and prudent. Surely the most sensible plan, however, is to take a middle course; choose your house just as the building is begun in earnest, and suggest improved and artistic fittings wherever possible.

If it is proposed to buy a house, look about where building is just started. Find a builder possessed of intelligent ideas, and seize upon a house that is architecturally sane in its ground-floor plan.

A Well-placed Hall

The hall shown in the plan given herewith is tucked snugly away in the very heart of the dwelling; no draught could venture to intrude. The staircase is well placed, leaving the dignity of space in the hall unbroken. The long approach through porch and vestibule, and the rooms which hem in the hall parlour on every hand give snugness and warmth, while any fear of

stuffiness and inaccessibility to the air and daylight is obviated by the splendid bay window jutting out beyond the verandah.

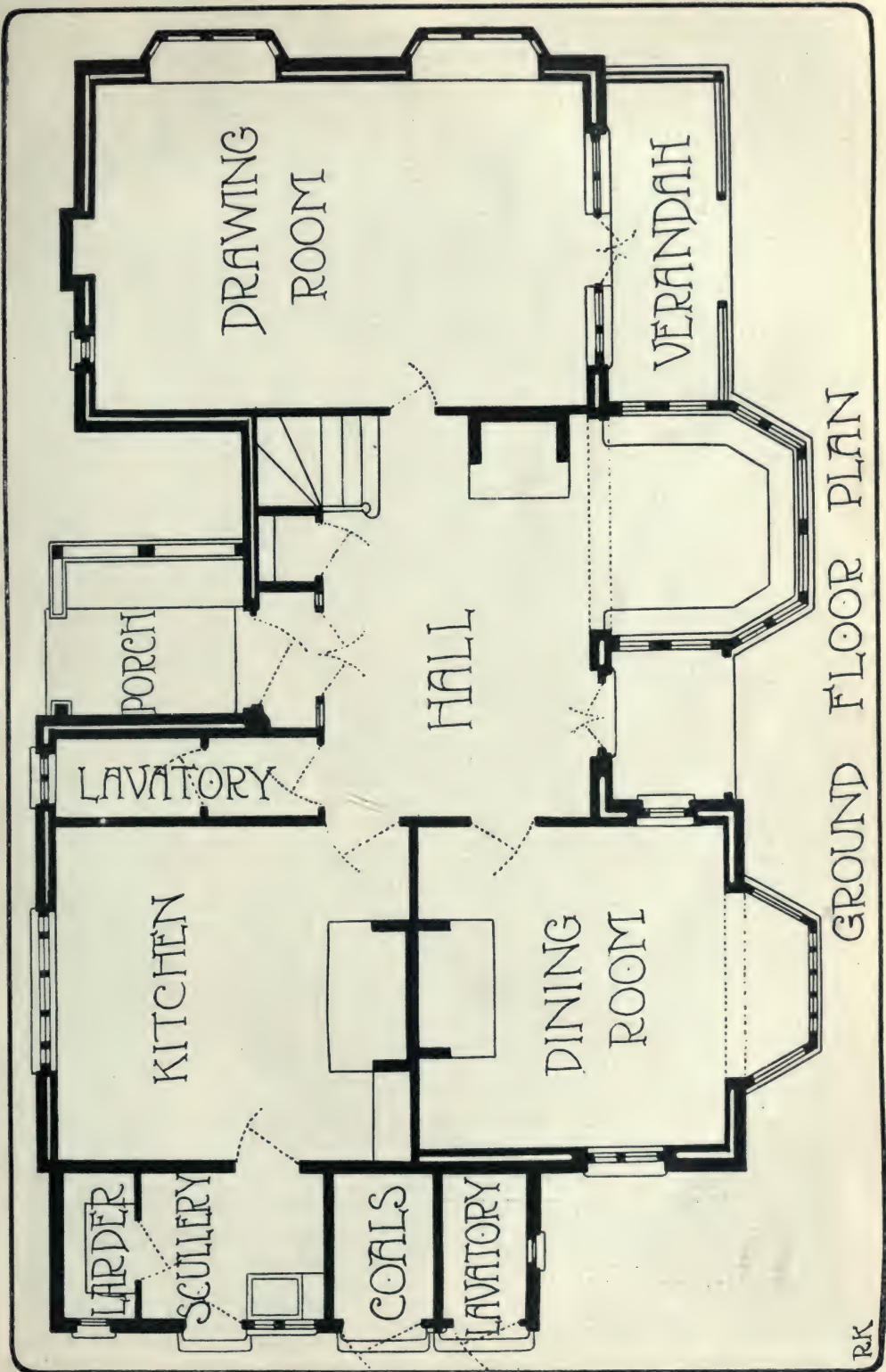
There will be a cushioned window seat, of course, from which to look out over the garden in the summer, and a heavy plush curtain can be drawn across this recess in the winter evenings, so that one may draw up close to the fireside in comfort.

A Historic Example

To do away entirely with draught risks, it is advisable to have double doors, at least where the porch from the outer air enters the hall sitting-room. This is a rather costly undertaking, unless "the man of the house" is an expert carpenter, so those who cannot afford the expense must make shift with a good fourfold screen, standing nearly six feet high; or arrange a wooden settle seat as a fixture, jutting well out from one side of the fireplace so as to enclose a snug area for the cold weather days.

The architect's plan given may, of course be adapted to a more modestly proportioned house.

That our ancestors knew what practical comfort meant is shown by the illustration given of the magnificent old oak staircase



and noble entrance hall from the London house of the first Duke of Marlborough in Great Marlborough Street. This was an historic residence of the early eighteenth century, in the days when Great Marlborough Street was the fashionable centre of London, long before the Soho restaurants sprang up and multiplied on that site. Notice the great oak door with its massive side pillars, crowned with Corinthian capitals.

The Modern Hall.

People nowadays have learnt that they may have beautiful surroundings and truly artistic comfort without waiting till they are dukes—or even millionaires. The square hall is a proud feature of nearly all our well built and intelligently designed modern houses, which means that we appreciate both the artistic effect and the common-sense comfort of the dignified simplicity of one of the earlier periods of English decoration.

The illustration published as a frontispiece, although on baronial lines, can be adapted to suit the structural possibilities of an unassuming mansion, nor is there any need for extravagant expenditure in fittings.

The inglenook in the illustration is alluringly cosy, yet how simply contrived! Many modern halls have a fireplace recess; the decorative archway is quickly put up, and if wooden panelling is out of the question, the walls may be made imposing with a dark-toned lincrusta.

Wooden beams make a beautiful ceiling, and, if black oak is not possible, stained wood may be put up at little cost and with good effect. Shaped and curved white woodwork for ornamental archways may be bought already fashioned. The inglenook seats may be made by the handy man from materials as inexpensive as old packing-cases, if need be, for a very simple framework is all that is necessary, and a covering of figured cretonne or tapestry, with stuffed seat.

The Fireside Settle

If the housewife is timid about tackling the upholstery of a fireside settle, here is a simple suggestion for the back of the seat.

Fix a rail on little brackets at the required height on the wall, and from this hang a curtain in tapestry or cretonne matching your padded seat (it is a very simple matter to stuff the seat with layers of cotton-wool). To give the necessary comfort to those who lean back when sitting in the inglenook, hang behind this a little wadded curtain. Make a sateen-covered cot quilt, as it were, a hanging bag of cotton-wool; it will fall in folds behind the outer curtain, draping with it and giving the feeling of luxurious comfort which is aimed at, without the formidable task of making a tightly stuffed and upholstered back to the settle.

For floor coverings choose a small carpet square in rich Oriental colouring for the roomiest part of the hall, and have a strip in the same tones continuing on from the

stairway. The floor itself may be parquetry, if the cost is not prohibitive, or the boards may be stained and polished.

A gate-legged table should be chosen; it will not only look well, but will economise space whenever that is an object. The table top must on no account be covered with a cloth, but, if wished, a narrow runner, preferably one of art linen embroidered in Oriental silks, may be laid across the middle with ends hanging.

High-backed straight chairs are in character, and many people find them very comfortable. For those who like a more luxurious and pampered ease there is the upholstered inglenook or the cushioned window seat; we take it for granted that our hall sitting-room has a pleasant window.

The Scheme of Lighting

A square bay window may be very easily provided with a most comfortable window seat if a small couch bed be placed close up thereto. The mattress may be covered with rep, brocaded fabric, tapestry, or casement cloth, and the sides of the bed should be covered by a deep falling valance quite touching the ground. A box ottoman window seat is also very useful, for papers or fancy-work may be kept within, so that our hall sitting-room need never look untidy.

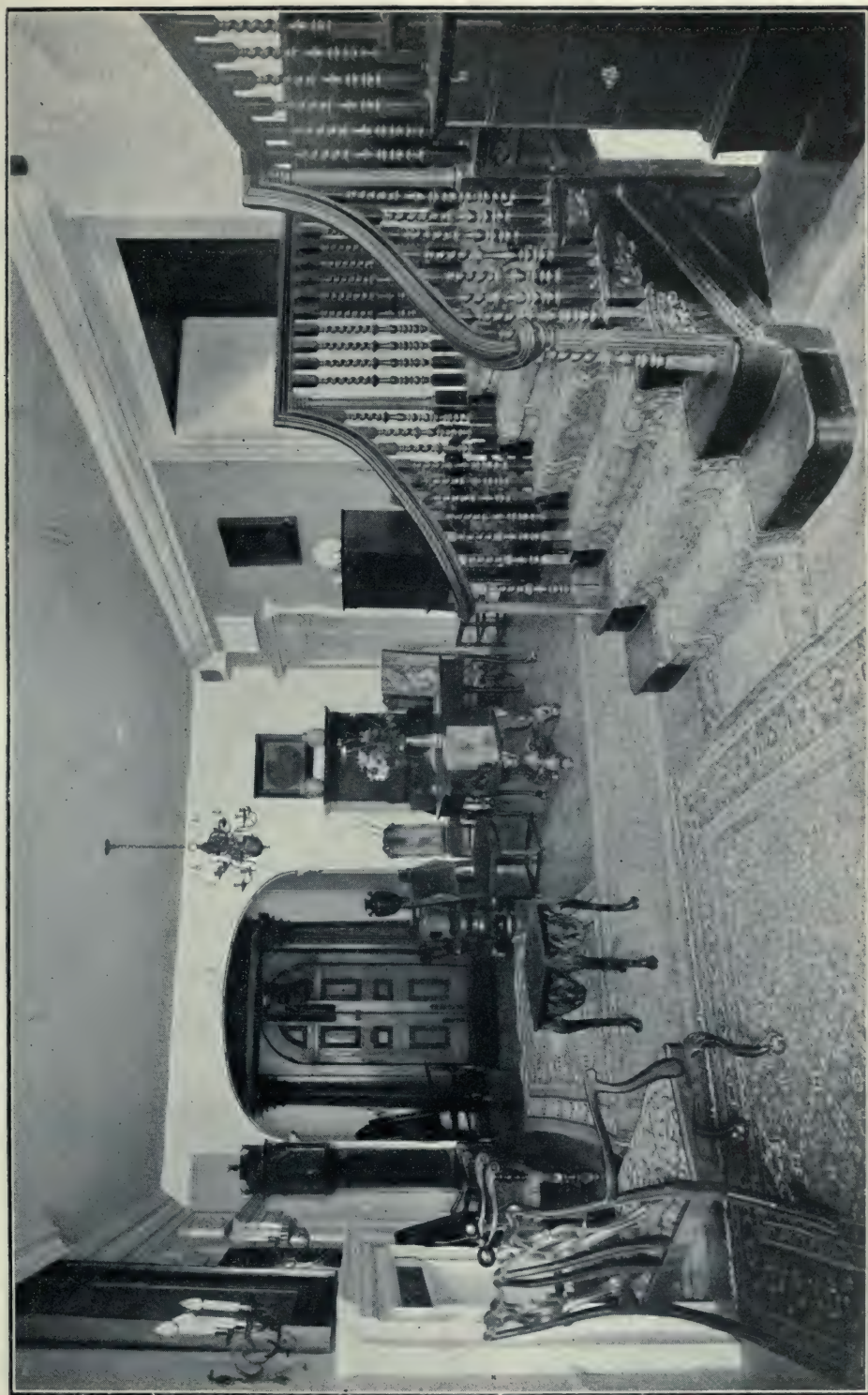
Shelves, mantelpiece, and dresser—where there is room for it a dresser is a handsome piece of hall furniture—should have blue and white china upon them. Costly pieces, whether antique or modern, are very beautiful, but if these are out of the question do not despise the humbler stoneware. Many charming blue and white plates, vases, and ornaments may be bought very cheaply, and if wisely chosen and effectively disposed against the dark wood, they will be almost as much admired as the inaccessible Delft.

The hall should be an informal lounge, not a state apartment, nor a workroom. Therefore, the scheme of lighting should be to give a subdued and mellow effect. If there is electric light, choose globe fittings of the ancient watchman's lantern design. Such lanterns look best if suspended by heavy chains. If electricity is not in use, lamplight will be grateful. A hanging lamp, set rather high, with coloured glass shade, will look well; and a hall standard so placed as to throw a cheerful glow upon the stairway is also successful.

This hall sitting-room ought to be an apartment that spells welcome. Let me describe one such hall parlour that strikes this note quite unmistakably. There is a handsomely carved archway dividing the roomy part of the hall from the longer and narrower portion, and running right across over this archway in gold Roman type is the inscription:

FRATER AVE ATQUE VALE
(Brother, welcome and farewell).

This hall is unusual in shape, being entered from the garden through a triangular



The noble entrance hall and oak staircase of the first Duke of Marlborough's house, Great Marlborough Street, London. In the early eighteenth century this district was the centre of fashionable London.
Photo, Cooper & Humphreys
By permission of Messrs. Waring & Gillow

vestibule, with Pompeian mosaic flooring (the words "Cave canem" being worked in this mosaic). There is an oaken door between vestibule and hall, with small square panes of bevelled glass.

The walls of this hall parlour are panelled strips of fumed oak terminating in a bevelled cornice and narrow shelf, while the ceiling has imitation oak rafters to match; the panels between the oak strips are filled in with a self-coloured lincrusta Walton, with an embossed design of sea-holly, and a frieze in cream-coloured distemper.

The high mantelshef is surmounted by a few pieces of Swiss wood carving, and there is a charming old clock which instead of striking plays a few bars of music.

Over the fireplace is the sentence :

LATEAT SCINTILLA FORSAN

(perchance a little spark still lies hidden). This is the motto of the Humane Society, and suggests interesting lines of thought.

There is an old oak "monk's bend" or prie-Dieu in a corner of this charming hall, and several carved chairs; a dark framed mirror is so placed as to catch the light from the large window with mellow stained glass, as well as from the door from the vestibule.

A grandfather clock and a bright copper

warming-pan should certainly be in every hall parlour, if at all procurable. They seem, for artistic reasons, to be almost essential to put the seal of complete success on our scheme of furnishing.

The square hall may be used on many informal occasions; as a lounge-room for the family, for quiet afternoon tea-parties, for a stand-up dance supper, or for friendly and unceremonious evening functions, such as an unpretentious card-party. It ought to be so planned that it will prove the warmest and cosiest room in the house when out of doors the ground is thick with snow. A well-fire is very often chosen, or fire-dogs stand straight and stiff, enclosing a glorious wood blaze.

With thorough ventilation and light draperies, the hall sitting-room ought, in the heat of summer, to be a gratefully cool retreat.

In hot climates a simple austerity of furnishing is desirable, giving a sense of unfilled space that makes one feel out in the open with cool, sweet air to breathe. A roomy hall with its rough brick walls, undraped windows, and sparse furniture yields a sensation of cool and quiet peace to the jaded nerves.



The scheme of lighting for a hall should aim at producing a subdued and mellow effect. The electric fittings should take the form of an old watchman's lantern, suspended by heavy chains in a central position over the staircase. A standard floor lamp can be placed in the hall itself.

[Messrs. Waring & Galloway]

WILD FLOWERS FOR TABLE DECORATION

By LYDIA CHATTERTON, F.R.H.S.

Continued from page 4703, Part 39

THE rose is the acknowledged queen of our garden, and just as truly is the wild rose the queen of the hedgerows.

Its charming foliage and delicate pink-and-white blossoms render it a thing of beauty indeed.

How very seldom one encounters a wild-rose table decoration, and yet nothing is more beautiful. But the majority of people will not gather wild roses for this purpose, thinking they will drop so quickly. Truly, they soon drop once they are fully blown, but if they are gathered in bud they will open in water, and the effect is charming, whilst upon those whose petals have dropped, the golden stamens still remain, and these are decorative of themselves.

Fill silver bowls with clusters of the roses in all stages, from wee green buds to the full-blown blossoms, and stand each silver bowl on a fine lace mat that has been lined with pale blue silk.

From bowl to bowl form garlands of small

Wild grasses are a valuable aid to table decoration for they produce very graceful effects.

First among these are the drooping oat grasses, with their silky lustre. Use them with flaming scarlet poppies and blue corn-flowers, and you have a charming field design.

Or fill vases with oat grasses and big white field daisies, and you have a refreshing scheme for a summer day. Wild grasses play an important part in our other illustration.

The table is round, and a lace-inserted cloth with a scalloped edge is used. A fringe of oat grasses is arranged around the edge of the table, and another nearer the centre; they should lie gracefully and irregularly. Three vases of clear white glass are used, and these are filled lightly with pure white campions and fairy grasses.

The golden-hued bird's-foot trefoil is a dainty wee flower, and is effective either in



A pretty suggestion for a wild flower table decoration. Wild roses are arranged in white china column vases and separated by thick clusters of honeysuckle laid crosswise on the cloth. If candlesticks are used, they should be of white china

pointed ivy trails, and arrange a circle of the ivy leaves around each mat.

One of our illustrations shows a successful combination of wild roses and honeysuckle. The pinky maize tints of the honeysuckle blend delightfully with the blush pink of the roses, and provide an exquisite perfume that the roses lack.

Four quaint white china column vases are utilised for this table, filled with the roses, and a plentiful supply of their pretty foliage. Then clusters of honeysuckle are arranged crosswise, forming four spaces for the vases.

Where each garland of honeysuckle ends, place a white candlestick with a blush rose pink shade.

Paint a wild rose, or fasten a spray of honeysuckle on each menu. And embroider or paint a wild rose on small squares of silk or satin for the dessert d'oyleys, edging them with buttonhole stitch.

low vases or massed on the cloth to form a design.

Form a large square of it, arranging the square cornerwise on the centre of the table, and edge the square with a fringe of oat grasses. Rising from this foundation, have several tall specimen vases filled with forget-me-nots. Make a little garland for each vase of the bird's-foot trefoil by attaching little sprays of it to a piece of fine silver wire, and twine one of these round the stem of each vase.

To use the bird's-foot trefoil in low vases, take a set of table bowls, and fill them closely with the trefoil; pale green bowls are very pretty for this. Then, in the trefoil, standing upright, arrange sprays of meadowsweet or cow-parsley. Stand the bowls on the table, and at the base of each arrange a fringe of cow-parsley leaves.

An artistic wild-flower scheme is a combination of pink campions and silver-weed.



A decorative scheme of wild grasses and white campons in clear crystal vases. Two fringes of wild oats arranged on the tablecloth emphasise the note of delicacy and coolness

The latter has pretty yellow blossoms and silvery foliage. Tall silver vases would be most suitable for this with a silver candelabrum. The vases are attached to the candelabrum with twisted garlands of pink bébé ribbons and narrow silver braid.

A red, white, and blue scheme can easily be arranged with the aid of white field daisies, scarlet poppies, and blue cornflowers.

Purple heather produces very pretty effects by daylight, but is somewhat heavy by artificial light. Fill with it table baskets that have been gilded, and tie the handles with purple bows.

Or mix fronds of golden bracken with the heather, and arrange them in vases.

Blackberry blossom is most effective on

a white cloth, for not only is the blossom pretty, but the leaves and manner of their growth are charming also.

Form a lattice-work of the trails, crossing and crossing them on the table, and in each space thus formed stand a vase filled with blackberry blossoms and wild clematis or old man's beard. Blackberry trails look well also against satin ribbon, white, or a pale canary shade. Stretch the ribbon from corner to corner of the table, finishing it at each end with a smart upstanding bow of ribbon.

Place sprays of the blackberry on the ribbon at intervals, and arrange some blossoms and leaves in the upstanding bows.

On the centre place the candelabrum, with white satin shades garlanded with sprays of blackberry leaves.

HOUSEHOLD LINEN

Continued from page 4701, Part 39

HOW TO MEND AND KEEP LINEN IN ORDER

Darning—Methods Applicable to Different Materials—When to Patch—How to Put on a Patch—Various Ways of Sewing Linen Buttons

To Darn a Small Hole

For the repair of small holes darning is better than a patch.

All worn and damaged material must first be cut away, and the edges of the hole left even on all sides, the shape naturally depending upon the nature of the hole.

The darn should be made half an inch larger than the hole on all sides, in order to strengthen the material encircling it, and, as in darning a thin place, the edges of the darn should not be straight.

Work the darn the wrong side, with the first set of threads on the selvedge way of the material.

Commence at the left-hand side by making a row of stitches on the fabric, lifting one or two threads and missing one or two alter-

nately, according to the thickness of the material. Then work back again, leaving a loop to begin with, and this time picking up the threads which were missed in the first row.

When the hole is reached, carry the cotton straight across it, take up alternate threads a little way beyond, and continue working backwards and forwards until the same number of threads cross the hole as were taken away. Be careful to avoid any straining of the threads, or a puckered appearance will be the result.

When the warp, or lengthway, threads are complete, the work should be turned and the weft, or cross, threads put in. Cross the darn in the same way, lifting up and missing threads as before, and filling the whole with

an even and close lattice-work of stitches. The cross threads do not require to extend so far as the weft threads; in fact, it is not necessary to cross more than the threads filling the hole. To go beyond would be liable to make the material too thick. A piece of strong paper or thin card may be placed under the hole on the right side while the work is being done, to keep the material firm and prevent dragging.

A Cross-cut Darn

This is generally caused by some sharp instrument, a knife or machinery, cutting the damask. It is rather more difficult to darn than an ordinary tear, which goes with the thread, because the threads are crosswise.

Commence on the wrong side of the material, by passing the needle and cotton under and over the edges of the cut alternately and making them almost meet. These stitches must not be removed when the darn is finished.

Then darn across in the usual way on the lines of the thread of the material and not across the line of the tear, or the darn will lie crosswise, and the material will pucker. A finer thread than that of which the material is composed must be used. The stitches ought to extend considerably beyond the cut and be brought to a point on the four sides.

Only a square in the middle need be crossed, sufficiently large to cover the rent and to keep the hole from gaping when the material is pulled.

Damask Darning

Real damask darning is an art which requires an unlimited amount of patience as well as very good eyesight.

In place of making a simple lattice-work of stitches across the hole, the weaving of the pattern is copied. The lengthway threads are put in close together as in any simple darn, and it is the cross threads, which are interlaced through in such a way as to form a pattern. The number of threads lifted and missed will depend upon the web to be imitated, and will possibly vary in each row.

The woven design should, therefore, be carefully examined through a strong magnifying-glass.

This kind of darning, when it is required, is usually done by an expert, who gains her livelihood by the work, as very few women have the time to acquire the art in the course of the ordinary household mending.

Patching

A patch is required when the hole is too large, or the material too worn, to permit of darning. A patch is, in many instances, to be preferred to a darn, unless the hole is very small, as it wears better and looks neater.

In this method of mending the worn out or torn part of the material is replaced by an entirely fresh piece.

The first point to attend to in patching

is to obtain material which will match the original in texture and quality. Material that is not quite new is preferable, and good, sound pieces of the same stuff as the article to be patched should be used. To patch old material with that which is much stronger is not thrifty, as the strain of wear is sure to be too great for the old fabric, and will cause it to give way round the patch. If new material has to be resorted to, it should be washed before being used, to remove any starch or dressing.

The second point in good patching is the careful fixing of the new piece and the removal of the old part. The stitches required are very simple—*i.e.*, sewing and felling—but the difficulty lies in the handling, so as to obtain nicety of finish and absence of pucker.

Fixing the Patch

The patch should be half an inch larger on all sides than the hole or worn piece it is to cover, and of a shape to correspond. The threads of the patch must run the same way as the threads of the material being mended, and this should be considered before preparing the piece.

It is easy to find out which is the selvedge way of the material even when the selvedge is not there, as it is always the side where the material stretches least. The piece for the patch must be torn by the thread, and then stretched both ways to make it perfectly straight, and also to prevent it sagging from subsequent stretching.

Make a crease across each way of the patch and across each way of the worn part of the material, so as to find the centre of each, and be particular to make the creases even with the thread of the material.

Turn down the edges of the patch to a depth of a quarter of an inch all round. Make the corners very square, and give them an extra pressing to get them flat.

Sewing It On

Place the patch on the wrong side of the material, with the turned-in edges downwards, and with the creases of both lying exactly on the top of one another. Put a small pin in each crease to keep the patch in position, and then hold the article up to the light to make sure that the worn part or hole is well in the middle. If correctly placed, tack the patch all round and close to the edges, removing the pins as they are reached. The firmer the patch is fixed to begin with the flatter it will lie. Then fell the patch all round on the wrong side before touching it on the right. (This ought never to be seamed, as it would cause too much strain on the old material.) Pay particular attention to the corners to get them neat and to avoid puckering the material in any way. When this is finished, draw out the tacking threads.

Now turn the article to the right side, and mark creases from corner to opposite corner of the worn part and across both

ways. Take a very sharp pair of scissors, and, commencing at the hole or worn part in the centre, cut up these diagonal creases to within half an inch of each corner. Fold back the little triangles with the torn or worn apex, make a crease on each half an inch from the row of stitches, and then cut them off evenly by the thread.

Next snip up the diagonal creases in the corners another quarter of an inch, but not a fraction beyond, or the fell will be too narrow. If this second seam is made less than a quarter of an inch from the first one it will not lie flat. A little piece of card or slip of paper with the exact size marked on it may be used to assist the measuring, or any other means which will secure accuracy in cutting.

Turn under a quarter of an inch of the raw edges, and bear in mind the importance of having the four sides of an equal width and the corners at right angles. Tack this along quite evenly and flat to the patch.

Finishing

Now seam all round the inner square, commencing at one of the corners, as the join will be less noticed. The patch must be held towards the worker to prevent its sinking in a hollow, instead of lying on a level with the other material. The needle must be put in straight, and the stitches must be small and even, or they will pucker the material. An extra stitch or two should be put in the corners to make them secure. Draw out the tacking threads when finished.

By this method of putting in a patch the stronger row of stitches—the seaming or overseaming—is borne by the patch, and the less strong—the felling—is borne by the older material. The seaming and felling stitches should match each other in size. If the material to be patched is very thin, it is safer to fell both seams instead of seaming the inner one, as it causes less strain.

If the patch is to be put on damask or any material with a pattern, it must, of course, be of the same design, and the pattern must be made to match and fit in exactly.

There are other methods of putting on patches, but the above, if the different points are attended to, is generally successful.

To Sew on Linen Buttons

Before sewing on a new button any remains or threads of the old button should be removed. Choose a button that is neither too large nor too small for the buttonhole. Unpierced buttons are to be preferred for linen.

There are several ways of sewing on buttons. For a large button, either a ring or a star of stitching is suitable. In order to be exact with the stitches, it is a good plan to mark a small circle in the centre of the button with the end of a key before commencing. The size of this circle must be regulated by the size of the button, but

it must always be within the metal rim. Pass the needle through the material where the button is required, and secure the cotton by means of one or two stitches; a knot is untidy and unnecessary. Then if a ring is the form in which the stitching on the button is to be done, pass the needle through the button at one side of the marked circle. Make a row of small stitches round this mark, passing the needle up and down through the button. Then pass the needle between the button and the material, and wind the cotton round three or four times, to form a neck or shank. This prevents the button from lying too closely to the material, and so assists the buttoning. The twisting must not be done too tightly, and the material must in no way be puckered on the wrong side, but there must just be sufficient tension to make the button stand up a little from the band or hem to which it is sewn. When this is done, pass the needle through to the wrong side of the material, make one or two stitches, slip the needle between a fold of the material, and cut off the cotton.

A Stitched Star Fastening

A stitched star on the button is preferred by many. This must be of the same proportion as the ring of stitching. Mark a small circle on the centre of the button as before, and, after fastening on the cotton, bring the needle through the middle of the button. From the centre make four stitches as far as the marked circle, one to the right, one to the left, one up, and one down, thus dividing the circle into four quarters, which will form a guide for the remainder of the stitches.

Fill up between the four divisions with more stitches, regulating the number by the size of the button. The needle must be brought back to the centre after each stitch, and by this method a star, although perhaps not a perfect one, is formed on the wrong side as well.

The perfection of this star will naturally depend upon all the stitches being of the same length, but the mark made on the button before commencing should regulate this exactly. Finish off as before by passing the needle between the button and the material, twisting the cotton round several times, and then fastening off on the wrong side.

For *small* buttons, where there is little strain, a worked loop is a pretty means by which to sew them on. Three or four stitches must be sewn across the button first, and then these stitches worked over in buttonhole stitch, as a loop for a hook is buttonholed.

Whichever method is adopted, the stitches must not come too near the metal rim of the button, and they must be strong and regular. The fastening off must be secure, and the wrong side should be neat, and show no knots.

To be continued.

MAKE A NOTE OF IT

The Memory Professor's Forgetfulness—A Terrible Predicament—How to Avoid It—What the Useful Tablet Should Note—The Task of Running a House—A Pretty and Useful Aid to Memory

IF the lecturer on memory had possessed a memorandum tablet, he need never have become the laughing-stock of the world through leaving his umbrella behind him.



A pretty memorandum tablet suitable for a morning-room or bedroom. Care should be taken to make the flap of wallpaper over the block lift easily. If backed with cardboard, it will not become crumpled by use.

Make a note of it when you promise to go to tea with your dear friend; you may be invited by a dearer, and forget your first engagement, or even invite your dearest and forget the other two.

Make a note of it when you make an engagement with the dressmaker for a fitting.

Make a note of it that two people for your third bridge table cannot come, and therefore two more must be asked.

Make a note of it when you promise chrysanthemum cuttings to a friend that you must tell the gardener to send them.

Make a note of it that the new book of travels is ordered from Mudie's before you dine with the Browns, and the traveller-author himself takes you down to dinner.

Make a note of it that Maudie must have the special dancing shoes, that Tommy's pyjamas are wearing thin, and that the eiderdown in the blue room wants remaking.

Make a note of it to find out what was the savoury your husband liked so much at the City dinner last night, and try to get the recipe.

Make a note of it that Dollie wants chocolate icing on her birthday cake this year.

Make a note of it to engage the conjurer.

Make a note of it that the kitchen boiler cleaning is due next week, and a day must be appointed when you are dining out.

And so on, ad infinitum. Was ever such a complicated business as the running of a house? How is the brain of one woman to contain all the above and a great deal more? It is a very beautiful thought that the house mother holds the reins of home government in her hands, but the complex management of house, husband, and children would tax many departments if undertaken with accurate attention to detail.

Yet a woman is expected to do it all. Not in a nice business office where, free from interruption, she can concentrate her mind on the intricate task before her, but in the midst of her home cares, the prey of every incompetent maid who asks for directions at the wrong time, of neighbours who drop in before the work of the day is half planned out, or of the interruption of tiny questioners who want to know "why" and "how" and "when" in this big world which is so strange and beautiful.

How shall a woman remember every odd job unless she makes a note of it, and the



A tablet covered with wallpaper of the pattern shown would accord well with a dining-room, library, or hall. Taste will dictate in each case the use of a suitable paper.

little block where a line can be jotted down saves many a tiresome complication caused by the overlooking of a little duty.

After reading the foregoing suggestions, someone may ask "what would be a pretty yet useful device in the form of a notebook suitable for hanging in a room or hall—passage?"

Truly a very simple matter to settle, and an inexpensive one.

All that is required is a memorandum block of the desired size with detachable leaves, a strip of pretty wallpaper, a piece of stout cardboard, a programme pencil, adhesive paste, and natty fingers. The cardboard should be cut clean and true, and covered with the wallpaper. The block is then pasted on securely, and a neat flap of wall-

paper, stiffened with cardboard, fixed upon it. A holder of cardboard covered with wallpaper holds the pencil.

The two illustrations show how the little articles look when finished, though, of course, the success or failure of the work will depend upon the taste and neat execution of the worker. It would be excellent to put one of these memorandum tablets in each room; if that is done, see that the paper used in its manufacture accords with the colouring of the rooms in which it is placed.

Making these interesting trifles will amuse children or invalids, and they form most acceptable gifts and contributions to bazaars. They have also the supreme merit of not outliving their usefulness, and when soiled or filled can be thrown away.

THE NOISELESS HOUSE

By MRS. F. NEVILL JACKSON

Nervous Troubles Induced by Noise—The Ill-effects of Shock and Noise—Banging Doors a Serious Evil—The Selfishness of Those Who do not Shut Doors—Door Checks and Springs—The Modern "Shut, Sesame," and Its Magic Work

IN these days when nervous breakdown is a serious menace to the world's workers, it behoves every woman who has the welfare of the members of her household at heart to do away with all removable irritations.

With the causes of nerve disorder I have nothing to do. Whether brought on by the strenuous life we lead, the rapidity of motion, the multiplicity of social engagements, and the hustle of modern conditions, it is not for this article to decide.

Neglect of the art of the needle and other peaceful home occupations, however, certainly are contributing causes.

Sudden Unexpected Noises

These words deal with the nerve irritation caused by noise in a house, and with some of the small alleviations which every capable woman can apply, so that weak nerves may not be made worse in the one place which should be looked upon as a haven of rest, where jarred sensibilities may be healed, and overwrought minds obtain a new lease of life through peace and quiet.

Everyone knows what a disagreeable physical jar is received when something is done to make us jump, such as an unexpected sound close to the ear, or an unexpected appearance, as in the childish game of booing round a corner. The heart seems to leap and beat hurriedly and suffocatingly for several seconds after. The nerves are jangled, tears leap to the eyes, or hysteria ensues, if the frightened child or adult is in delicate health or of a nervous temperament.

Extreme cases are known to many a doctor in which permanent injury has been done to the delicate nerve-centres by some childish and thoughtless trick of causing sudden alarm. That troublesome malady, St. Vitus's

dance, has been brought on by such a cause.

Sudden unexpected noises in a house exercise in a minor degree the same pernicious influence on the nerves. When the noise is constant or persistent, rather than sudden, the effect is a sense of irritation and malaise, which is none the less harmful. The housewife, therefore, who wishes for a noiseless home should set out on her crusade with two definite types of evil to guard against—the lessening of frequent and continuous jarring noises, and the prevention, as far as possible, of short, accidental noises.

The Banging of Doors

Chief amongst preventable, accidental noises in a house is the banging of doors. This not only jars our nerves, but also has a disastrous effect on the framework of the door itself, and, indeed, on the whole fabric of a house, if not very strongly built. We have known the glass in a garden door to be broken by a furious slam of the door against the framework, and the bricks to be loosened in the fabric of a porch by constant banging of the front door as the members of the family let themselves out.

The first remedy is to train your children and every member of the household in fastening a door properly as they leave the room. The casual running in and out of rooms, leaving the door wide open or ajar, is a habit which should never be tolerated. In the first place, it is a very acute form of selfishness, and shows an utter disregard of the feelings and comfort of other people. Leaving the door open is a habit, and one of very insidious growth; the mistress of the house is the right person to check it at its first appearance, and to show by example and by recalling the culprits to rectify their error, however urgent the errand on which

they have left the room or however short their absence, that the door must be properly and firmly closed. The old-fashioned oiled leather applied to the interstices of lock and clasp, and to every hinge, should be requisitioned by the mistress herself for each door about every six months.

If a door has a defective handle, or one so difficult to turn that people shirk their duties on its account, have the matter set right by a carpenter or locksmith.

Automatic Doors

Occasionally the door of an attic or seldom-used bedroom keeps the whole family awake during the night by banging to and fro. The careful mistress will make one of the maids responsible for the proper closing of the upstairs doors of unoccupied rooms, or she herself will see to the matter. If such a door has a weak clasp, a penny iron bolt screwed on to door and frame will settle the matter cheaply and satisfactorily.

There are mechanical contrivances for the noiseless shutting of doors which may be fixed with great advantage. Some of these are merely to prevent the noise and jar of banging, others of more complicated nature close the door automatically after the person has passed out, and so ingeniously are such contrivances made that there is no noise, and even the latching of the door is achieved.

Amongst the simpler fitments within the reach of all are buffers of an inch-long strip of indiarubber set in a brass frame, from which they project about a quarter of an inch. The brass frame is inserted in the woodwork of the door where the door itself would touch the frame, and usually causes the disagreeable banging noise. When the brass is flush with the woodwork and fastened with two neat screws, the three indiarubber points only project, and are ready to receive noiselessly the jar of the door against the frame.

These useful little buffers are sold in sets of three, that number being recommended for perfect silence on a single door. They should be placed at the top, bottom, and about the centre of the door-frame, a few inches from the door-plate and handle.

To Silence a Door Which Shakes in Its Frame

We all know that odious sound which is responsible for more insomnia than many worries—the shaking of an ill-fitting door in its frame.

Though the modern builder may make our downstairs doors close properly, there is generally an attic or cellar door in every house which distracts us by its noisy shaking in its frame. Possibly we may not realise this weakness till the wind sets in some special quarter, generally in the middle of the night. Then the door begins to rattle with sleep-destroying persistence.

There is a small bolt-like contrivance, costing twopence, which is a certain cure for this affliction. The fitment is of brass,

something like a cheap bolt. It is pierced for screw adjustment, and holds an indiarubber tongue which may be set long or short, according to the requirements of the door. Once on, the door may be wind-blown every night, but not a sound will be heard, because it will merely press against the indiarubber tongue.

Door Checks and Springs

Surely Aladdin never came across in his cave such perfect "Shut, Sesames" as may be had now at any ironmonger's shop. We privately believe that the Genii of the Lamp must have fixed to the door of the treasure-house one of these "liquid door-checks," for they fulfil all the mysterious duties of an invisible doorkeeper, which so alarmed the adventurous hero of the old fairy tale.

It is merely a matter of fifteen shillings for each of us to possess a patent genii of the door, shut up in a neat-looking gold cylinder, with a sceptre-like bar, doubtless symbolical of his sovereign power. When this is fixed, either to a right-hand or left-hand door, no hasty exit, leaving a wide-flung door, need be feared, for the door will be closed by the pneumatic genii living in the cylinder. Counter-balance might explain the mystery to the uninitiated, but the delightful part of the story is that the door does not just swing-to till it is ajar; within an inch of shutting it gathers momentum and closes firmly, as if by a careful hand. There is no slam, and can never be one, for the steel spring, though of sufficiently fine temper to close the door smartly, still has the check upon it which prevents it slamming.

Its makers tell us the cylinder contains the checking device and a special oil, but we know better; it hides the "Shut, Sesame" fairy.

Other Devices

There are other varieties of the genii. One has a contrivance for the regulating of the pressure, so that we can have the door shut fast or slowly. Such matters are for serious study with our ironmonger, or for careful examination with an expert.

All doors, whether heavy or light, may be fitted with pneumatic closers; outer doors of solid oak and iron clasps, inner doors of lightest make but equal slamming capacity—all may be robbed of the demon of noise—all may be brought under the beneficent rule of this genii of the noiseless "Shut, Sesame."

But the subject of the "noiseless house" is still far from being exhausted, for amongst the many difficulties with which the modern housewife has to contend is the question of how to settle the claims of a "healthy, noisy family." She acknowledges that sane and happy children are never quiet; she also knows that the adults in a household require as much peace as possible.

The problem is a difficult one and shall receive adequate consideration, therefore, in a forthcoming article.

To be continued.



WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure

The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

LADY ASHBURTON

By PEARL ADAM

LADY ASHBURTON was one of the few English ladies who contrived to gather around her a galaxy of men of letters and of learning, and to entertain them with the utmost hospitality and generosity, without letting a trace of patronage or a suggestion of snobbish charity appear.

She was, perhaps, the most notable woman in the society of her day, and exerted an undoubted and wholesome fascination upon all by her intelligence, ability, and wit.

She was tall and commanding in person. Her features were not beautiful in any regular sense, but the vivacity of a quick mind and a generous, unselfish heart lit up her countenance. Though by no means an emotional woman, she was not entirely free from sentiment, or entirely incapable of inspiring it. She was devotedly attached to her husband, a gloomy but kind-hearted man. She formed many friendships with the brilliant men of her time, and her entertainments at Bath House, Piccadilly, always attracted a host of philosophers, savants, professors of all the "isms," practitioners of all the "ologies," historians, poets, artists, and, above them all, the towering personality of the Sage of Chelsea.

The Fickle Favour of the Fair

It is Lady Ashburton's claim to fame that she, almost alone among the great ladies of her day, was able to entice Carlyle from his lair to the rarefied atmosphere of the drawing-room. In her friendships she was impetuous and therefore unstable. Henry Taylor, when Tennyson was once the hero of a party, told him, "Twenty years ago I

was the last new man, and where am I now?" Taylor was somewhat acid on the permanence of her friendship, and declared that after five years her friendships were reduced to the decencies of dry affection. On one occasion Lady Ashburton remarked to him that Mr. Goldwin Smith had a liver complaint.

"Ah!" said Taylor, who knew that Goldwin Smith had also been the "last new man" once, "that's what you bring men to; broken-hearted men always do have liver complaints."

The First Merchant Prince

Taylor, however, like the moth and the flame, had a great affection for Lady Ashburton, and in his heart of hearts appears to have valued and counted upon her friendship. He, at any rate, considered her affection for Carlyle as invariable and undying. He often, in his Letters and Autobiography, describes the jolly life either at Bath House, or at the Grange, Alresford; the dinner parties, cosily friendly and brilliant, with Carlyle as entertaining story-teller; long, shady drives and rides ringing with laughter.

The place was magnificent. Lord Ashburton, who was the first of the millionaire merchant princes, had lavished money on the house—Inigo Jones's masterpiece—and all the arts of the landscape gardener had been turned to account in the splendid park. Lord Ashburton was a somewhat mournful man, benevolent, simple, quiet, unassuming, but, to all appearances, a trifle dull. Lady Ashburton was, in reality, too, a lonely soul. She had no children, while her friends

were family folk. Friendship, therefore, meant more to her than it did to them, and surrounded as she was by a court of brilliant personages, she yet felt lonely, and indeed asked once, "Have I a friend?" What was the happiness of Lady Ashburton's life—her friendship with Carlyle—was the tragedy of Mrs. Carlyle's existence for many years. Her husband's friendship with Lady Ashburton caused her torture. The first impression made was excellent, for we find Mrs. Carlyle, after a visit to Bay House, Alverstoke, describing Lady Harriet as "the very cleverest woman, out of sight, that I ever saw in my life (and I have seen all our distinguished authoresses); moreover, she is full of energy and sincerity, and has, I am sure, an excellent heart."

A Fatal Friendship

Carlyle eagerly sought the society of the brilliant Lady Harriet, who extended frequent invitations to Mr. and Mrs. Carlyle. Each visit only served to accentuate the differences and to increase the pain the friendship caused Mrs. Carlyle. The invitations were nearly always accepted by Carlyle, who, by going alone, added fuel to the fires of jealousy burning in Mrs. Carlyle's heart. He had no thought of causing pain, and a little understanding on his part, and a little less self-repression on hers, would, no doubt, have removed a grievance which, though undeniably severely painful, was very largely imaginary.

Jane Carlyle, who had cheered her husband in all the dreadful darkness of his early struggles, no doubt, as Mrs. Ireland comments in her *Life*, began to feel, when she saw her husband launched into social brilliance by Lady Ashburton, that it was not she who reaped the golden harvest of his rapidly growing success, but this brilliant and fashionable lady, whom she could not feel to be her superior intellectually, and who knew none of the dark, terrible sunless hours spent in the Chelsea home, when a despair of all things cast at times so real and so tangible a cloud over the married pair. The friendship was a blight on Mrs. Carlyle's existence, however necessary it may have been to Carlyle himself. It is honourable to both and sweetly sad to think that neither knew of the pain thus caused; which ended only with Lady Ashburton's death, in 1857.

Some Aphorisms

Of her brilliant qualities of wit and feeling, let the following of her remarks speak:

A bore cannot be a good man; for the better a man is, the greater bore he will be, and the more hateful he will make goodness.

I am sure you find nine persons out of ten what at first you assume them to be.

When one sees what marriage generally is, I quite wonder that women do not give up the profession.

Your notion of a wife is evidently a Strasbourg goose, whom you will always

find by the fireside when you come home from amusing yourself.

Of course, there will be slavery in the world as long as there is a black and a white—a man and a woman.

The most dreadful thing against women is the character of the men that praise them.

I like men to be men; you cannot get round them without.

Friendship has, no doubt, great advantages; you know a man so much better and can laugh at him so much more.

The "Times," that useful echo of contemporary opinion and measured appreciation, thus summed up her character at the time of her death:

"The hospitality of Lord and Lady Ashburton has, in all respects, been honourable to English manners; it has been open to all excellence and liberal to all opinions; it has shown the luxury of wealth compatible with simplicity of life, and mental superiority without a taint of pride or affectation. It is the mistress of Bath House and of the Grange who has now passed away in the prime of life, and in the perfection of her faculties; a noble English lady, who, in a country where the authority of women is less jealously watched and more willingly admitted, would have been a public personage, but who here has been content to limit her genius to those uses that circumstances have allowed and custom has sanctioned."

A Noble Tribute

Reference is made to her charm and grace of social existence, profusion of wit and brightness of railery, which sometimes astonished, but was all the more attractive to graver minds, which comprehended with how much reflection and with what just perception they were accompanied. "It was through the veil of her fine humour alone that her singular good sense, her penetration of character, her solid information, and, above all, her deep love of truth, were fully to be traced and understood. Her apprehensions, so to say, of moral and intellectual greatness, were so large that she shrunk from bringing her own knowledge and that of others to the test of ordinary discussion, and thus, we fear, has left behind her little written evidence of her great powers. In the same spirit her intercourse with men of letters and of science was utterly devoid of any notion of patronage, and she showed a marked dislike to draw them out or use their abilities for any other purpose than that of promoting their pleasure and her own. Thus, too, in the distribution of her wealth, she avoided the common currents of charity, and devoted it mainly to the comfort of those with whom she had some local relation, and over whose interests she exercised a close personal superintendence. She never aspired to fame, but coveted the love and respect of the good and wise."

Charles Greville gives, perhaps, the more intimate, if slightly more acid, picture of her. "Lady Ashburton was, perhaps, on the whole,

the most conspicuous woman in the society of the present day. She was undoubtedly very intelligent, with much quickness and vivacity in conversation, and by dint of a good deal of desultory reading and social intercourse with men more or less distinguished, she had improved her mind, and made herself a very agreeable woman, and had acquired no small reputation for ability and wit.

"It is never difficult for a woman in a great position and with some talent for conversation, to attract a large society around her, and to have a number of admirers and devoted habitués. She was more of a *précieuse* than any woman I have known. She was, or affected to be, extremely intimate with many men whose literary celebrity or talents constituted their only attraction, and while they were gratified by the attentions of the great lady, her vanity was flattered by the homage of such men, of whom Carlyle was the principal.

"It is only just to her to say that she treated her literary friends with constant kindness, and the most unselfish attentions. They, their wives and children, were received at her home in the country, and entertained there for weeks without any airs of patronage; and with a spirit of genuine benevolence as well as hospitality. The only man with whom she was ever what could be called in love was Clarendon. Two men were certainly in love with her, both distinguished in certain ways. One was John Mill, who was sentimentally attached to her. She did not in the slightest degree return his passion. Her faults appeared to be caprice, and a disposition to quarrels and *tracasseries* about nothing, which, however common amongst ordinary women, were unworthy of her superior understanding. But during her last illness all that was bad and hard in her nature seemed to be improved and softened, and she became full of charity, goodwill, and the milk of human kindness."

THE ART OF HAIR-DRESSING

Continued from page 4659, Part 39

By DAVID NICOL

Diploma of Honour, Paris Exhibition; Coiffeur by Appointment to H.M. the Queen.

FRINGES

The Return of the Fringe—Drawbacks to Cutting a Fringe—Advice as to Buying Hair—Fringes of the Victorian Era—"Buntz" and the Fringe—Three Types of Fringes—Their Respective Merits and How to Arrange Them

WHEN Fashion decreed that fringes were to be worn again, a general gasp went up from womankind.

Fifty years ago a woman without a fringe was a remarkable sight, for practically every woman wore one. Until quite recently a fringe on the forehead of the modern woman was an unknown quantity. The fringe vanished with early Victorian fashions and customs, and the few women who continued to wear one did so from necessity, seldom from choice, for a fringe once acquired is hard to dispose of, and constantly frizzed and crimped hair refuses to grow again in a hurry. Therefore many ladies who wore fringes in their girlhood because it was then the fashion, have had to stick to them.

Revival of the Fringe

Now the fringe is the latest hairdressing mode; adapted, developed, and changed to suit modern styles, it has returned to favour, and the woman who likes to be in the vanguard of fashion must wear a fringe. This is an easy course for those who have never lost their early fringes; but those who never had one are faced with a difficulty. How can a fringe be acquired? It is a delicate question. Warned by the sufferings of her mother and aunts over their fringes, the modern girl does not feel inclined to rush

boldly to a hairdresser, and have her pretty front hair transformed into a fringe. Where is she if the fashion changes suddenly?

Fashion is proverbially fickle, and styles which are extreme rush from popularity to obscurity with startling abruptness. A fringe is decidedly an extreme style, and therefore it is more than probable that it will soon cease to be *de rigueur*. But in the meantime (1912) it is the "last word" in hairdressing, and must be worn.

Buy One; Don't Grow One

Having warned the fair sex of the dangers of a fringe which grows on their foreheads, may I advise those ladies who care to adopt this style during its probably brief popularity to *buy their fringes*, and fix them to their own untouched and unspoiled hair? Then, when Fashion pronounces the doom of the fringe, their hair will remain exactly as it was before. I feel I cannot warn my readers too strongly against the rashness of making a fringe from their own tresses. It is a drastic step that will probably be regretted with bitter tears. But the purchase of a becoming fringe, for quite a moderate figure, is a wise move; it allows the wearer to choose the style she likes best—to which her own hair might not be adaptable—and saves her endless bother and annoyance.



Fig. 1. A charming modern adaptation of the straight fringe. This mode is specially becoming to a young girl and is quite easy to arrange. It should rest lightly upon the forehead, and the ends should be rolled under slightly. Waved coils or puffs accord well with this fringe

Designs by David Nicol, 50, Haymarket, S.W.



Fig. 2. The slightly curled V-shaped fringe looks best with lightly waved hair and a centre parting. Care must be taken to leave no gap on the forehead

Buy your fringes, ladies; or, if you are determined to use your own hair for this purpose and take the risks, do not attempt to cut it yourself. Go to a *good* hairdresser, and let him perform the delicate operation.

Fringes of the Past

Fringes date from early days, but they enjoyed their greatest popularity in England during the eighteenth and nineteenth centuries. The fringe, as seen in pictures by Watteau and Sir Joshua Reynolds, and in old prints, is a very different affair from the fringe of to-day.

In those days the hair was divided about one and a half inches above the centre parting, leaving the V-shaped foundation behind it, which thus proves as old as the hills. All the hair beyond the foundation margin, from the crown of the head to the back of the ears, was turned into the fringe. It was cut into varying lengths, short towards the parting, and growing longer as it reached the ears. A large pad was fixed above each ear, and over this the "fringe" was arranged in tight curls, spreading like a fan from the centre parting to the top of the pad above each ear. Loops of hair, arranged in stiff bows, as in Japanese coiffures, rose from the back of these elaborate fringes; and the style must have been extremely trying.

The date of this peculiar "fringe" style

was 1830, and at that time none of the fringe was permitted to lie in short hairs along the forehead, but was all utilised for curls.

It was not till much later that the straight and afterwards the curly fringe, popularised by Du Maurier, came into fashion. The fringe of straight, short hair hiding the forehead, and attached to a severe dressing with a chignon at the back, went with the voluminous skirts and poke bonnets of the early 'fifties. This style may be seen, in perfection, in any old volume of "Punch."

Trilby, and her severe fringe, was the outcome of this mode, then a craze of fashion.

Within the memory of the younger generation of to-day fringes have not been worn. They are associated, in the minds of young girls, with the ringlets, smooth tresses, and chignons of early and mid-Victorian eras. Yet our mothers and aunts once wore fringes—as a glance at any family album will prove.

The Fringe of To-day

The fringe, as it has returned to us, is rather different from the fringe of Du Maurier's day. It is attached to more elaborate styles of hairdressing (for never has the mode been more elaborate than at the moment), and has naturally been altered to suit alterations in style. That managing young lady, Miss Buntly Biggar, in "Buntly Pulls the Strings," showed Londoners how fascinating a tiny fringe can look with a drooping curl attached.

There are now several types of fringe, all equally popular, and suited to diametrically opposite styles of face and hairdressing. On the whole, a fringe may be counted becoming, especially to ladies with high foreheads that are not particularly well shaped. A well-cut fringe hides a multitude of sins. A heavy face cannot stand a heavy, curly fringe, for it adds weight, at once, to the general effect. But a light, straight fringe with rolled-under points, is becoming to such faces; and the charm of a feathery-looking fringe is undeniable in conjunction with a young, fresh face.

The bushy, much-curved fringe is stately in effect, and goes with a graceful carriage and an elaborately dressed head. Any type of fringe can be bought or made to order at a good hairdresser's.

Let me beg ladies to be sure, when buying hair, that they go to a *reliable* place for it. The deadly dangers attached to the wearing of cheap Chinese hair, bought for a few shillings, are so real that no saving of money can counter-balance such a risk. *If you cannot afford to buy good hair, do not buy any;* and fringes especially should be chosen with great care, as they rest actually on the forehead.

I propose to describe and illustrate three

of the most popular types of fringe, as well as the dressing that best suits each one.

Fig. 1. The straight fringe (right across forehead.) This fringe is very becoming, especially to young girls, and is little trouble to arrange, as it needs very little curling. It reaches almost from ear to ear, resting lightly on the forehead, from the right temple to the left. As will be seen in the illustration on page 4811 this fringe is perfectly straight, the ends being very slightly rolled under, in order that they shall not stick out at an unsightly angle. It will be readily understood that the dressing accompanying such a fringe must not be at all frizzy or curly, or it will ruin the smooth effect of the fringe.

The waved coils, or puffs, would look well with such a style; and this makes it one which is soon made. The only suspicion of a wave occurs in the two side pieces, lifted from the ears, and soon hidden by the broad swathe. These are waved, quite lightly, in order that the line round the side of the head may be slightly softened just where it needs it most. The swathe is perfectly straight, and continues round the back of the head, below the crossed strands which form the back dressing.

In this case the dressing must not stick out too far, so no pad should be used. The foundation must be divided into five or six strands, and each one French combed, then crossed above and below each other, according to taste, till they form a loose, light mass, something like a big plait.

Fig. 2. V-shaped fringe (slightly curled.)



Fig. 3. A curled fringe which requires a waved Pompadour dressing. The fringe should be thick, especially in the centre

This fringe is much smaller than the straight fringe, and has the ends slightly curled before they are turned under, with a faint wave across the fringe. It starts from the centre and lies in the middle of the forehead, in a parting, V-shape. As will be seen by the illustration (Fig. 2), this type of fringe looks charming with slightly waved hair, and demands a centre parting. A very pronounced Marcel wave would be too hard for this style,

but waving on pins gives a moderately *ondulée* effect, which is just enough.

The front and side hair is arranged lightly, and quite full, the fringe meeting the hair on either side. Care must be taken not to leave a gap on the forehead.

A loose coil across the top of the head is a becoming finish to this coiffure (see Fig. 2), and a waved chignon, or a few large curls, would be the best way to dispose of the back hair.

Fig. 3. Curled fringe (with Pompadour dressing.) This fringe is rather more old-fashioned than the others, and only looks really nice with a waved Pompadour dressing. The fringe is thick, especially in

the centre, and very much curled. It is lifted towards the sides to meet the Pompadour roll, and drops towards the centre of the forehead.

This style goes with any sort of back dressing, flat effects for preference, and can be worn with rather Marcel waving. It is not well suited to young girls, but is very becoming to older ladies, as it gives dignity and grace to the head.

To be continued.

BEAUTY ADORNED

Continued from page 4581, Part 38

Colours a Blonde May Wear—The Law of Colour—The Value of Black Velvet—Colours for Evening Wear—For the Elderly—For the Nondescript Complexion—The Study of Colour and Its Characteristics—Piety and a Pretty Dress—The Choice of a Hat, and Rules which Should Influence a Decision

ON the whole, the pure blonde type of beauty is easily dressed. She may wear dull blacks as background to her brilliant yellow, and yellow's complementary colour, violet. She may wear pure white because of the white in skin, teeth, and eyes; whereas the dark sister must tint white, lest she produce a violent and unpleasant contrast. Many brunettes forget this. It is pleasant to note the warmth of skin and eye and hair

deepened by the friendly proximity of warm reds and yellows and glossy blacks, but it is unpleasant to note the yellow in the white of eye and teeth and skin if it be compared to the cold purity of a white dress.

This same rule applies to purple in all its various shades, and a brunette should choose the deep rich tints, leaving delicate mauves and heliotropes to the blonde.

But pronounced types of beauty are

comparatively easy to dress once they grasp the law of colour as laid down by Chevreul. Chevreul was, of course, the famous French chemist who discovered aniline, also he was the discoverer of the law of colour. Complementary colours, he laid down, should not be placed near each other, but near their primary colours.

A Safe Rule to Follow

Thus none with taste would put yellow-green beside red-violet, or green-blue beside orange-red. The clever colourist combines shades of colour and produces symphonies, and the clever woman, first deciding in her own mind what is her natural colouring, then applies to art for further notes to complete her charm and beauty. The woman of no distinct type or colouring has to use more wit in finding the rest of her harmony and acquiring it. She may begin with one safe rule as the basis of her specific knowledge, and add to its results after experiment. For street wear, match the hair; for indoor dress, match the eyes; for dress worn in an artificial light, match the skin. But it will not do to wear brown simply because the eyes are brown, this being too crude a reading of similarity of colouring producing harmony; for if you will closely study the eyes and the hair, you find in them various shades of the same colour. This is why no dye can give a beauty like the natural one to hair—the tints and shades of Nature are matchless in their artistic variety and harmony. Moreover, Nature the artist puts a subtle harmony between the colouring of hair and eyes and skin, which when interfered with becomes discord, so that to make the hair tell one story whilst the skin tells another, and the eyes yet another, is to produce a veritable babel of contradictions.

Emphasising Good Points

The wise woman goes more scientifically to work. Studying herself mercilessly in the mirror, she duly notes good points and bad. Good points may be emphasised, bad ones neutralised, and by means of colours this is done quickly and effectively. Suppose one's eyes to be of a "nondescript grey," and by close scrutiny a hint of green is seen in them. Wear green of that exact tint, and a decisive note is struck pleasantly. In that green dress the wearer has some claim to beauty. Suppose her to dress in a pronounced blue, then all these subtle hints of colouring are killed, and the same disastrous effect is produced should she choose the wrong shade of green.

With regard to poor colouring, to what might be called the bleaching effect of time, or premature agents such as illness or worry, we may consider the value of colours used in the dress so as to give a requisite colouring to the personality. Thus the brunette past her noonday dare not wear her vivid reds and yellows. Instead, we will give her a soft pale pink or blue, because the blue will kill the yellow of her skin and

make it seem fair, whilst the pink will give a glow to fading colouring. Black velvet is universally becoming because it provides contrast without challenge, as in the case of black satin or dead blacks. Black velvet speaks softly to every woman's skin, which thereupon does its best to look fresh and glossy and fair, and this though black, as a rule—even too much black velvet—deadens a dull skin. Should your skin have a most unbecoming yellowish shade, try what a bold appeal to orange will do; because blue makes yellow appear white, as the laundress knows by experience. "Yellow to yellow makes yellow look white" is not precisely true, because it is the "halo" of orange-blue, which is thrown upon the complexion by the "cream" lace found so becoming for neck-wear that gives the white look.

Colours for the Evening

Speaking of the effect of yellow brings us to a consideration of colour for evening wear, and, before passing on to a further consideration of the effect of colours upon the complexion, it will be well to notice the effect of the yellow of artificial light upon both dress and complexion. The brunette who is improved when the yellow in her colouring is neutralised looks her best at night, whilst the blonde whose beauty is dependent upon yellow—blondes being sometimes called sun-children—will often look her worst. No woman should disregard the classification of colours into "night colours" and "day colours." Violet being the complementary colour of yellow, becomes red-tinged under artificial light; and some blues look green, others black. A blonde beauty choosing turquoise blue silk by daylight chooses this, her own colour, badly if she chooses it for evening wear, as it will then probably look faded and toneless. Yellow-greens look well at night, and blue-greens ugly; whilst all shades of yellow, contrary to popular ideas, are good evening colours, and suit the average woman far better than white. Artificial light enhances the value of red, so that colours containing red are useful for evening wear. Though the character of a daylight colour like orange, which is yellow tinted red, is changed according to the proportion of red in its composition.

Choosing Colours

So many and varied are the tints and shades of colour now worn, it is wisest for the prospective wearer to choose them by artificial light, and also wear them at a dress rehearsal some evening should she wish to look her best on some special occasion. Allowing, then, for the action of artificial light upon colours, she can proceed to eliminate such colours from her choice as she finds unbecoming; that is to say, when by contrast or similarity they accentuate her bad points. Thus women with dull skins should avoid black, and yellow skins bright blue. Dead-white gives a brownish shade, and many bright greens will make a woman look

ghastly pale. A woman with heart trouble or slow circulation looks her worst in purples and violets, since these call to the ugly tints in cheeks and lips caused by sluggish blood. And for this same reason heliotrope is unbecoming to many women, who by right of colouring should claim this pretty colour as their own.

In the same way grey is to be avoided by the woman who wants to grow old gracefully, since she must ignore the grey tints of hair and face yet awhile. When the time comes that they can be no longer ignored, she will in her wisdom give them contrasts. A white-haired woman can look indifferent in a fawn dress, and positively attractive in a violet velvet. She will probably look equally well in a rich terra-cotta silk made plainly, her only ornament being a black velvet neck-band with pearl clasps. Her absence of colouring with the fawn dress appeared to her disadvantage; with the purple and terra-cotta it forms her beauty, especially as, under good conditions, the colour of her eyes will deepen. At the same time, so subtly do *nuances* play to one another, if the terra-cotta dress in this particular case be carried close up to the neck and face, it might prove the reverse of becoming. There is the value of the black velvet and the flesh tints of neck and shoulders to estimate.

Some Suggestions

Finally, here are a few general directions as to choice of colours, which are often useful to those who want an arbitrary basis to work upon—at least, until they gain confidence in their own ability to become their own colourists.

A brunette with black hair, dark eyes, and a pale complexion may wear bright and glossy blacks such as jet and satin provide, deep dull reds, flame colour, and black and white. If she possess a warm colouring, then scarlet and all bright yellows suit her. Such a type has to be "lived up to," and cold colours such as blue, black, and white are quite unsuitable. Brown should be avoided.

The dark-haired girl with grey or blue eyes has a wide choice, but greens and blues are her best colours, blue-greys suiting her to perfection if her skin is clear and she has a little colour. White, black, brown, purple, mauve, and lilac are all her colours, the bright delicate shades by preference.

The "nondescript" colouring so often seen amongst English girls requires careful dressing, and, after black velvet, pale cream is this girl's best colour. She must always take care to keep the colour of her dress a tone lower than that of her skin and hair.

For instance, suppose her to wear a warm brown dress with the idea of matching the suggestion of brown in her hair or eyes, probably her own light is extinguished by the borrowed one. Should she, on the other hand, choose grey with touches of blue, dark blue with touches of white, or the slightest *soupeçon* of scarlet, and for evening

wear sea-green or pale maize colour, she puts herself against cunning and helpful backgrounds.

This type of beauty should choose fine textured materials, half-tints, refined designs of ornamentation, and should always prefer delicate workmanship to originality when choosing her general surroundings. She often, however, mistakes "fluffiness" for artistry, the consequence being she often looks her worst and actually untidy when she has taken most pains with her appearance. Delicate simplicity is her note both of design and colour.

Study of Colour

For colour has its characteristics, and a little study of them soon helps a woman to choose those by which she can best express herself, or, rather, those traits of her character which will be the better for expression. The lady who declared she could not feel pious in church unless she was well-dressed told that truth which lies in most jests.

As has been shown, the definite type of beauty can soon serve herself with suitable surroundings, but it is far different with the mixed type. She must proceed carefully, disdaining no suggestion of Nature's—or art's—"mixed" idea. Art, as a fact, serves the average woman better than primitive Nature, hence her wise adoption of half-tones, delicate shades of, for example, a cultivated rose rather than a wild flower, and of a finely wrought bit of embroidery rather than some barbaric jewel. These things suit her characteristics better.

On Headgear

This study of type is obviously necessary when one chooses the style of one's hat, and extends also to the colour of the materials used in the make-up of a hat. As a general rule, a hat or bonnet should, besides falling into its place as part of the whole "structure" of the personality, also blend with the wearer's colouring. Monsieur Chevreul adapted his law of colour to a regulation of the choice of a woman's headdress, and it is best to quote his series of rules as he gives them:

"In choosing a hat avoid heavy trimmings, as also square and other eccentric shapes. For these an original style of hairdressing is absolutely necessary, and this most women lack courage to adopt. The head should have that easy, that *dégaqué* air that gives a certain elegance to the whole person.

"The largest hats covered with feathers and drapery, when trimmed with taste, preserve that appearance of lightness that is desirable and becoming. The large hats of Marie Antoinette's time, high and beplumed though they were, did not lack grace. On the other hand, bonnets modelled on the toques worn in the reign of Henry III. of France should be large enough to frame the head."

To be continued.



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

*Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.*

Education

*How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.*

Physical Training

*Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without Apparatus
Breathing Exercises
Skipping, etc.*

Amusements

*How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.*

A CHILDREN'S MAY DAY PARTY

A May Day Revel—The May Queen and Jack in the Green—Dressing the Parts—The Maypole and Village Fiddler—A Floral Competition—Kindly Thoughts for Others—Some Wet Day Modifications

MAY DAY offers a delightful excuse for getting up a little spring festival for children and their friends, especially if there should be also a birthday to be celebrated; but alas! in our more than variable climate, it never does to make elaborate preparations for a purely out-of-door festivity.

The following suggestions for a May Day party could be quite well carried out, with a few modifications, in the house, should the day prove unfavourable for an open-air frolic.

The invitations to a May Day party should always be sent out at least a week beforehand, in order to give time for the little guests to devise suitable raiment for the occasion.

The May Queen

The small daughter of the house should certainly take the part of Village May Queen, in a white dress with a green ninon coat over it and a flower-decked wreath, especially if the party should chance to be held in honour of her birthday. The other children should come in the guise of peasants—lads and lassies—in nursery smocks and overalls of brown holland or green or blue linen, a costume which most children nowadays possess. The boys should wear slouch hats, and the girls wreaths or sunbonnets.

Every child should carry garlands of flowers, and spring foliage twisted round his or her neck, with the ends left hanging so as to give a further rural touch to the proceedings.

Thick boots and stockings are in keeping with this rustic style of dress, and beneath the smocks and overalls warm extra vests and jerseys can be worn to make up for the absence of coats and jackets.

Jack in the Green is the proper complement to the May Queen, and there is seldom much difficulty in finding a small boy eager to play the part. He wears his ordinary clothes with a perfect bower of green enveloping him from neck to ankle.

The bower must be made on a foundation of light willow withes, bound to a small wooden hoop at the top, and a large one at the bottom, and decorated with leaves and light branches. A thick green wreath decorates the wearer's head.

If this is considered too elaborate or cumbersome, however, a leaf-green linen smock, worn with several green wreaths encircling it, will serve the purpose.

The Maypole

The children should arrive soon after eleven o'clock, a picnic lunch being provided to be spread in a sunny, flower-carpeted spot in a neighbouring wood.

A maypole with a bunch of presents at the top always proves amusing.

The maypole consists of a long stick—a boy scout's pole makes a suitable foundation if a longer one is not forthcoming—wound with green and yellow ribbons, one for each child present. If there are more than twenty

children, a second pole must be provided. At the top of the pole, just beneath a huge ball of wild daffodils, comes a great bunch of presents, each one tied up in white tissue paper, and fastened by a wee green or yellow ribbon to the top of one of the ribbon strings. A fine cord is also passed through the narrow ribbon which ties up each present, and is fastened to the top of the pole by a tiny tack, which is concealed by the posy of flowers, to keep the parcels in a neat bunch until the moment for distributing them arrives.

If the day is fine, so that the children on arrival can assemble on the lawn—masquerading for the nonce under the title of "village green"—the present-bearing maypole is carried out in triumph by the host or hostess or other grown-up, who sits on a chair in the middle of the lawn, the pole held high in the air with the lower end resting on his or her knee, while the children collect round in a circle, each one taking hold of an end of ribbon.

Music will now be needed, to the sound of which the unwinding of the ribbons must be done. This can be suitably provided by any amateur violinist kind enough to enter into the general fun. Disguised as the village fiddler in smock frock and slouch hat, the performer now comes forward to pull his (or her) forelock before striking up a merry English air. "Come, Lassies and Lads" is especially appropriate.

The circle of children, which starts as a tightly packed ring closely surrounding the maypole, as the ribbons are unwound, spreads out on to the lawn as they dance gaily round and round, unwinding the ribbons until they

are stretched out to form a gay circular ribbon canopy from the top of the pole to the wide-spreading ring of children.

A snip of the confining cord with a pair of scissors, accompanied by the word of command, "Kneel, holding your ribbons quite taut on the ground," and down slide the tantalising little packets—one along each ribbon—into the outstretched hands below.

The maypole is thus unwound and the little gifts distributed. These can be wee

brooches in the form of an enamel flower for the girls, and small green penknives for the boys, which will be useful later in the afternoon for cutting flowers, etc.

Small rustic flower-baskets, each with a handle, and a good length of green wire—obtainable at six yards a penny—are distributed now to each child, each basket containing a delicious little luncheon, enough for one—a hard-boiled egg and salt, a packet of ham-sandwiches, a good slice of cake, and a banana, apple, or orange, some chocolates, and a small bottle of lemonade—thus doing away with elaborate picnic preparations. And the whole party is then marched off to the nearest wood—still ablaze, early in May,

with primroses, wood violets, cowslips, bluebells, and perhaps daffodils, as well as lovely mosses and delicious ivy and other greenery.

On arrival baskets are unpacked, and a merry picnic meal ensues. Then each child is directed to think out a scheme of decoration for his or her basket, which must now be filled with flowers, and decorated with the help of the wire, ivy, and moss on the spot.



The May Queen

MAY DAY GAMES

Many simple competitions may be instituted, prizes, for example, being offered for the prettiest mixed bunch of flowers, for the biggest bunch, and for the most varied collection made during the course of the hour; this last competition is oftener more to the liking of the boys of the party than the basket-decorating one.

Sometimes the children are divided into couples, a boy and girl working together, and in this case

a double prize must be awarded in each competition.

Tell the children before they start that they may send the flowers they pick to a children's hospital. Being warm-hearted little beings, this will add still further to their pleasure, and they will delight in seeing that their flowers have good long stalks

Gathering
wild
flowers
for the
hospital



A girl and a boy can work together in the flower-gathering competitions

and are tied up into pretty bunches as they are picked, so that they travel well.

Provide several large dress-boxes in readiness at home, and collect a good bundle of moss beforehand, so that directly after tea all hands can be mustered to pack off the deliciously fragrant boxfuls of flowers to catch the evening post.

While the idea of a group of merry children arriving early in the morning in semi-fancy dress to dance round the maypole on the lawn before setting off for a picnic in the woods with competitions to follow, and winding up with a birthday tea indoors, is a delightful one, it could be modified, as the children might meet in ordinary clothes for a picnic lunch, with May Day competitions in the woods to follow.

If May Day should turn out wet the children, clad in rustic garb, might come at half-past three o'clock, and dance in the drawing-room to music played on the piano, and afterwards play appropriate games, such as "There We Go Gathering Nuts in May," until five o'clock, when a merry May Day tea would be provided.

The May Queen, with her flower-decked wreath and sceptre, should certainly sit at the head of the table to pour out tea, and if slippers were brought the party might wind up with an impromptu dance.



A little daughter of the spring

HOW TO MAKE TOYS WITH MATCH-BOXES

A Useful End for Empty Match-boxes—Some Ingenious Toys—The Locomotive—A Doll's Bedstead—A Chest of Drawers—An Aeroplane which Works—A Cart—A Great Wheel

THE materials necessary to construct the models described in this article are empty match-boxes of the ordinary small size, about $2\frac{1}{4}$ inches by $1\frac{1}{2}$, a few matches, a tube of adhesive, some of the small wooden button moulds used for covering with material, and a small piece of stiff cardboard.

A Match-box Engine

An engine is a good toy for a beginner to attempt. This requires one whole match-box and the inside half of another. Take out the inside half and cut off one end, with about a quarter of an inch of the sides and base remaining on it. Gum the inside edges of the box, and slip the end in until it is level with the outer cover; this makes the front of the boiler.

Now take the second inside half of the match-box to construct the tender. Leave the bottom intact, but cut all the sides away excepting five-eighths of an inch at one end of the sides and one end. Gum the under side of the long flat piece, and place on to the inside of the box which formed the boiler.

Next, cut away sufficient of the top part of the upper box at the back to allow of a piece of the inside box, nearly one and a half inches long, to be placed in it to form the "cab" of the engine.

The axles for the wheels are made of matches, rounded by glasspaper.

The two pairs of small front wheels should have their axles gummed on to another match, the exact width of the box, which is then gummed on to the bottom of the box.

The third pair of wheels, being larger, do not require this extra piece of wood.

The last pair, though large wheels are also used for them, require a piece of wood, hardly half the thickness of a match, gummed on to the box first of all.

Slip some small button moulds on to the two pairs of front wheels, and a larger size on to the back pairs. Cut some narrow strips off a match-box, long enough to reach from one set of wheels to the next set. Gum firmly to the point of the axle and leave to dry. For the funnel, a hole must first be made in the centre of the box, about half an inch from the front edge; then make a roll of paper, and slip it into the aperture. About one and a quarter inches from the funnel make a smaller hole, slip a little roll of paper into it, and gum a small round of paper on the top, and the engine is finished.

A Doll's Bedstead

A doll's bedstead only requires the inside portion of a match-box.

Cut carefully downwards at the corners nearly to the bottom, then along both sides, leaving about one-eighth of an inch at the base. This makes the framework very strong; without it the ends would fall away from the base. Gum four little legs, each half

an inch long, made from a match, under each corner; then paint all over with white enamel, and you have a dainty little bed for a small doll.

Another article for the dolls' house that can be made with these materials is a chest of drawers.

To construct this, four boxes will be required. Trim them neatly, cut or scrape off the glasspaper at the sides, and any paper on the top and bottom that will come off, but on no account wet the boxes, as when they dry they generally twist out of shape.

Now gum the side of one of these boxes, and press it firmly against one side of another one. Gum their upper surface, and place the remaining two boxes on the top of them. Fasten a piece of string or tape round them to keep them tightly together while the gum is setting, and put on one side to dry.

Meanwhile, make the handles of the drawers by piercing a small hole in the middle of one end of each of the inside parts of the boxes. Place a paper-fastener into each hole, and press out the back of it. Four holes must now be made in the base of the four boxes joined together, and a boot button to form the legs lightly pressed into each one, the edges being gummed previously to make them remain in.

If the boxes are now firmly set, remove the strings, slip the drawers in and give the whole of the outside a thin coating of white paint. When this is thoroughly dry, finish with a smooth coating of white enamel.

A Model Aeroplane

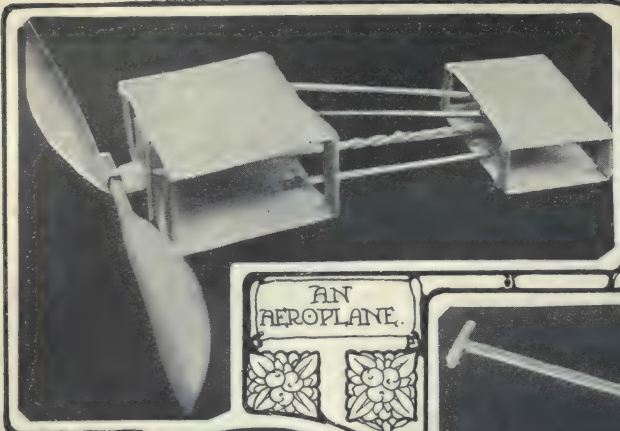
An aeroplane is a novel toy to make. This requires the outside of an ordinary sized match-box, and the outside of a "waistcoat pocket"-sized match-box; four matches, an elastic band, and a bead a quarter of an inch long, with a large hole in it.

Cut away one side of the larger box, leaving about a quarter of an inch at either end; on the opposite side leave a piece half an inch wide in the centre, besides the two ends. Make a small hole in the middle of this piece. The smaller match-box has its sides cut in a similar fashion.

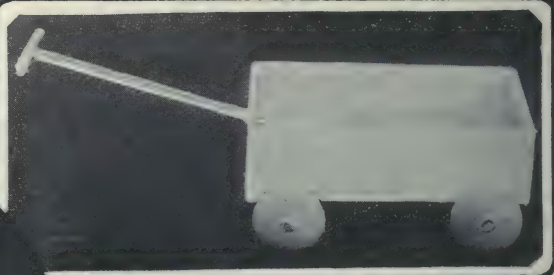
Prepare four matches by rubbing them with glasspaper till they are smooth; then gum them to the boxes on the most open sides. On the bigger box they are three-quarters of an inch from either end, and on the smaller one five-eighths of an inch from the end.

The propeller is made out of stiff note-paper, and should be cut in the same shape as that shown in the illustration, which measured five inches in length, and one and a quarter inches at its widest point. Cut a piece one inch long off a match, and gum on to the propeller in the centre to strengthen it.

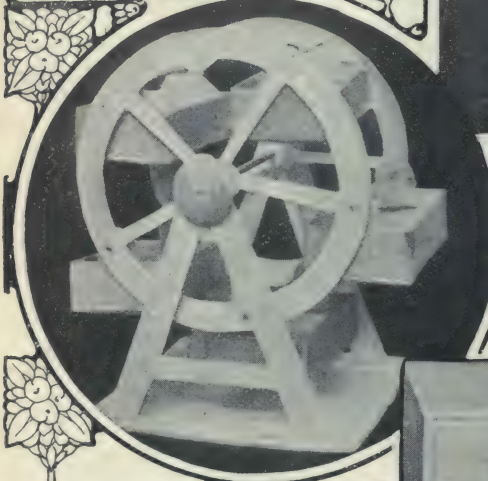
MATCH-
BOX
TOYS.



AN
AEROPLANE.



A SMALL TOY CART.



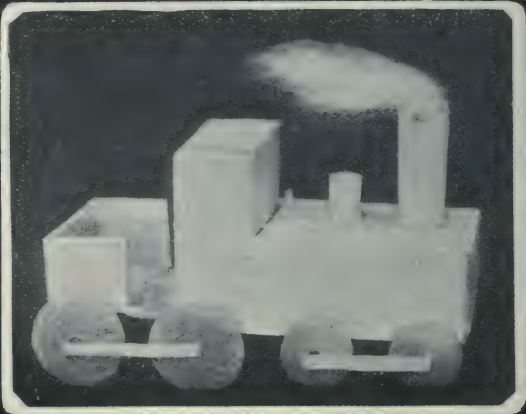
THE GREAT WHEEL.



CHEST OF
DRAWERS.



A DOLL'S BEDSTEAD.



A RAILWAY LOCOMOTIVE.

When all the parts are firm, slip the elastic band over the middle of the propeller, thread it through the bead, then the hole in the large match-box; pass it through both match-boxes, and then through the hole in the little box. Next slip a small piece of wood through this loop, and the aeroplane is ready to fly.

To make it work hold the model in the left hand, gently turn the propeller round with the right, until the elastic is well twisted, then let go.

A little cart is a toy made of two match-boxes. One will form the cart, while the second is required for the four little bits at the sides, which takes the axles of the wheels.

The "Great Wheel"

The last model to describe is a miniature "Great Wheel," which revolves when the large knob is turned.

The framework of this toy is cut out of cardboard. The base is made of the same material, and measures four inches square. The height of the supports to the hole in the top, for the centre bar to go through, is exactly three inches, and the *outside* measurement of the bottom of these supports is also three inches.

Place the supports in an upright position on the base, and mark exactly where they stand; then cut pieces out of the base, only just large enough to allow the ends to slip into them. Gum them and leave to dry.

The diameter of the circle which is to hold the cars is three and three-quarters of an inch. Care should be taken that a spoke comes under the hole from which a car is to hang, to relieve the strain upon it. The

distance the cars are apart, from hole to hole, is two inches in a straight line.

The next parts to make are the small bars; these are cut from a piece of wood, two inches in length, as thick as a match.

Then loops must be cut out of a match-box, and gummed on to the cars for them to swing by. These loops measure three-quarters of an inch in height by half an inch in width—half an inch showing above the edge of the car—when gummed in position. The hole in each loop should be cut out with the point of a penknife.

Making the Axle

Now make the axle for the centre of the wheel from a piece of wood three and three-quarters of an inch long. To place it in position, pass one end through a support, then through a button mould, with the round side nearest to the support, next through one of the circles of the wheel, through two little pieces of cardboard (cut round with a small hole in the centre), then through the second wheel, a button mould, and the second support. Finally, gum a button mould on each end. Push the small pieces of cardboard, one against either side of the wheels.

When the little cars are ready, pass one of the prepared pieces of wood through the holes in the small loops on the car; then place it between the two wheels, and press the ends into a hole on either side. Place some gum on to each end before pressing them into the cardboard.

Do the same with the remaining four cars, and the toy is completed.

When carrying out these ideas for toys be careful to remove the heads of the matches.

GIRLS' CHRISTIAN NAMES

X

Xanthippe (*Greek*)—"A yellow horse." From two words Xanthus (golden or yellow) and Hippo (a horse). The most famous bearer of this title was the wife of Socrates, as famous for her ill-temper and disagreeable tongue as her husband was for his wisdom and patience. Her name *suggests* that she possessed luxuriant golden hair as thick as a horse's mane, while it has been aptly remarked that she was well named after a horse, only instead of a yellow it should have been a grey mare!

Xenia (*Greek*)—"Hospitality." Principally used in Russia, and also spelt Xena and Kseenia.

Y

Yolande (*Latin*)—"Violet." Provençal form.

Yolette—Pretty French variant.

Ysabel—Spanish form of the Hebrew "Elizabeth"—"God's oath."

Yseulte (*Celtic*)—"Fair." French form.

Ysonde—Another French form.

Ysolte—English version. See Isolta and Isolt for story.

Z

Zaidée (*French*)—"An ornament."

Zaneta (*Hebrew*)—"Grace of the Lord." Russian form of Johanna.

Zara (*Arabic*)—"A princess." [Germany.]

Zedena (*Latin*)—"Maid of Sidon." Used in

Zena (*Greek*)—"Divinely given" or "Heaven-born." This name, so popular in Russia, is derived from Zeus, the all-powerful god of Grecian mythology. Zenos was the genitive case, whence the name is derived.

Zenobia (*Aramaic*)—"Father's ornament" is the usual signification given to this name, which in its true Arab form is Zeenab. Zenobia was a brilliant and courageous Queen of Palmyra, who virtually made herself Empress of the East. When she and her husband, Odenatus, made their compact with Rome, she received the name of Zenobia, as well as that of Septima, as a mark of Roman citizenship. But the real meaning of Zenobia is "Life from Zeus."

Zenobie—Popular as a modern French name.

Ziliola—Diminutive of above. This is a difficult name to explain. It started life as Cœlina (from Cœlum—heaven). The Italians retained the forms Celio and Celia, which the Venetians converted into Zilia and Ziliola, and the Neapolitans into Liliola, which is the real origin of Lilian and Lilies, erroneously derived from the flower lily.

Zoe (*Greek*)—"Life."

Zofia—Polish form of Greek "Sophia"—"wisdom."

Zora (*Slavonic*)—"Dawn."



The Royal Box during a gala performance at the Opera House, Covent Garden. The gorgeous decorations and the magnificent dresses and jewels worn by the guests make such a performance one of the most brilliant spectacles of modern times

From a drawing by J. Matania



THE LADY OF QUALITY

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

Presentations and other Functions

Court Balls

*The Art of Entertaining
Dinner Parties, etc.*

*Card Parties
Dances*

At Homes

*Garden Parties,
etc., etc.*

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

When Their Majesties Go to the Play

By RUDOLPH DE CORDOVA

The Royal Patronage of the Stage—The Responsibility of a Royal Visit—An Ill-timed Compliment
—The Royal Box—Its Position and Fittings—Honouring an Actor—The Consideration of a King—
Why the Police are on Duty

PERIODICALLY, while they are in town, a paragraph is published to the effect that "Their Majesties honoured the — Theatre with their presence last night to see such and such a play."

It has not, of course, often happened during the present reign, for Court mourning kept their Majesties more or less in retirement during the first year after King Edward's death, and three months of the winter season were occupied with their Indian tour. There is no doubt, however, that the paragraph will appear frequently in the future, for King George and Queen Mary are fond of the theatre—a fact which was attested by their presence at the gala performance at His Majesty's in commemoration of the Coronation.

The First Gentleman in the Land

Although the sovereignty that doth hedge a king—to alter slightly Shakespeare's words—is such that the quality of kingship can never be put away, it is rather in his capacity as a private gentleman that the King visits the theatre. Only on the rare occasions of state performances does he discard the simple evening dress of the English gentleman in favour of one of the many uniforms he wears. For such rare occasions all necessary arrangements are made by the Lord Chamberlain, and some of the officials of that functionary's department have to be present to receive the King. As a general thing, however, the arrangements are made by Mr. George Ashton, the head of the firm of Ashton and Mitchell's Libraries, who performed the same duties during King Edward's reign, as well as for many years while his Majesty was Prince of Wales. Indeed, from first to last, Mr. Ashton has

accompanied Royalty to the theatre for over thirty years.

So strictly is the King's visit regarded as private that no official notice is taken of his presence, although the manager of the theatre is, whenever possible, present to attend him to his box. If, however, he is playing, his business representative, the acting manager, officiates in his stead.

A Well-intentioned Blunder

During the whole of the time Mr. Ashton has been accompanying the Royal family to the theatre he recalls only one occasion on which any notice was ever taken of the presence of the Royal visitor. It happened when King Edward was Prince of Wales. No one will need reminding that after the Prince Consort's death Queen Victoria never went to the theatre, though in the later years of her life the theatre sometimes went to her, and she had certain plays performed at Balmoral and at Windsor. During that long time King Edward maintained the Royal interest in the theatre, which has always been very great.

On the night in question he went to see a play which was being acted by an American company, under the direction of an American manager. At the end of the first act "God Bless the Prince of Wales" was played by the orchestra. The manager, no doubt, intended it as a compliment, but the Prince did not look at it in the same light, for it drew attention to him, and caused him to be stared at very much.

When the Court is in residence in London a programme of what is going on at all the theatres is sent every week to Buckingham Palace for the King's inspection. If the King desires to go to the theatre he sends

for Mr. Ashton, and either asks him to recommend a play, or announces his intention of going to see a certain piece. Mr. Ashton then telephones to the theatre to reserve the Royal box. Many people are under the impression that when the King goes to the theatre he does so without paying. No belief could be more erroneous. The King pays for his box in just the same way as does anyone else.

The Royal Box

If the play is a great success and the seats are in great demand it may happen that the Royal box has already been sold for the particular evening the King has selected. When that happens the purchaser of the box is communicated with by the manager, and, as a matter of courtesy, he consents to occupy another box, or to exchange his seats for another night. It need hardly be said that it has never happened that anyone who has bought the Royal box, or one of the two boxes which are thrown into one when the King or the King and Queen go to the play, has ever refused to yield his right to his place to accommodate the King.

When two boxes are used in this way it is always easy for those who occupy either on other nights to know that they are in a portion of the Royal box, for the partition between the two can be readily distinguished as being merely of a temporary character, so that it may be removed easily.

While the Royal box is commonly at the right-hand side of most theatres, looking towards the stage, it is sometimes placed on the opposite side of the house. The only factor which governs the side of the house on which the Royal box is placed is that it can be reached from the private entrance which the King and the other members of the Royal Family always use. It is obvious that the King cannot go through the front of the theatre in the ordinary way, seeing that he might have to wait while other members of the audience who had arrived before him were going to their places, and that, of course, would never do. If, on the other hand, the public had to wait at one side until the King had been shown to his box, it would undoubtedly cause unnecessary inconvenience and delay, besides attracting an amount of attention which the Sovereign is always anxious to avoid.

A Fortune-bringing Visit

Although the King's visit to the theatre is planned several days in advance, no one, except those intimately connected with it, are aware of the fact. The first intimation the public ever receives of the intended visit is when the awning is being erected over the Royal entrance. As this entrance is generally in a side street it does not attract as much notice as would otherwise be the case, and few members of the audience know in advance of the pleasure they will

have in seeing the Sovereign, in addition to the play.

Could anyone in the audience get a preliminary peep into the Royal box he would, however, always know in advance when the King and Queen are going to be present. On such occasions there is placed on a chair or table in the reception-room adjoining the box a bouquet for the Queen, and two or three programmes, specially printed on satin for his and her Majesty.

The theatre is the only place at which the Queen is not presented with the bouquet which is always offered to her wherever she goes. Her Majesty invariably takes away her bouquet with her, but it is the usual thing for the programmes to be left behind. They are sought for eagerly as souvenirs of the event, for the Royal visit means a great deal to the manager of a theatre. Indeed, many a time in King Edward's reign his presence has changed a financial failure into a very fair success, for where the King goes the public invariably wants to go. Besides, when the King wants to visit a play, those in the Royal circle feel it more or less incumbent upon them to go too, and the news that Society—with a capital S—is going to a certain play invariably causes a rush for seats, with the most gratifying results to the fortunate manager.

The Royal Ante-room

Attached to the Royal box of most of the theatres is an ante-room or withdrawing-room. It is, as a rule, reserved for the use of Royalty, and is kept closed on all other occasions, for the purchase of the Royal box does not, of necessity, carry with it the right to its use.

This ante-room is a little sitting-room, handsomely furnished, for the reception of its distinguished visitors. When in use it is plentifully decorated with flowers, while on a table there are generally some light refreshments, which are sent down from the Palace. At the Opera, at Drury Lane, and at one or two of the other theatres which have a good deal of space at their disposal, there is, in addition to the withdrawing-room, a smoking-room, so that the King may, if he chooses, smoke a cigarette between the acts. Often, too, the last editions of the evening papers are placed in the room, so that his Majesty may see the news if he does not care to talk.

Although, as a rule, the withdrawing-room is kept closed, there are one or two theatres, such as the Duke of York's, where it is always ready for use. Even the vases are filled with fresh flowers every day. When he is in London, Mr. Charles Frohman, the lessee and manager, often drops in at the Duke of York's in the evening, and he uses the withdrawing-room for the reception of any friends he may desire to see.

Whenever one reads that the King has sent for one of the actors between the acts it is in this withdrawing-room he has the

honour of receiving the Royal congratulations. Naturally, it is the ambition of every actor to be singled out for this mark of favour, for, to quote the famous line:

"Approbation from Sir Hubert Stanley is praise indeed."

King Edward's approval was always highly esteemed by the most eminent members of the theatrical profession, for his late Majesty had not only a keen critical sense of acting, but had seen all the best acting which the capitals of Europe could show during the course of his life. Were it possible to collect the Green Room gossip which clusters about his visits to the play a most interesting volume could be written of his late Majesty's association with the actors, with whom he was particularly popular, and for whose convenience he never failed to show the utmost consideration.

Honouring an Actor

Whenever the King decides to summon an actor to his private box he always makes a point of never letting it interfere with the enjoyment of the public. On such occasions Mr. Ashton has to find out how long is the interval before the next rise of the curtain, if it does not happen to be mentioned on the programme, as is now so frequently done. In the time ordinarily allotted for the change of scene the Sovereign finishes his conversation, so that the play runs on smoothly and the final curtain falls at the usual time. In this way those of the audience who have trains to catch are put to no inconvenience.

A similar consideration always marks the Sovereign's punctual attendance at the theatre. If, however, anything should happen unexpectedly to prevent his being in

his box before the curtain rises, a message is always telephoned that there is to be no waiting, and the Royal party enters as quietly and unostentatiously as if they were the most obscure, instead of the most exalted, people in the land.

When the King has decided on visiting a theatre nothing short of illness will cause his absence.

The Special Police

An additional fact to those mentioned calls attention to the King's visit to the play. This is that a certain number of special policemen are on duty outside the Royal entrance. The foreigner who is accustomed to seeing kings invariably protected by a bodyguard of soldiers and policemen will naturally imagine that they are needed for the protection of the King. Our own people, however, whose devotion to the Sovereign is unquestioned, know better than this. The police are on duty to protect the public. When the King goes to the play, two at least of the Royal carriages are generally used—one for his Majesty and the Queen, or for his Majesty and the gentlemen who attend him, and the other for the suite.

When the first carriage, containing those in attendance, arrives at the Royal entrance, the crowd, which always is attracted by the awning, naturally rushes up as closely as possible to the vehicles in order to see the Royal party in the second carriage to the best advantage. If the police were not there the chances are greatly in favour of an accident, which, however slight, would be certain to interfere materially with the pleasure of the Sovereign, for the welfare of his people is King George's first consideration.

THE HERALDRY OF THE CROSS

By LADY HELEN FORBES

The Oldest of Charges—Its Origin and Meaning—Forms of Heraldic Crosses

THE commonest charge on the shield, other than an animal, is that of a cross. This is natural enough when we remember that the science of heraldry is the child of those times which will always be known to history as the Ages of Faith.

It was during the enthusiasm of the Crusades that the cross first became a badge, bound at first on arms and shoulders; afterward, to be more permanent, on shields. And a cross in a coat of arms often denotes a descent from a Crusader, though it would be a mistake to suppose that it is always so.

The cross, like every other heraldic bearing, suffered many fantastic changes. The commonest form of all is, of course, the plain Greek cross—straight across the shield—a combination of the pale and the bar. But equally, of course, the variations of colour were limited, and the bearers of this coat of arms soon came to an end of them. A new sort of cross had therefore

to be evolved. The Latin cross is more of the shape one is accustomed to associate with the Roman punishment of crucifixion, the cross limb is nearer to the top than the bottom.

The Patriarchal cross has a shorter cross limb above the main one.

The cross of St. Anthony is more properly a crutch or the Greek letter Tau, it has the cross limb at the extreme top of the cross.

The Maltese cross is a familiar figure, four triangles meeting at the apex.

St. Andrew's cross is otherwise called a saltire; it is the combination of a bend and a bend sinister, an X in other words.

A cross humette is one cut off from the sides, chief, and base of the shield. Sometimes such a cross is pointed at the end of each limb, like the end of a slate pencil.

A cross quadrante is one the four limbs of which issue out of a square in the middle.

A cross potent is supposed to be a crutch;

the top of each limb bears a crosspiece like a crutch.

A cross patée is rather like a small Maltese cross, but the lines are drawn quite straight, whereas in a regular Maltese cross they are slightly curved.

A cross fleurie has each limb ending in a fleur de lys.

A cross boutonnée, in the same way, ends each limb in trefoils.

A cross patonce has expanding limbs which end in a threefold decoration, and is easily mistakable for a cross fleurie, which, however, has perfectly straight limbs.

A cross moline is something like the two preceding, but its decorative endings are only double, not triple.

A cross recerclée ends in still more elaborate decorations.

A cross pommée ends in round knobs, like apples.

A cross fourchée has split ends.

A cross crosslet is crossed again towards the end of each limb by a shorter limb.

A cross voided is one which seems to have the pith removed as it were. When a cross has only a square hol-
lowed out of its centre it is said to be quarterly pierced.

Any cross may be fitchy—that is, with the lower limb ending in a spike. The Crusaders are said to have planted their swords or daggers, or any rude cross of wood they may have constructed, in the earth by their points, and to have knelt before them to say their prayers; this is supposed to be the origin of the cross fitchy.

Crosses seldom seem to occur singly, save in very old coats of arms; as a rule, they are

uplicated, or the coat is “semée” with them.

The heraldic crosses most familiar to the man in the street are those of the Union Jack; but not many people could say off-hand what are the crosses which compose that ensign, which is deplorable to the herald, by the way.

The cross of St. George was originally gules upon argent, but in the Union Jack it appears fimbriated—that is, with a narrow white or silver border. The saltire cross of St. Andrew was argent upon azure. The two crosses were combined in the first Union Jack at the Union of England and Scotland under James I., and it is exactly in the sort of heraldic taste one expects from that period. Two hundred years later, the saltire of St. Patrick, gules upon argent, was added to the flag, and it also appears fimbriated on the outer edge—to avoid presumably the heraldic solecism of colour on colour.

This, one feels, the heralds

need not have been so sensitive about, as the two classic examples of deviation from the heraldic rule of colour on metal or metal on colour occur in the heraldry of the cross—namely, in the arms of Jerusalem, which was or upon argent, and in the cross of the Inquisition.

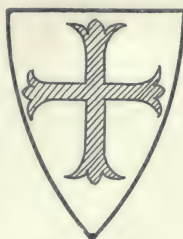
Several countries bear the cross as their arms, as, for example:

Italy bears a silver cross within a blue

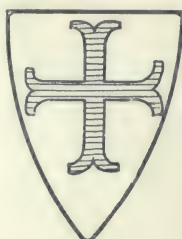
border on a red ground.

Greece bears a plain Greek cross of silver on a blue shield.

Switzerland bears a silver cross humette on red.



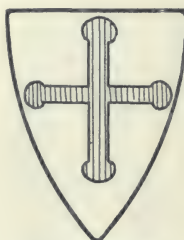
A CROSS
FLEURIE.



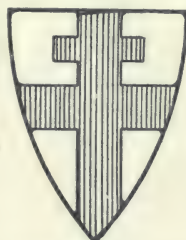
A CROSS
FOURCHÉE.



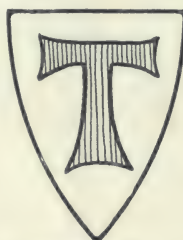
A CROSS
MOLINE.



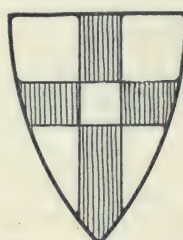
A CROSS
POMMÉE.



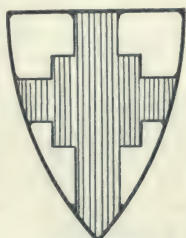
PATRIARCHAL
CROSS.



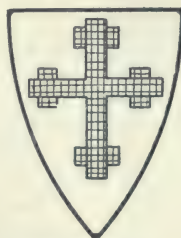
CROSS of
ST ANTHONY.



A CROSS
QUARTERLY PIERCED.



A CROSS
QUAIRANTE.



A CROSS
CROSSLET.



A CROSS
PATONCE.

The cross in its multifarious forms, as seen above, is one of the commonest charges upon heraldic shields. Crosses, as a rule, do not occur singly, but are duplicated or “sown” upon the coat

WOMEN AND ORDERS OF CHIVALRY

Continued from page 4817, Part 36

The Story of the Order of the Torch—An Order Founded by a Shah in Honour of some Christian Ladies—The Order of the Broom Flower—Of the Scarf—Some Other Orders

TWENTY-SEVEN orders of chivalry altogether have been founded for women only, and of these fourteen have owed their foundation to women. Three orders have female branches, nine admit both sexes.

To account for the foundation of the Order of the Torch in Spain, it is told how the women of Tortosa sternly opposed the suggested surrender of their city to the Moors, and, arrayed in armour and men's clothes, so aided and encouraged the Spanish garrison that the enemy was put to flight and the city saved. The Torch was founded in their honour, and all of them were admitted to the order, and had the right to transmit the membership to their posterity. Moreover, at all public functions the women members preceded the men, and were exempt from taxation.

Orders in Honour of Women

In 1814 Frederick William III. of Prussia established the Order of Louisa for women, nurses in military hospitals being eligible for admission. The Shah of Persia founded the Order of the Sun for women in 1873, and in 1878 the Sultan of Turkey instituted the Order of Shefakat (Pity) for women, in honour of the benevolence shown by the late Baroness Burdett-Coutts, Lady Layard, and other ladies to the innocent victims in Turkey during the Russo-Turkish War, and these ladies became members of the order.

Charles X. of Wurtemberg, in 1871, founded the Order of Olga, in commemoration of the patriotism displayed by his wife, Queen Olga, during the Franco-German War. It is for both sexes.

Both the Liberian Humane Order of African Redemption, instituted in 1879, and the Hawaiian Order of Kapiolani admit women as well as men.

Several orders have been established in honour of some particular woman or women, as, for instance, those already mentioned; while others have been founded in honour of a particular marriage.

The earliest of these was the Torch, but the second was the Broom Flower or Broom Pod, with which Louis IX. of France and of saintly memory sought to commemorate the coronation of his queen.

In 1334 Edward III. of England established the Order of the Garter, but it is difficult to say whether the foundation had for its object the pointing of a moral or the beatification of the garter which the Countess of Salisbury had lost during a dance at Court.

In 1714 Peter the Great founded the Order of St. Catharine, in honour of his empress, whom he made his heir and grand mistress of the order; and in 1735 Duke Charles of Holstein-Gottorp instituted in

Holstein that of St. Anne, in memory of the Empress Anne of Russia, and of his wife, daughter of the Empress Anne. This order was transferred to Russia by the duke's son.

Orders founded in honour of certain marriages are White Eagle (Poland, 1325), Golden Fleece (Burgundy, 1429), Elephant (Denmark, 1478), Saviour of the World (Sweden, 1561), Precious Blood (Mantua, 1608), and Rose (Brazil, 1829).

The protection and relief of widows and orphans are the objects, among others, of the Orders of Wing of St. Michael (Portugal, 1172), Knights of the Mother of God (Italy, 1233), and the Brician Knights, already mentioned.

The Order of the Scarf, instituted by Alphonso XI. of Leon and Castile, in 1330, to protect himself and his kingdom, had for one of its rules that a member, if he should meet a lady of the Court, must dismount and tender his services to her forthwith.

An Ancient Order and Its Descendants

The Order of the Knights Hospitallers of St. John the Baptist was established by some merchants of Amalfi, in 1048, at Jerusalem, to protect a large hospital they had built on the site of the chamber of the Last Supper, and to look after those who occupied the hospital.

After being driven out of Jerusalem by Saladin, the Knights Hospitallers settled in turn at Acre, in Cyprus, Rhodes, Candia, Sicily, and at Viterbo, and finally reached Malta in 1530. This island, with Gozo and Tripoli, was granted to them as a fief by Charles V. of Germany, and there, with branches elsewhere, they remained until Napoleon I. took possession of Malta, and quashed the jurisdiction of the Order as inconsistent with his sovereign rights.

Other states followed this example, and confiscated all the Order's property.

Two modern societies, described as "Johanniterorden, of Brandenburg," and the "Order of the Hospital of Saint John of Jerusalem in England," whose headquarters are at Saint John's Gate, Clerkenwell, would appear to regard the old Order of Knights Hospitallers as the source from which they have sprung.

This latter society was incorporated as it now exists in 1888; and from its headquarters it has directed many useful, philanthropic works, and has earned for itself an enviable reputation as the founder of the St. John Ambulance Association, and as being concerned in originating the Red Cross Society, to both of which women are admitted as members.

Women are admitted, as Ladies of Justice, to the Order of the Hospital of St. John of Jerusalem in England.

LOVE SCENES IN PICTURES



"SUSPENSE"

From the painting by L. C. Hentley. By permission of the Berlin Photographic Co.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other subjects—

*Famous Historical Love
Stories
Love Letters of Famous People
Love Scenes from Fiction*

*Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many
Climes*

*Proposals of Yesterday and
To-day
Elopements in Olden Days,
etc., etc.*

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 35. TWO WARRIORS IN LOVE—WELLINGTON AND WOLFE

By J. A. BRENDON

A DARING venture it may be, this endeavour to disclose in black and white such tender emotions as may have stirred the hearts of Wolfe and Wellington. But, still, it is a venture worth essaying, for, even in its bare accomplishment, it cannot prove devoid of interest, for as lovers they stand in as striking contrast to one another as they do as soldiers or as men—Wellington, the stern man of action, the Iron Duke; Wolfe, the loyal, ambitious patriot, the hero of Quebec. Both are representatives of types, types British essentially, and finer examples the Empire never has produced, nor ever will. Surely, then, it cannot be unprofitable to glance at the story of their inner lives.

Romance, needless to say, will not be found there—romance in the sense of sickly sentimentalism. Neither man had time or inclination for such feeling. Duty alone inspired their lives. To self-discipline each sacrificed entirely self-absorption.

But why? you ask. Napoleon found time for sentimentalist philanderings. Yes; but Wellington was no Napoleon, nor was he a Marlborough. Napoleon, like some giant and savage forest lion, hurtled through life, an all-consuming, all-devouring monster, splendid, wonderful, primitive in his passions. But Wellington, like a huge mastiff, faithful and well trained, employed his mighty strength, a strength tempered and made mightier by discipline, not for aggression, but to protect—to protect his beloved master. He fought only when there was need for him to fight.

And Wolfe, as already has been shown, was a very perfect, gentle knight, the pattern of all chivalry. And a wonderful and great man, too; much more human, much more lovable than Wellington. Yes, despite his personal uncomeliness. James Wolfe, indeed, was neither an Adonis nor a Hercules. A lank, thin, sickly, weak, consumptive man, almost effeminate in manner, with bright red hair and a turned-up nose, he had none of the bearing of a great leader. But, still, his personality proved everywhere magnetic, his mental power, his moral strength stupendous, and he had "that searching, burning eye which carried all the distinction and greatness denied him elsewhere."

And then, again, the offspring of a venturesome old stock, he was in very truth a soldier born. His father was himself a rare old fighter, and James, the son, born at the little village of Westerham, in Kent, early in the year 1727, inherited all the old man's courage and fiery spirit. But in the boy the father's valour was toned and tempered by the sweet and gentle influence of the mother. Like most great men, James Wolfe owed to the good woman who nursed and reared him more than ever can be told in words.

But to be a famous soldier was always his ambition, even from infancy. And then, in 1739, when England flung down the gauntlet and declared war on Spain, he begged to be allowed, as a volunteer, to sail with his father for Carthage.

Of what use, the boy asked, were books

and atlases and grammars to him now? He wanted to be a soldier. He longed for the sight of war, and to fight by his father's side. And the father, admiring the stuff his son was made of, yielded to his wishes, in opposition to his own better judgment—and to Mrs. Wolfe's.

Thus James set out. He was only thirteen years of age. But, fortunately, a kindly Providence looked down upon and guarded him. Indeed, he got no further than the Isle of Wight. There the strain of camp life proved too much for him. His health broke down. And when the expeditionary force at last set sail, one volunteer was left behind; an invalid; at Portsmouth.

But he had not long to wait. Early in 1741 his opportunity arrived. It happened during the Christmas holidays while he was staying with his friend George Warde. One morning a letter arrived for him—a letter "On his Majesty's Service." Eagerly the boy tore it open with trembling, nervous hands, and read.

It was his first commission! King George II. had been graciously pleased to grant him a second lieutenancy in his father's old regiment of Marines.

And now the boy's career began in earnest. In the following year he secured his transfer to Colonel Duroure's Regiment of Foot, and went to Flanders. Here first he tasted war. For more than three long years he was away from England, serving with distinction throughout the long campaign which culminated in the battle fought at Dettingen in the June of 1743—a victory memorable in the history of the British Army, not only for its reckless daring, but also as the last occasion upon which a King of England in person led his troops.

During this time, his earliest years of manhood, Wolfe had no opportunity for idle dalliance. But when, after the battle, the British troops retired into winter quarters at Ostend, then he proceeded, soldier-like, to conquer hearts, and to enjoy the subtle charms of peace. Wolfe never wasted his scanty leisure. Nor, indeed—judging from a letter he sent to his brother Edward, who had just been invalided home—would it seem that he had forgotten certain little ladies left behind in England.

"I am glad," he wrote, "you find the mantua-maker pretty. I thought so, I assure you; I give up all pretensions. Doubtless, you love the company of the fair sex. If you should happen to go where Mrs. Seabourge is, pray don't fall in love with her. I can't give her up tamely. Remember I am your rival. I am also in some pain about Miss Warde. Admire anywhere else and welcome—except the widow Bright. Miss Patterson is yours if you like her, and so is the little staring girl in the chapel with twenty thousand pounds."

But when he returned to England, in 1745, Wolfe had no opportunity of paying court either to "the widow Bright," Miss

Warde, or even Mrs. Seabourge. He found sterner duties awaiting him. Charles Edward, the Young Pretender, had landed in Scotland, and already had begun to march on London. Panic prevailed throughout the country. And the Government thoroughly alarmed, was forced to call upon all the loyal troops available to march north to save the King and the House of Hanover. And with them, of course, went Wolfe. Nor was he able to quit the field until after the Battle of Culloden, at which perished the last hopes of the Stuart cause.

And even then the young warrior had only a short respite, for a few weeks later he was sent again to Flanders to serve under the Duke of Cumberland. Wolfe lived indeed in stirring times. Confusion at the War Office, however, prevented the Duke from taking the field so early as had been intended, and his army was forced to lie inactive near Brussels, waiting for instructions and supplies. But for himself Wolfe made sweet the tedious delay by flirting harmlessly with a fascinating Irish girl, a certain Miss Lacey, the daughter of a soldier in the Austrian service.

Perhaps the affair would have become more than a mere flirtation had Wolfe not been on active service. But as things were, what right had he, a penniless soldier, whose meagre pay was always in arrears, and whose very life ever in jeopardy, to think of marrying? None, surely. Resolutely, therefore, he turned his face to duty, and set out upon the campaign, but sorrowful at heart—that is, if letters speak the truth.

"You have left me," he wrote to Miss Lacey from the camp at Westerloo, "in a doubt that is hurtful to my repose. Sure, it must never happen that a soldier can be unhappy in his love; if so, what reward from great and glorious undertakings, or what relief from despair? Can we be forgot in the midst of danger and fatigue? But worse than this, shall I live to see an inhabitant of the bush succeed in my place, and triumph in the frailty of my countrywomen? . . . I write this in a moment of reflection; you'll pardon the style, 'tis unusual, and has not in it that turn of gaiety that would perhaps be more pleasing to you, but 'tis nevertheless of the sort you must sometimes expect in your conversation with men, particularly those whose situation should make them often subject to serious hours. I'm glad to catch myself in such a disposition, and think it the beginning of reform. My wishes are never wanting for your health and happiness of you and your pretty friends. I'll say it to my praise that no man has a greater consideration for the sex than—Your obedient and humble servant, J. W."

But that is all. There is no more to tell concerning Miss Lacey. War claimed her soldier lover. So he left her. And the following year saw him back again in London—this time an invalid. He had been wounded at the Battle of Laffeldt; not seriously, but

seriously enough to disable him, and make him an interesting convalescent—interesting, at any rate, to Miss Elizabeth Lawson.

Now, Miss Lawson, the eldest daughter of Sir Wilfred Lawson, and a niece of General Sir John Mordaunt, was one of the Maids of Honour to the Princess of Wales, and, it would seem, one of the most fascinating of society butterflies. James Wolfe first met her at his parents' house in Old Burlington Street on the day when he celebrated his coming of age. And almost immediately a strong attachment sprang up between him and the fair enchantress.

"The winter we were in London together," he wrote from Glasgow, in 1749, to his friend, Captain Rickson, "I sometimes saw Miss Lawson, the Maid of Honour, G. Mordaunt's niece. She pleased me then; but the campaign in view, battledore and dangerous, left little thought for love. The last time I was in London, only three weeks, I was several times with her—sometimes in public, sometimes at her uncle's, and two or three times at her own house. She made a surprising progress in that short time, and won all my affections.

"Some people reckon her handsome; but I, that am her lover, don't think her a beauty. She has such sweetness of temper, sense enough, and is very civil and engaging in her behaviour. She refused a clergyman with £1,300 a year, and is at present addressed by a very rich knight; but, to your antagonist's advantage, he has that of being mad added, so that I hold him very cheap. In point of fortune she has no more than I have a right to expect—*viz.* £12,000. The maid is tall and thin, about my own age, and that's the only objection!

"I endeavoured, with the assistance of all the art I was master of, to find out how any serious proposal would be received by Mordaunt and her mother. It did not seem that they would be averse to such a scheme; but as I am but twenty-two and three months, it is rather early for that sort of project; and if I don't attempt her, somebody else will. . . . If a company in the Guards is bought for me, I shall certainly ask the



James Wolfe, the conqueror of Quebec—and ladies' hearts
From a scarce contemporary print

question; but if I'm kept long here, the fire will be extinguished. Young flames must be constantly fed, or they'll evaporate."

But not so this flame. It continued to burn brightly. But, then, the fire did not lack fuel, and the fuel in question was opposition—the most effective of all known fuels. The truth is, the young soldier's father and Mrs. Wolfe—especially Mrs. Wolfe—

began to oppose his suit relentlessly. And why? Well, the good woman did not altogether approve of Miss Lawson as a wife for her beloved son. Gossips credited the girl's mother with what to-day is called a "past." And this alarmed Mrs. Wolfe. But she was shrewd enough to know that such an argument would hardly carry weight with James. Indeed, how many ladies in the Court of George II. could lay claim to stainless reputations?

No. Mrs. Wolfe acted much more tactfully. She gave her son to understand that she opposed his wishes "from other more interested views." And so, indeed, she did. Mrs. Wolfe, in fact, was intensely ambitious for her son. She wanted him to make a brilliant marriage, and, moreover, to marry money. Money, money, money! She regarded it as essential to his preferment. Of what use, to him, then, would be an extravagant wife and £12,000? None. Absolutely none.

Besides, during the boy's absence from England she had found, so she thought, the very wife for him—a certain Miss Hoskins, of Croydon, a lady possessed of £30,000 a year, and a romantic love for the soldier she had never met.

What more could he want? It was absurd, she maintained, for him to persist in his "senseless passion" for Miss Lawson.

But, unfortunately, so far as the plans of Mrs. Wolfe were concerned, James happened to be in love really with her. And he resented his mother's uncalled-for interference. What is more, he suspected the true reason of her opposition. He tried, therefore, to justify her conduct. Perhaps she did make somewhat liberal use of liberty. But what did that matter?

"The women of this country," he wrote to his mother from Scotland, "partake very much of society with men, and by that means gain a certain freedom of behaviour, uncommon in England, but which is, nevertheless, of great use to preserve them from the consequences of sudden surprise or novelty, and is a real protection to their virtue, though at times one would imagine that their easiness in some particulars lead directly to the contrary."

Old General Wolfe then took the field, and wrote his son a letter which certainly belied his reputation as a doting father. This was the boy's reply:

"Dear Sir,—Though I have frequently given you occasion to blame either my neglects or levity, I am not, however, conscious of our having intended to give you any uneasiness by obstinacy or perseverance in an error. The high opinion I have all along entertained of your just sense of things has always forced me to a proper submission to your will, and obliged me to be actually wrong, when you think them so."

How else could he reply? A soldier himself, the son of a soldier, he had been trained always to obey without questioning. But it was a stern test his father thus imposed

upon his discipline. Obey he did, it is true. But still he could not forget Miss Lawson.

Poor soul! He had many disappointments to bear at this time. Thwarted in love, ignored by the War Office, life in his eyes was becoming rapidly a stale and unprofitable institution. Even his love-sickness might be bearable if only he could be sent on active service. But no! There he had to remain cramped and inactive in the North. It was intolerable.

"This fresh disappointment in love," he told his mother, "has changed my natural disposition to such a degree that I believe it is now possible I might prevail upon myself not to refuse twenty or thirty thousand pounds, if properly offered!"

As a matter of fact, he had no intention of marrying Miss Hoskins. He merely made this remark by way of extending the olive branch. The fact is leave was due to him, and he wished to arrive home popular if possible.

But, of course, when he did return to London, the old trouble began afresh. For in London again he met Miss Lawson. And his mother, encouraged, no doubt, by the letter quoted above, proceeded to urge him strongly to seek Miss Hoskins's hand. This he would not do. Miss Lawson still held his heart. And Mrs. Wolfe, by emphasising the delinquencies of that lady's mother, taxed his patience beyond endurance.

In short, he lost his temper. And one day, after an exchange of angry words, he picked up his hat and left the house, slamming the door behind him. And then for the first and only time in his career, James Wolfe plunged into the dissipations of gay London. For months he lived a life of utter reckless folly, not because he liked it—at heart he was never a rake; and no man ever held the fop in more healthy contempt than he did—but because he hoped, as many a man has done, thus to forget his troubles, and deaden his consciousness of misery.

Moreover, in his inmost self he was half-convinced of his mother's wisdom. Perhaps Miss Lawson might not prove an altogether perfect wife for him. But still he resented the way in which the truth had been brought home to him. Besides, he loved the girl. What else mattered? Disappointment, anger, shame—all surged within him. And vicious revels seemed to be the only antidote against the poison in his mind.

And here, Reader, at his revels, you must leave him for a while. How Fate unravelled the tangled threads of his affairs; how in the end he won a love which, like himself, was also great; and died a hero—this remains to be told; as also does the history of that love brought into being by the one bright spark of tender passion which fired the heart of Arthur Wellesley. This is a story very different from that of Wolfe. Nor, perhaps, will the comparison be found uninteresting.

To be continued.

THE FASCINATION OF THE UGLY MAN

The Attraction of the Bulldog—Plain Men and Ugly Men—How the Ugly Man Scores

"HE's most fascinating—he's just like a bulldog!" exclaimed one friend to another after being introduced to a "big man" at an At-home. Most women feel this appeal of the ugly man. His eyes may be small, his nose of a Wellingtonian character, his head almost bullish, but he contrives to exercise a strong fascination which he can very soon change to love.

The reason the bulldog has taken such a hold on public fancy is because of his grotesque ugliness. His curiously shaped body, his huge, clumsy head, make an appeal far greater than the graceful curves and symmetrical head of a Borzoi.

The Charm of the Ugly Man

It may be that the ugly man suggests strength, courage, virility, power, in strong contrast to woman's milder characteristics; it may be that woman has found out the demerits of the man of beauty, but it is certain that the ugly man can exercise a charm which even those who feel it find it hard to define.

The ugly man must not be confused with the plain man. Women marry plain men—they have to, for most men are plain—but they are always envious of those who have found and kept a really ugly man. Some of the ugliest men in history have exercised a power which has made them immortal. Oliver Cromwell, the great uncrowned king, wielded a force, a charm, even to the present day, in spite of his red, bucolic face, his small, steel-grey eyes, his warted nose; that Prince Rupert, with his black lovelocks, his large, hazel eyes could never command. "The Duke's large nose on a battlefield is worth more than a hundred pieces of cannon," was a favourite saying in regard to the Duke of Wellington throughout the Peninsula War. Voltaire, almost repulsive in his ugliness, broke hearts with an ease that a "general" would envy in regard to her mistress's china; and the squat, bow-legged figure and piglike face of Henry VIII. readily won the hearts of the fairest maids of the Court.

Why the Plain Man Fails

I believe the fascination of the ugly man rests on the fact that he realises his ugliness and makes amends for it in manners, speech, wit, grace. The plain man, instead of recognising his plainness, imagines he is good-looking, and makes no effort to counteract his plainness or to develop it into real, taking ugliness. He allows his intellect to remain undeveloped; while the ugly man, very often unconsciously (for Nature always compensates) studies, reads, absorbs, until he is a good conversationalist, and can say interesting things on any subject. He keeps in touch with the news of the day, while the plain man devotes all his time to golf or political meetings, and attempts to become

an expert (that is, a bore) on some one subject.

The plain man is usually rightly dubbed "ordinary," the ugly man receives the distinction of being "extraordinary."

The ugly man, as a rule, makes a very good husband, for his ugliness, which is more apparent to himself than the rest of the world, tends to make him of a serious, constant character. His wants are those of a solid nature; he prefers his easy-chair by the fire, his garden, the society of his wife, to a theatre stall or social functions.

Ugliness and Success

Indeed, he is sometimes so conscious of his ugliness that he rather shuns society, thinking his wife may be pitied for his lack of good looks. His head is not turned by women's flattery, for as often as not he believes it comes from the pity that women cannot help extending to deformed creatures. He takes pains with the choosing of his clothes, and often develops an artistic sense which helps in the collecting together of a really beautiful home.

Usually, it is the ugly man who attains success. One sometimes longs to see a celebrity of the stage, literature, art; and when at last that opportunity does come, one exclaims disappointedly (at first), "Oh, what an ugly man!"

With the exception of a very few men, such as Tennyson, Byron, William Morris, most of our writers have been ugly men. To-day our writers and leaders in thought are not Apollos; they wear spectacles, have large heads and small bodies, stooping shoulders, thin, lank hair, hard, square chins, and noses that are the diverse opposite of the Greek god. Possibly it will be said that cleverness or genius have nothing to do with the ugliness, but I cannot help thinking that it is the direct result. As boys, these men realised their ugliness, and decided that not for them were the frivolities of life, but only steady, painstaking labour, so that they might gain something better than looks—the laurels of fame. The more they kept away from the trivialities and digressions of society the more they concentrated on work, and then came—as must come to all who fight hardest—the glory of success and fame.

The Ugly Husband

The wife of the ugly man seldom has cause for jealousy. Other women do not look long at him as they pass in the street; indeed, until he speaks or smiles, his attractions are not evident. She may not have the pleasure of hearing other women remark on her husband's good looks, but she also does not hear the asides of society that "it is a pity such a good-looking man is married to such a plain woman."

THE LANGUAGE OF FLOWERS

Continued from page 4553, Part 38

N

Narcissus—"Egotism." "Self-love." According to legend, this pretty flower was once a handsome youth named Narcissus, who became so enamoured of his own reflection in a fountain, and, mistaking it for the nymph of the water, sprang into the spring and was drowned. Another version is that, tantalised by the fact that the image ever eluded his grasp, he pined away and died. When the nymphs came to take up his body, they found only a lovely flower. An elaboration of this story tells how Echo, the fair daughter of the Air, fell in love with Narcissus, but finding her affection unrequited, pined away into a mere voice.

Narcissus (*double*)—"Feminine ambition."

Nasturtium—"Patriotism."

Nettle (*common stinging*)—"You are cruel."

Nettle (*dead*)—"I will not hurt you." This white-flowering nettle, often called "dead" nettle, is stingless.

Nightshade—"Falsehood."

O

Oak-leaves—"Bravery."

Old Man—"Jest."

Oleander—"Beware."

Olive—"Peace."

P

Peppermint—"Warmth of feeling."

Periwinkle (*blue*)—"Early friendship." Another name for this pretty blue flower is the "Sorcerer's violet," or, as the French call it, "Violette des sorciers," and the Italians "Centocchio" (Hundred eyes). Formerly it was in great request for making "charms" with, and one quaint old phrase still lingers: "The leaves of the periwinkle eaten by man and wife do cause them to love each other."

Periwinkle (*white*)—"Pleasures of memory," or "tender recollections."

Petunia—"Never despair." Here again, like heliotrope, the name of the flower has given us an adjective of colour.

Pheasant's-eye—"Remembrance." A species of narcissus.

Phlox—"Unanimity."

Pimpernel—"Change," "assignation." The tiny scarlet pimpernel has gathered round it much weather-lore and legend. From its habit of closing its blossoms about two o'clock, it has gained the title of "shepherd's clock," and on account of its closing before a shower, the name of "poor man's weather glass," or "shepherd's weather glass." If in the morning the flowers of the pimpernel are widely expanded, country folk say, "No rain to-day," but if the petals remain closed, rain will certainly come. This "herb pimpernel" was also good to prevent witchcraft, and much used medicinally.

Pine Spruce—"Hope in adversity."

Pink—"Boldness." The flower is so-called because the edges of the petals are pinked or notched.

Pink (*Indian double*)—"Always lovely."

Pink (*Indian single*)—"Aversion."

Pink (*mountain*)—"Aspiring."

Pink (*red, double*)—"Pure and ardent love."

Pink (*single*)—"Pure love."

Pink (*variegated*)—"Refusal."

Pink (*white*)—"Ingenuousness," "talent."

Polyanthus—"Pride of riches."

Polyanthus (*crimson*)—"The heart's mystery."

Polyanthus (*lilac*)—"Confidence."

Pomegranate Flower—"Mature elegance."

When Ceres's daughter Proserpine was carried away by Pluto, the nymph Arethusa informed the distracted mother of her hiding-place, and in answer to Ceres's entreaties, Pluto agreed to restore her, provided she had not eaten anything during her stay in the underworld. But, unfortunately, she had partaken of some pomegranate seeds, so that she was compelled to return thither for half of each year, during which time Ceres neglected the earth, and thus created the winter.

Poppy (*Oriental*)—"Silence."

Poppy (*red*)—"Consolation."

Poppy (*scarlet*)—"Fantastic extravagance," also "comfort." The juice of the poppy is a powerful narcotic, and the ancients, who regarded sleep as the healer of all sorrows, and the chief comforter of the world, depicted him adorned in one way only—wearing a wreath of poppies.

Poppy (*white*)—"Sleep." From this come opium and laudanum. The Greeks attributed the birth of the poppy to Ceres who, well-nigh distraught at the loss of her daughter Proserpine, who had been carried off by Pluto, created the poppy with its somniferous power, that by partaking of it she might obtain oblivion and forgetfulness of her grief. Night and Death, as well as Sleep, are represented as crowned with poppies.

Primrose—"Early youth and sadness."

Primrose (*evening*)—"Inconstancy."

Primrose (*red*)—"Unpatronised merit."

Primula—"Diffidence."

Privet—"Prohibition."

Purple Clover—"Provident."

Pyrethrum—"I am not changed, they wrong me."

Pyrus Japonica—"Fairies' fire."

Q

Quaking Grass—"Agitation." Commonly called "totty grass," or "ladies' hair."

Queen's Rocket—"You are the queen of coquettes," "fashion."

Quince—"Temptation."

To be continued.





The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions

Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.

Woman's Work in the Colonies

Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.

Little Ways of Making Pin-Money

Photography
Chicken Keeping
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.

CINEMATOGRAPH ACTING

A NEW PROFESSION FOR MEN AND WOMEN

Fortunes in Faces—Stage *versus* Screen—A Stupendous Salary—The Art of Acting in Dumb Show—A Story as Acted for the Cinema

A REALLY new profession is a remarkable thing. Acting for the cinematograph can now be regarded as a legitimate and lucrative profession, standing absolutely alone; for the rules of stagecraft and stage precepts have no bearing before the bioscope.

America and France are the leading countries for cinema work, but within the last year every big American and French firm has opened a branch in London, and offers employment to English players of both sexes. Many English firms also have arisen.

Stage v. Screen

Many firms move their actors, and keep working all the year by following the sun round the world. They stay two or three months in the sunshine, and move on with the sun. Even if cinema work in England can only be obtained during nine months out of twelve, the rate of payment is so much better than for average stage work that it provides ultimately a larger income for players who would otherwise only draw small salaries on the stage, with the possibility of being out of work for months.

Many "legitimate" actors and actresses are now playing for the cinema, and doing very well; though, strangely enough, it is not always the best stage players who do well in film work.

Acting for the cinematograph is not at all the same thing as playing a part behind the footlights. In fact, cinema acting is an art that stands absolutely alone, and needs considerable skill and infinite practice.

By changes of facial expression and gesture, film actors convey an entire series of emotions and passions in one short play. Through the lack of words it follows that every movement has to be practically perfect, decisive, and *deliberate* in order to gain any effect. A mistake made by many stage players when first trying cinema work is to *hurry* all their actions. This is a fatal mistake. The machine is worked rapidly, recording an average of sixteen distinct pictures in a second. If the actors moved quickly the result would be blurred. Acceleration of speed comes when the film is shown, if necessary; but before that can be done the figures and faces of the actors have to be *clear*, not muddled.

The Film Dancer

Dancing is very seldom successful on a film, for this very reason; when it occurs the dancers endeavour to perform every movement at half its real pace, and this often ruins the dance.

A beginner at cinema work would do well

to take as a motto, "Don't hurry; be *sure*, and slow." Many successful actors and actresses have proved failures at cinema work through sheer lack of adaptability. A stage actor often scores by reason of a charming voice, or subtlety of expression. A voice is useless in cinema work; and delicate technique is valueless. But, on the other hand, actors are the most adaptable of all people, and a very little practice enables them to alter their methods, and achieve success.

Cinema work is not hard to obtain, for the right people are not always those who apply, and, consequently, there are more vacancies than possible applicants imagine.

Most big film firms have a London office, where managers interview likely players, usually in the morning.

The offices are mostly in the neighbourhood of Charing Cross Road and Piccadilly Circus; and the names of well-known firms can be learned from any cinema house, as every film has the maker's name attached. Once the names of firms are known, it is easy to obtain the addresses from a directory.

If it is impossible to interview managers (who prefer to see their possible players personally for this kind of work) a good plan is to write to them, stating any qualifications for the work, experience gained, and



One of the marvellous films taken of Sir Herbert Tree's production of "Henry VIII.," for which the record price of £1000 was paid. The film is here shown in its actual size

enclosing a picture, if possible. Most firms return a form, to be filled up, asking if the applicant can drive, ride, swim, row, fence, dance, etc. Any sort of sporting accomplishment is invaluable to film actors, as they are often expected to dive into the sea, row a boat in a gale, drive a motor at 60 miles an hour, or fight a duel "to the death."

It is rather remarkable that there are many film actors and actresses drawing salaries running into four figures, whose names are quite unknown to their audiences, but whose faces are famous the world over. There are, indeed, fortunes in faces to the lucky film players who "make good" at this work, and are engaged in stock companies at a big salary.

In Great Britain there are now over 3,000 picture theatres; and in each one dozens of players act several times daily—in dumb show—to audiences numbering millions. Three big American firms employ 1,200 players of both sexes as their *permanent* staff, this number being frequently added to for occasional films.

A "film face" is not of necessity beautiful, but clear-cut features and a mobile expression are leading characteristics of most cinema stars. Medium height is desirable for this work, as tall, thin people never "take" well, except for character work. A capacity for make-up, and the



How a play is photographed for the cinema in the studios of the Baker Motion Photography Co., Ealing, London



Fig. 1. Love at first sight. Mr. Godfrey Tearle and Miss Mary Malone posing for the cinema. Such work is most remunerative and demands special gifts of facial expression and dramatic action
Photos, Martin Jacolette

ability to convey character by means of facial expression and action with the hands are great assets in cinema work. Stage actors depend on subtlety of voice in character work, but the cinema player is dependent solely on his powers of pantomime.

Alluring Salaries

Several film players are now drawing salaries which rival those earned by musical comedy favourites. For instance, one brilliant leading lady, who started work as a stage "show girl," is now drawing £50 a week, and is considered one of the best film players of the day.

Another runs her close in the matter of salary; and both are adored by thousands every day, who do not even know their names.

A man player is now earning £25 a week regularly for cinema work; yet he started life as an Australian boundary rider; his horsemanship proved invaluable in his career. A little boy is earning £10 a week at the immature age of seven, and by the time he is twenty will be worth £50 a week in the work at which he has grown up.

Several famous English actors have played before the cinematograph camera, including Sir Herbert Tree, Mr. H. B. Irving, Mr. Laurence Irving, and Mr. F. R. Benson. Sir Herbert Tree produced "Henry VIII." before the cinema exactly as performed at His Majesty's Theatre, and was paid £1,000 for doing so. This sum stands as a record in cinema payment for a single day's work.

Many actors and actresses playing in

London at night find that cinema work provides interesting and lucrative employment in the daytime.

The fact that a possible cinema player has never been a regular actor need not deter him, or her, from seeking such work. Indeed, many of the best film players have never set foot on the stage of a real theatre. Self-consciousness is a great drawback to this work, as scenes are always played before a crowd of on-lookers, and often take place in the street, attracting a gaping crowd, which fact is liable to prove very disconcerting. But the film actor must be hardened and oblivious to such annoyances.

How Films are Made

When a company assembles in a film theatre to perform a play, the complete scenario is read to them, and then each scene is described in minute detail—the actions, intentions, and positions of each character being fully described. The players thus learn exactly what they are supposed to be thinking and saying; for though no actual dialogue is given to them to study they have to *speak* in every scene. If they did not, the effect would be utterly unreal. They can say anything, but they must say *something*.

When a scene has been read, the producer sits where the machine will afterwards stand, and watches the actors give their conception of the story, altering and correcting when necessary. Once the scene is played satisfactorily, he rehearses it six or seven times, till it goes without a hitch, and then permits the operator to photograph it. By the courtesy of the Baker Motion Photography Co., we are able to reproduce a picture



Fig. 2. Doubt and indecision. Consummate art is shown in the subtle combination of facial expression and bodily gesture



Fig. 3. Suspicion. The hero observes the heroine in friendly converse with his rival

showing their celebrated studio at Ealing, during the taking of a film. It will be noticed that the stage is level with the rest of the floor, for cinema work.

Many clever and ingenious plots are evolved for cinematograph purposes, but the predominant emotions and expressions of the players are practically the same in each. The unfolding of a modern, or old-



Fig. 4. A Lovers' Quarrel. The anger on the face of the hero as he confronts the heroine with an incriminating letter is admirably depicted

world drama story inevitably includes the portrayal of love, anger, sorrow, joy, etc., and all by means of facial expression and pantomime. The photographs accompanying this article were specially posed for by Mr. Godfrey Tearle, the well-known actor, and Miss Mary Malone (Mrs. Godfrey Tearle). Both these players have done a great deal of work for the cinema, as well as for the ordinary stage. A film representing them as Romeo and Juliet has travelled all round the world. To introduce the most salient and useful expressions and emotions they have followed a little imaginary story, which runs something as follows:

Fig. 1. Love at First Sight. The hero and heroine meet for the first time, and are mutually attracted.

Fig. 2. Doubt and Indecision. The girl is loved by another man, who writes her a



Fig. 5. Remorse. Here attitude also plays an important part in explaining the situation

letter, which she cannot make up her mind how to answer.

Fig. 3. Suspicion. The hero watches the girl talking to the other man, and grows suspicious.

Fig. 4. Anger. The letter falls into his hands; he confronts the girl with it, and a quarrel ensues.

Fig. 5. Remorse. Far away, the hero gazes at the girl's picture, and regrets his anger.

Fig. 6. Supplication and Pride. The hero returns, pleads for forgiveness; the girl, clinging to her pride, is disdainful.

Fig. 7. Forgiveness and Joy. All ends well, and they go off together.

Intending cinema actors and actresses would do well to study the expressions and poses in these pictures, and practise them carefully. Any of these episodes may be seen on a film picture, and the portrayal of



Fig. 6. Supplication confronted with disdain. A finished study of strong emotion

distinct and understandable emotions *in dumb show* is not nearly so easy as it looks. Those who wish to succeed in this new career, and it



Fig. 7. The reconciliation. A characteristic pose, typifying forgiveness and joy

offers many lucrative openings, will not waste their time if they devote it to such serviceable preliminary work.

A DYER AND CLEANER'S RECEIVING OFFICE

By A. B. BARNARD, L.L.A.

An Excellent Opening for a Business Girl—How to Learn the Work—Duties and Wages of a Learner—Processes of Cleaning and Dyeing—Prices—Household Goods—The Question of Unpicking

"IF I had £50 capital, I would rent a shop and fit it up as a dyer and cleaner's receiving office, take orders, and send the goods to a trade dyer and cleaner. The business is highly profitable. A skirt a customer pays me 4s. 6d. for dyeing bears a profit of about half, and that, you know, is a high rate."

Essentially Women's Work

This statement sounded promising, coming as it did from the lips of a young woman who had had nine years' experience of the business; and, on further investigation, the prospects afforded by the work of a receiving office are worth the consideration of a girl who is ready to undergo the necessary training, for to-day, dyers and cleaners multiply and flourish in every street. They are as necessary in our complex modern life as the steam laundry or the shampooing saloon.

Moreover, the head of a receiving office is naturally a woman. As one explained: "How can a man understand the intricacies of dress trimmings, and advise concerning such an article as this grey gown, with its

silk collar? The collar will not dye well; but what man would suggest replacing it by so-and-so? Besides, a woman does not care to bring her garments to a counter where a man receives them."

It is evident that a thorough knowledge of the cleaning and dyeing processes, and the colours certain materials will "take," likewise quickness in estimating the probable cost and time for cleaning or dyeing, can only be attained after years of practical experience. Therefore, anyone who wishes ultimately to manage a receiving office should start at the very beginning, when a young girl. She might apply to an office to be taken on as a learner, or go to the nearest Labour Exchange when she leaves school. Many girls leave elementary schools at fourteen

Apprenticeship

The first month she will be on trial, and receive no payment. If she proves quick, and free from the fatal nervousness in addressing customers, which it seems is the stumbling-block of many girls, she may be taken as learner at 2s. 6d. a week for six

months; then at 5s. 6d. for the next six months; at 7s. for the following year, and at 9s. for the next two years. During the fifth year she might be paid 12s. and 14s. a week.

All this time the girl learns marking, pricing, packing, listing, and booking; how to address customers, the nature of materials, and the possibilities of each article brought to the office.

Business Hours

Her hours are from 8 a.m. to 6 p.m., and till 1 p.m. on Saturdays, with a fortnight's holiday in the summer. She will live out.

If the office in which she works is the branch one of a company, she will have to be very particular over marking. A letter of the alphabet indicates the branch office, and a figure the number under which the article is booked. In the book are entered also the name and address of the customer, and particulars of the order, as, for instance, "Grey silk blouse to be dyed black," also the price quoted to the customer. A copy is made of this, and the list is sent with the articles, while another is filed at the office. The marking is done in thread, and the blouse put into the "Black dyeing" bin.

At the end of the day the articles are packed in separate hamper, "Wet clean," "Dry clean," "Colour dye," or "Black dye," and sent to the works.

About this time the learner will do well to get transferred to the despatch-room at the works, in order to gain knowledge of the processes of cleaning and dyeing, of finishing, and of sorting and distributing. She thus gets a grip of the whole business, and can start managing a branch at a weekly salary of from £1 to £1 5s., or perhaps £1 10s. in a large West End office. By that time she must have proved her business capacity, and ability to control learners and assistants under her.

A girl who is taken as an apprentice at a cleaning and dyeing works (usually through the influence of someone already employed there) starts with a weekly wage of 5s., and is bound for three years. There she probably works in the dispatch-room, and receives the cleaned articles as they come in from the finishing-room. She sorts them for the offices, and each must correspond to the list, and be placed in its own hamper.

Goods on arrival are sorted, as before mentioned, into wet clean, dry clean, colour dye, and black dye. When a dress arrives in four or five pieces care is necessary to prevent their detachment.

Good lectures are given at Leeds University.

The Blundering Beginner

One of a manager's trials will be the blunders of a beginner who mis-sorts, and she will have to check the listing most carefully, lest some article expected to be brown, returns from the works blue. She needs to watch all that goes on, in case an assistant

errs in advising a customer. It needs some discrimination to be certain whether a Navy blue material is too much faded to warrant re-dyeing blue, and to say, "There is nothing to be done to this but to dye it black."

In quoting prices, it is never safe to state a fixed one, but always to give limits; to say, for cleaning, from 3s. 6d. to 7s. 6d.; for dyeing, from 4s. 6d., because, though a garment may appear to be plainly made, much unexpected work may nevertheless be involved in the cleaning or dyeing, and few things vex customers more than to receive a bill with a charge higher than was anticipated.

The actual methods of cleaning and dyeing are much the same everywhere; dyeing, for instance, being quite as well done in London as in Perth. With the increase of materials to be cleaned or dyed has come increase of processes, new chemical dyes, and elaborate machinery.

Ladies' Dress

It is interesting to consider some of the articles dealt with at a receiving office, and sent on to the works. Under "Ladies' Dress" come silk, satin, woollen, and tweed dresses (dry cleaned by the Barbe machine); cotton, muslin, and linen dresses (wet cleaned); kid and satin gloves and shoes (dry cleaned), besides cloth and tweed jackets, riding habits, dressing-gowns, opera-coats, silk underskirts, feather and fur boas.

Men's garments to be cleaned or dyed include coats and overcoats, vests and suits, especially flannels for tennis, cricket, and boating (wet cleaned), from which mud and grass stains have usually to be first removed.

Under "Household Goods," carpets, hangings, tablecloths, curtains, and bedding, in wool, velvet, satin, serge, chenille, plush, silk, eiderdown, cretonne, and chintz (both the latter wet cleaned) are treated. Lace curtains are cleaned at the owner's risk at from 9d. to 4s. a pair, according to material and finishing.

Carpet Cleaning

Furniture covers and carpets are dry cleaned and usually require some time to do. Estimates are given for taking up, beating (by steam), cleaning or dyeing, and relaying carpets. Beating is charged at 1d. or 2d. a square yard, cleaning at 5d. per linear yard, or 6d. per square yard, up to 1s. 6d. per square yard for real Axminster.

When blinds are to be cleaned and calendered, the hems should be undone before they are taken to the office; but arrangements can be made for ripping, re-mounting, and re-making, also glazing outside blinds.

Hair and wool mattresses can be wool steamed, carded, and re-made in new union ticks, at 4s. per foot in width.

As to the amount of unpicking necessary in a dress, it is best to consult the manageress at the office. She may be quite willing to do the necessary unpicking herself, and between booking the orders has ample time for it.

To be continued.



Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in *EVERY WOMAN'S ENCYCLOPÆDIA*. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

MARRIAGE CUSTOMS IN MANY LANDS

By "MADGE" (MRS. HUMPHRY)

MARRIAGE IN AUSTRIA

An Official Matchmaker—A Pretty Way of Putting It—Bargaining for a Bride—The Bride's Tour of Her Friends—Wails and a Wedding—A Curious Sacrifice—The Wedding and its Banquet

THE picturesqueness of Austrian weddings remains among the working classes and the peasantry, but has to a great extent disappeared among the wealthy and the well-to-do.

Women of the upper strata of Austrian society prefer to follow the fashions as dictated by Paris and London, with the result that their weddings are very similar to our own.

Among the peasantry marriages are usually arranged by a representative of the bridegroom's family, who is commissioned to make inquiries about the eligibility of the young women of the district. He inquires into, first, her respectability; next, the amount of dowry she is likely to receive; and, thirdly, her appearance. The order of these varies in the mind of the bridegroom, but

custom arranges them as stated. When the go-between and the bridegroom have talked over the eligibility of a young

woman, the former, after announcing his intention, goes to the house of the girl's parents and begins by saying he is in search of a precious jewel, greatly desired by the son of his respected friend, meaning the bridegroom's father. May he have permission to seek for it, as he has reason to believe that it may be found in that house. Permission is at once given, and a search ensues which ends in his finding the jewel—that is, the laughing girl, who has been hiding from him in a perfunctory manner, aided by her girl friends. Much giggling accompanies her appearance on the scene. He pays her many compliments, upon which she retires.



Typical peasant girls of Ruthenia, Upper Austria, in gala array. In this province old manners and customs still hold sway and are observed with due solemnity

The emissary then discloses the real object of his visit—namely, the driving of a bargain. In Austria and Hungary among the peasant class the bride is practically sold. The parents are obliged to give a good dowry, but, on the other hand, they demand large compensation for the loss of their child. This arrangement usually leaves a substantial profit to the father, even after he has paid all the expenses of the dowry and the wedding. This custom is not entirely confined to the working classes. In those which rank considerably above it a present of considerable value is sent by the bridegroom to his prospective parents-in-law.

The bargaining is not the affair of a moment among the peasantry, but often occupies two or three hours, each party being intent upon "beating down" the other. Preliminaries are then arranged, the wedding day fixed, and all goes fairly smoothly after the important money question has been settled.

On the day before her marriage the bride calls upon all her neighbours and acquaintances, taking a cake with her. On entering

each cottage she breaks off a piece, which she proffers to the occupants, and at the same time invites them to the wedding. Then she kneels down and begs for pardon for any offences she may have committed in the past. Before rising she receives a benediction from each person present. This is to clear the decks, as it were, for the new life upon which she is about to enter.

In the evening of the same day her friends arrive for supper and dancing. The bride-to-be must be extremely fatigued at the end of her wedding day.

Just before the hour for the dispersal of the party, all laughing and talking suddenly cease, the family being supposed to remember unanimously and all at the same moment that they will lose their daughter on the following day. Accordingly, they begin to wail vociferously, and the guests join in the discord, and wail the whole way to their homes. This might be impressive were it not for the suddenness and the extraordinary supposed unanimity of the wailers in the midst of a scene of enjoyment.

On the wedding day the bride dons her very best costume, consisting of the elaborate peasant costume with laced bodice, silk apron, and fichu, adding a veil. She is then led by her mother to the kneading trough, which is covered with a piece of newly woven flannel. Upon this she seats herself while her mother cuts off three locks of her hair, which are solemnly burnt and the ashes scattered to the wind. This takes place immediately before going to church.

Sometimes the bridegroom goes to fetch his bride from her house, and they walk together to the church. The service which follows is generally according to the Roman Catholic rite. Two-thirds of the population of Austria-Hungary are Roman Catholics. When returning, the bridal party walk slowly, so as to permit the bride's mother to arrive first at her house. The particular meaning of this is that the daughter is no longer one of the family, but is a visitor to her paternal home.

The mother receives her, and the guests, with the time-honoured Slavonic offering of bread and salt. All then enter and remain standing while the bridegroom walks three times round the table on which the marriage feast is set out. Then the feast begins.



A bridal couple in the elaborate and beautiful costume which still survives in parts of Austria

AFTER-MARRIAGE COURTSHIP

By FLORENCE BOHUN

Why Courtship should Follow Marriage—A Man's Way of Showing Affection—What the Woman Prefers—A Mischievous Proverb—Why Children are Desired—Darby and Joan—Married Comrades

MAN has strangely paradoxical ways of looking at life. For one thing, he, in many cases, believes that all the time of courtship should come before marriage, instead of realising that it is the greatest necessity of after-marriage.

Before marriage a girl is free to follow her own pleasures and fancies; she has, usually, a mother to see that she changes her stockings when she gets her feet wet, to plan for her meals of an attractive kind, and generally make her comfortable and happy and unworried. Her lover is an extra luxury, and his love is a pleasure which she does not in any way have to earn.

After marriage there is no one but herself to look after her wet feet and her dinners, and, in addition, she has to look after someone else's needs. Now she feels her lover, whose name the law has changed into "husband," is an absolute necessity, and his love is what she asks in return for her services to him.

He believes that he has proved his love during the days of engagement, and that she will no longer need to be constantly reminded of the sweet things he said to her on moonlight nights, and as they sat in the dear, dim little tea-rooms after a day on the river. It does not occur to him that against all the new and arduous duties of housekeeping and husband-caring she needs the balance of tender words, sentimental conversations over the fire, loving kisses, rapturous glances.

The Average Husband

Some husbands have a faint notion that they ought to do something to compensate their charming little wives for all the trouble they take over the dainty meals and the pretty house, so they buy boxes of chocolates with actresses' heads on the lid, bunches of lilies of the valley at a time when these frail blossoms are at their highest price, or seats for the theatre for some play they are especially anxious to see. And as they carry home these divers gifts they congratulate themselves on having done more than their duty. The astute wife quite grasps the significance of the gift, though she would much rather have had an hour's "real loving" than the biggest box of chocolates any firm has yet invented.

The world takes the same view of after-marriage as most husbands. The relatives-in-law of the married pair never think of rattling the door-handle now when the couple chance to be left alone in the room. The husband is expected to choose some other woman than his wife for his partner at bridge; he is expected to forget to let his wife go first from the room; and he is expected to have found out the truth of that

miserable proverb "Familiarity breeds contempt."

Relatives do not move away from the carriage door when he sees his wife off for a journey, and they rather expect he will be much more lively and cheerful after his wife's departure.

Cupid in Harness

Yet these husbands who believe that their love need no longer be demonstrative are really loving husbands. They will willingly wheel the baby's perambulator up all the hills, help with the washing-up and bed-making and coal-carrying when the domestic hindrance refuses to be lured from the safe shelter of the registry office; would dash into blazing buildings to rescue their wives, and will wait hours in a draughty, cheerless station on a winter's day for a long-delayed train. Their only fault is that they have forgotten that once love is offered to a woman she always wants it; once she has tasted the joys of a man's affection her life becomes very barren if it be denied her. The reason of divorce cases is often that the husband has forgotten to carry on his courtship, and the wife, in desperation or anger, allows another man to do it for her.

"I don't expect my husband to make a fuss of me," said a wife. "He did all that before we were married." But, of course, this was not true—it was pride that uttered that speech.

"I have got used to his casual, undemonstrative ways," said another wife. "I don't expect loving and kisses now." Pathetic remark—when all the time her heart was starving for proofs of his love.

I believe there are a few women who can get on without their husband's courtship, but this number is very small, and they are hard women who have never been and would never be demonstrative themselves.

The Love of Love

The reason most women crave for children is that they may have someone on whom they can lavish their love, and get love in return. They think of the little arms that will cling tightly round their neck; they dream of the little ones who will run to "mummy" when a finger is scratched; they long for such words as, "Make it better, mummy!" or "I do love you, my mummy!"

Cunning Nature has arranged that woman should have that intense desire for love so that she might not shirk what scientists unfeelingly call "the reproduction of the species."

"Give me love, whatever it costs," is woman's motto; and when, after the first

year or so of married life, her husband's love becomes more formal, less generously given, she will risk her life willingly that she may have that other gift of marriage, the love of a helpless baby.

It is a trite saying that woman is never tired of the words "I love you!" But it is one of the truest of sayings. Love to a woman is what sunshine is to a flower—without it she becomes a very miserable thing.

Two Points of View

A woman will always have a demonstrative love to her husband. When they crouch over the fire in easy-chairs, old people with grey hairs and little warmth in their blood, the old lady still pats the old man's hand, kisses his bald head, and calls him "dearest." And, as very often by this time the old man will have realised that courtship ought to come after marriage, he will smile back at the old lady with his sunken lips, and allude to her as "my sweetheart."

If a man is accused of not still "making love" to his wife after marriage, he will at once bring out the old tired excuse, "Oh, I'm worn out after a day's hard work, and don't want a lot of kissing and love-making when I come in." Yet he does not object to all the little attentions he receives from his wife at this time of exhaustion—his warmed slippers, his nicely prepared meal, which did not come by Aladdin's lamp, his prettily dressed wife, who kisses him as he sits down in the chair by the table, puts a bunch of sweet-smelling flowers near, smiles lovingly, and asks, "Have you had a hard day's work, darling?"

For, of course, man cannot live without love; it is as necessary to him as to a woman—look at the old bachelors! A husband very soon feels hurt if his wife does not want to kiss him before he starts in the morning, and if she does not use the old endearing names of courtship, which to him never grow old or familiar. He is very jealous of the first baby, fearing it will get more love than he; and even as he grows older he will remind his wife that he is "more important than the children."

RECLAIMING A HUSBAND

By THE REV. E. J. HARDY, M.A.

Author of "How to be Happy Though Married," etc., etc.

The Woman who Marries a Rake—How a Tactful Wife may Reform a Man—The Common Mistake of "Nagging"—Famous Men who Admitted that they Owed Everything to their Wives—Curing a Selfish Husband

AN Irish magistrate once asked a prisoner before him, "Are you married or single?" "Single, please, your honour." "Oh, then," answered the magistrate, "it is a good thing for your wife."

It is a good thing for any woman who has escaped marrying a man of a bad, or even an indifferent, character. A woman does not always think this. She says that she rather likes a man to be a little bit of a rake, and marries in a sort of missionary

But, happily, the new generation are beginning to realise that courtship must come after marriage as well as before. The old jokes about wives are fast slipping into the murky background of the past—even the audiences of third-rate music-halls no longer laugh at them—and husbands are beginning to know that their wives are worthy of a wage, and that the wage a woman prefers is the wage of love. The saying "You would never know they are married, he is so loving to her," is getting quite common, and very many more couples on getting married actively resolve to make love a basic principle of the union. Thirty years ago one never heard the term "comradeship" applied to matrimony, and by the married persons themselves.

We all know couples now who, though married, are as affectionate as the proverbial turtle doves. A husband whose wife was a prominent suffragist and social worker boasts he is his wife's doctor. "If ever she feels a bit run down, or burns her finger on the oven, or wants to cry, I always take her on my lap like a child, and love her till she feels better." And outwardly they are a most hard-headed couple.

True Romance

A middle-aged man a short time ago had a serious operation in hospital. When he was moved into the private ward, he kept murmuring, "Little, girl, little girl, I want you!" His wife came to see him as soon as she was allowed—a plain, tall woman, with glasses, and straight hair turning grey. As the nurse moved away from the bedside, she heard the man murmur lovingly, "Little girl, I have wanted you badly!"

And this love of husband and wife is the truest sentiment the world possesses. It is the sentiment that will bring into the world a race of healthy, upright, fearless people, and many of the problems which perplex the world now will be solved easily when each man realises the advantages of after-marriage courtship.

spirit, hoping to change him from the error of his ways. Alas! the change is seldom effected, especially if the man be more than thirty years of age.

But even when a girl is wise enough to wish for a good character in one who is to be the weal or woe of her home, she may be deceived by ignorance of life or want of opportunities for discovering his true character. A good matrimonial bargain is even more difficult to get than a

bargain at the sales in monster shops in which some women believe so much. What should a woman do who has obtained a bad matrimonial bargain? She should do as old Mother Hubbard did when she found the cupboard empty—"accept the inevitable with calm steadfastness." It may even be politic to dissemble a little, and pretend to be satisfied with it.

Something can almost always be done to at least improve a bad husband, and she is a true heroine who, instead of only helplessly regretting her marriage, does that something. Even if it is no other use, the attempt of a wife to reclaim a husband prevents the grossness of his nature from dragging her down.

A good wife reverences her husband as long as she possibly can, and far longer than anyone else. Knowing that the best of men are only men at best, she does not expect too much, and makes allowances for shortcomings. Occasionally she tells him that, as husbands go, he is not a bad one. This preserves his self-respect, and makes him feel that he has a character to lose. It was by this, or by a similar tender management of his weaknesses, that the wife of Sir James Mackintosh gradually corrected the most pernicious of them. Here is what he says himself: "She gently reclaimed me from dissipation; she propped my weak and irresolute nature; she urged my indolence to all exertions that have been useful or creditable to me; and she was perpetually at hand to admonish my heedlessness and improvidence." Like many another of us, Mackintosh knew that "this is well to have a dame indoors that trims us up."

The Nagging Wife

Bismarck was another example of a man being reclaimed from youthful wildness by the influence of his wife. "She it is," he used to say, "who has made me what I am."

There is one way in which a wife will never reclaim a bad-tempered, idle, dissipated husband, and that is by nagging at him. This puts a man's back up, and makes him harder and more obstinate. Husband-nagging is as cruel and useless as wife-beating. Nagging means not merely finding fault, which is sometimes necessary, but worrying the fault as a cat does a mouse.

Nor are men cried out of bad habits. Tears irritate a heartless man, and a man who has a heart dislikes a woman who trades on his gentleness. Five minutes of rage, even though a simulated one, may do more to reclaim a man than a whole year of nagging and weeping. This is a whip, however, only for the back of a fool and of a coward. A reasonable, manly man is much more impressed when temper is restrained and a remonstrance is made, or even a lecture given with tact and sympathy. He soon discovers whether his wife desires to make the most of him, or the most out of him.

The unselfishness of a wife, however, should be strong and wise, or else it will increase rather than diminish the self-pleasing conduct of her husband. One knows husbands who have lost almost all self-help because their wives have helped them too much. Better the American style of wife, who exacts attention and gives opportunities to chivalry. An Englishman asked an American if this queenly rule did his countrywomen good. The American replied, "Well, looking at it from the point of view of their immortal souls, I am not so sure, but it is doing the American men a lot of good."

Cæsar's Wife

The principle that what is good for a gander is good for a goose is a sound one. I know a wife who cured her husband of tipling and staying away from home by means of it. He was fond of money, and grudged every penny that he did not spend upon himself. When, therefore, he indulged in "nips," his wife would order champagne for herself and friends. If he went on excursions or to places of amusement without inviting her to accompany him, she neither nagged nor cried, but started herself with all the children on some expedition. Finding that, in this way, he was always paid in his own coin—or, rather, punished by the loss of it—he amended his ways.

Another strong-minded wife was absent from home for a day or two, and her dissipated husband invited some kindred spirits to spend an evening with him. The conversation turned on the marriage question, when the host boasted, "I am master in my own house; I do not believe in women ruling. I do as I like, and make my wife submit to my rule. I am a regular Julius Cæsar in my house." Just then his wife came in, and said, "Gentlemen, you had better go home, and Julius Cæsar will just walk right upstairs with me."

If it be asked whether a wife who has vowed to obey her husband should attempt in this and other ways to manage him, we reply that depends upon the character of the husband and of the wife. If a man be weak and easily led, he will be managed by someone, and, if his wife does not lead him right, bad friends and bad passions will lead him wrong.

A Wise Precept

A woman detects character quicker than does a man, and it is the duty therefore of a wife to warn her husband against friends whom she instinctively feels are likely to injure him morally. At the same time, a wife who is wise does not begin married life by insisting on her husband giving up his male friends, his club, and all the interests of bachelorhood. A man is not reclaimed, but rather made worse, by excessive domesticity. A husband who occasionally goes to a club is much better than

one who bores himself and bores his wife by being too much at home.

And here we would venture to remark that there is no use in a wife trying to reclaim a husband unless she makes a simultaneous similar attempt to reclaim herself. It is our unconscious, much more than our conscious, influence that tells. And the failure at perfect self-improvement which a wife will experience will make her more patient with her husband. She will be better able to obey that wise precept of Thomas à Kempis, "Be not angry that you cannot make others (including the husband) as you wish them to be, since you cannot make yourself as you wish to be."

Wifely Influence

The other day I heard one woman passing in the street say to another, "He's a man who would be nothing without his wife." Happy is the wife who can reclaim her husband from naughtiness, or the state of being naught, and make something of him! In his "Ethics of the Dust" Ruskin concludes a description of a true wife with these words: "So far as she rules, all must be right, or nothing is. She must be enduringly, incorruptibly good, instinctively, infallibly wise—wise for self-renunciation; wise, not that she may set herself above her husband, but that she may never fail from his side."

It has been said that if a man is a real Christian his cat and his dog will be the better for it, and certainly a wife cannot lead a consistent Christian life without her husband being the better for it. I know

of a man who was at a meeting where a youth calling himself an atheist talked much blasphemous nonsense. Presently an elderly man at his elbow remarked, "Ay, master, he is young; let him marry a good woman, and bring up four children, and he will know whether there is a God or not."

Smaller matters have also to be considered. The wife who would influence her husband for good must not neglect her personal appearance. No man will be reclaimed by a matron whose everyday toilet suggests a feather-bed tied round with a string. When a husband was a lover his wife used pretty wiles to make him admire her; let her now be equally charming in order to draw him away from evil. And, of course, she will do everything in her power to make his home cheerful and comfortable so that he will have no excuse for staying with bad company in questionable resorts.

But it is not only from vice that a good wife tries to reclaim her husband, but from uncouth ways and tricks of manner that hinder his usefulness. If Dr. Johnson's wife had lived there would have been no hoarding up of orange-peel, no touching all the posts in walking along the street, no eating and drinking with disgusting voracity.

How to Detect a Bachelor

If Oliver Goldsmith had married he never would have worn that memorable and ridiculous coat. Whenever you find a man talking absurdly, oddly dressed, or exhibiting any eccentricity of manner, you may be sure that he is not married.



By PEARL ADAM SIR WALTER SCOTT'S WIFE

SIR WALTER SCOTT is by no means ardent in the love passages of his novels. In this he appears to have been true to the nature that he knew best—his own.

He first met his wife when on a holiday in the romantic Lake District. He and his cousin were out riding one morning, and passed a lady, also on horseback, who was so attractive that neither rested till he found out her abode. She proved to be staying at the same house as themselves, and great was the competition between the cousins that night to secure her as partner for the supper-dance at a ball which was given. The young lawyer-poet won; and closer acquaintance with the lady only served to deepen the impression made by the fleeting glance in the morning.

Charlotte Margaret Carpenter, though not, strictly speaking, a beauty, was well dowered

with all the accessories of beauty which combine to dazzle the eye with loveliness and conceal the lack of the beauty of feature. Her complexion was of the clearest and lightest olive. Her eyes were large, deep set, and of the dazzling brown of the south. Her hair was abundant, silky, and black as the raven's wing. A mingling of shyness, natural in a young girl not much used to society, and of arch gaiety, pleasing in spirited youth, was well expressed by the hesitating charm of a slightly French accent, her origin being French. She was in every way calculated to strike fire from a young man and a poet. The first meeting at the ball sealed their fate.

Scott acquainted his mother of the successful issue of his short courtship in a letter extremely characteristic of the formality of the time.

"Without flying into raptures—for I must assure you that my judgment as well as my affections are consulted upon this occasion—without flying into raptures, then, I may safely assure you that her temper is sweet and cheerful, her understanding good, and, what I know will give you pleasure, her principles of religion very serious."

In spite of the extreme sobriety of this catalogue of his lady's charms and advantages, Scott was apparently very much like any other lover, and bored his friends with the raptures he spared his mother. His friend Shortreed, with whom he stayed shortly after his engagement, records a most "joyous evening."

"Scott," he wrote, "was sair beside himself about Miss Carpenter. We toasted her twenty times over, and sat together, he raving about her, until it was one o'clock in the morning."

Most of the courtship was conducted by letter, and many were the occasions Scott employed as an excuse for correspondence. He tormented himself, as lovers do, by conjuring up all sorts of imaginary obstacles to their marriage. He supposed this and supposed that, and made many an indirect appeal for sympathy on account of all these "perhapses" to his fiancée; who, however, was a practical, common-sense girl, with not overmuch sympathy for the self-inflicted griefs of her poetic lover.

A Practical Damsel

At last the letter-writing demands of Scott became too much for her patience, and she wrote to him:

"Indeed, Mr. Scott, I am by no means pleased with all this writing. I have told you how much I dislike it, and yet you still persist in asking me to write, and that by return of post. Oh, you really are quite out of your senses! I should not have indulged you in that whim of yours had you not given me that hint that my silence gives an air of mystery. . . . Before I conclude this famous epistle, I will give you a little hint—that is, not to put so many *musts* in your letters; it is beginning rather too soon. And another thing is that I take the liberty not to mind them much, but I expect you to mind me. You *must* take care of yourself; you *must* think of me."

They were married in Carlisle, and Scott carried off his Southron bride to brave the curiosity of his relatives and the criticism which all Scots reserve for those of the South.

It was not surprising that many of the

things she did provoked uneasiness among Scott's friends and family. It was rumoured as a ghastly detail of the lady's dreadful heathen habits that she actually was accustomed to sit in the best room on weekdays. Her natural leanings were, of course, to the bright side of life, but she possessed a common-sense which made her determined to conquer the good opinion of her husband's friends, and she did so with complete success. She made a charming hostess, and contributed very largely to the gaiety of heart and enjoyment in which Scott did his best early work. She was his faithful companion in times good and bad.

Gathering Clouds

It is true that when the bad times came, and Scott was faced with the ruin of all his commercial ventures, Lady Scott, enfeebled in health, was unable to grasp the severity of the blow. It found her too weak in body and in spirit to offer any cheerful fight against adversity, and Scott seems by his diary, without making complaint upon it, to miss the cheering words of his wife. The break-up of their Edinburgh home affected her very badly, and her asthmatic complaints developed into hydropsy. She lingered on for many a long day, and her husband's diaries are a pathetic record of alternating hope and fear.

She died at Abbotsford on May 16, 1826. Sir Walter was away at the time, and hastened, heartbroken, to the deathbed.

Out of the Depths

"I think," he wrote, "my heart will break. I am deprived of the sharer of my thoughts and counsels, who could always talk down my sense of the calamitous apprehensions which break the heart that must bear them alone. . . . Cerements of lead and of wood hold her; cold earth must have her soon. But it is not my Charlotte, it is not the bride of my youth, the mother of my children, that will be laid among the ruins of Dryburgh, which we have so often visited in gaiety and pastime. No. No. She is sentient and conscious of my emotions somewhere—somehow; where we cannot tell; how we cannot tell; yet would I not at this moment renounce the mysterious yet certain hope that I shall see her in a better world, for all that this world can give me. Alone or if anything touches me—the choking sensation. I have been to her room; there was no voice in it, no stirring. All was calm—calm as death."





WOMAN'S MEDICAL BOOK

This important section of *EVERY WOMAN'S ENCYCLOPÆDIA* is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

HOW TO BECOME GRACEFUL

The Graceful Woman is the Healthy Woman—The Evil Effects of an Ungraceful Carriage—Exercise Necessary to Counteract the Effects of Sedentary Occupations—Contributory Causes of an Ungraceful Carriage—Simple Exercises—The Power of the Mind Over the Muscles

THE advantages of a good carriage to any woman are self-evident, both from the point of view of health and of appearance.

The girl who knows how to sit, stand, and walk gracefully possesses a beauty asset of a very desirable kind, while the appearance of the prettiest woman is spoiled by a slouching deportment. A plain girl who holds herself erect, moves easily, lightly, and gracefully, has a "presence" of which many of her prettier sisters may be envious.

For health reasons, also, it is exceedingly important that every woman should try to acquire a good carriage and graceful deportment. Although it is true that some women are more blessed by nature than others in this respect, a good deal can be done by physical culture. Carelessness is the real cause of slipshod walking, slouching attitudes, and round shoulders. If you hold yourself badly, if you are aware that your carriage lacks the desirable quality of grace, and your figure droops in the wrong places, you can alter the fact if you like.

How is it done? In the first place, realise your defects. Look at yourself carefully, critically, and with unbiassed mind in a full-length mirror.

Notice if your chin pokes forward, if your shoulders droop, if you stand straight or tend to rest on one or the other foot, to assume a lop-sided position unconsciously. Probably you shuffle your feet in walking, or take mincing steps. Perhaps you sit huddled in a chair, and have got into the habit of lying in the wrong attitude whilst asleep. Each one of these defects will have to be corrected.

Habits

Every bad habit you have formed will have to be replaced by a good habit, and that means a great deal of concentration of mind and self-control. By carelessness and neglect, the habit of slouching has established itself. By care and culture it must be replaced by the habit of unconscious, graceful, and erect carriage.

A certain time each day should be devoted to physical culture exercises, in order to tone the flabby



Fig. 1. How to begin the exercise. Stand with the right fist in the hollow of the right shoulder and the left arm hanging by the side

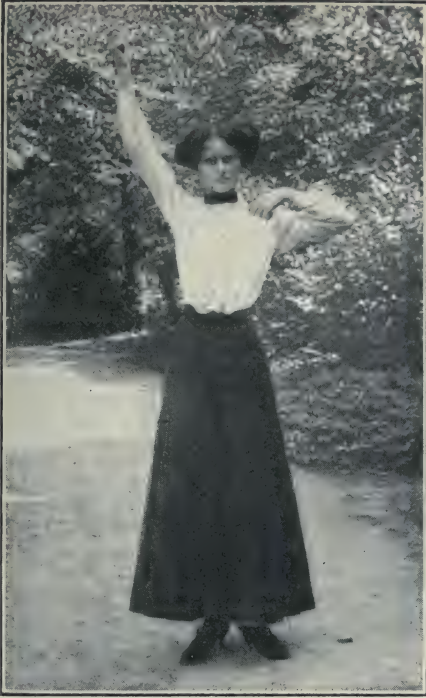


Fig. 2. The right arm is thrust forcibly into the air, whilst the left closed fist is placed in the hollow of the right shoulder

muscles, to practise poise and balance, and to improve the general health.

Evil Effects of an Ungraceful Carriage on the Health

The woman who slouches compresses her lungs and prevents expansion of the chest. The capacity of the chest is markedly diminished if the shoulders droop and the head inclines forwards. This means that less fresh air is taken into the lungs, less oxygen passes into the blood, and the nutrition of all the tissues suffers in consequence. Thus, a slouching gait in itself tends to produce anæmia, a bad complexion, and an appearance of ill-health. The lungs themselves are less healthy than when the shoulders are kept braced and the chest expanded to its fullest extent. The round-shouldered woman, therefore, is more liable to consumption and other lung complaints, because enfeebled lungs are less able to resist the microbes of disease.

The Carriage

The commonest type of ungraceful carriage is associated with round shoulders, and attention should at once be directed to any such condition. First ask yourself if there is any cause for the stooping attitude you have adopted. Short sight, for example, will encourage round shoulders unless proper glasses are obtained for correcting the error of refraction. Badly fitting corsets, or tight clothing, by pressing upon the muscles, and interfering with the action of the lungs and heart, encourage stooping. Occupations, such as reading, writing, or sewing, that entail constant sitting, will produce an ungraceful carriage unless a woman is careful to counteract the condition by exercise and outdoor games.

Apart from stooping, an ungraceful carriage may be caused by high heels and ill-fitting boots. High heels throw the body forward, and produce

a jerky gait. They interfere with the natural swing of the leg from the hip, and make a graceful carriage well-nigh impossible. The woman who wishes to acquire graceful deportment must wear well-fitting, comfortable shoes, with a moderate heel placed under the natural heel of the foot. She must choose well-made corsets which do not exert unnatural pressure on the vital organs, a well-cut skirt and underskirt which do not impede movements, and which clear the ground.

The next thing is to practise how to sit, stand, and walk gracefully. By sitting well back in a chair, with the lower part of the spine supported by its back, and the feet resting upon the floor, comfort and support are both ensured, and the spine is held erect at the same time.

Standing and Movement

In standing, the main point is to stand erect, with the weight equally distributed on both feet, so that a straight line could be drawn from the forehead to the feet. Too many women stand with the lower part of the body protruding, and imagine that they are standing upright.

To walk properly the head should be held up, the shoulders braced, and the feet lifted, to avoid scraping the soles along the ground.

Certain outdoor games if indulged in moderately, and correctly, make for grace. Others, such as hockey, which encourage a stooping attitude and faulty positions, have the reverse influence upon a woman's looks.

Simple exercises must, of course, be practised daily in order to remedy defects, to educate and tone the enfeebled muscles, and to teach a woman how to hold herself erect. Five minutes night and morning devoted to deep breathing is a simple measure, the health advantages of which cannot be too often emphasised.

Almost any simple exercises are useful if they



Fig. 3. Shoot the left arm into the air and bring the right fist to the right shoulder



Fig. 4. Let the right arm sink to the side whilst the left hand rests on the left shoulder

are properly done, but the drawback to many of these is that they are performed mechanically, in a passive fashion, as a matter of routine. Now all physical exercises lose half their value if the mind does not follow the movements, and so bring itself into conscious relationship with the muscles. For that reason, the exercises which we shall now describe are useful because the movements are varied, and the mind *must* be brought to bear upon their performance, in order to bring each side into co-operation. So note the first four pictures. There are four movements which follow each other in sequence, and which can be repeated for a considerable time without fatigue or overstrain.

Useful Exercises

First Movement. Stand erect easily. Close the right fist, and put it on the right shoulder with the left arm hanging.

Second Movement. Fling the right arm into the air briskly and firmly, whilst bringing the left closed fist into the hollow of the left shoulder.

Third Movement. Shoot the left arm into the air, whilst the right closed fist is placed on the right shoulder.

Fourth Movement. Let the right arm reach the side, whilst the left hand rests on the left shoulder.

Repeat these movements either with or without musical accompaniment.

These exercises are very popular in Belgium, and many of the Flemish girls are exceedingly agile, muscular, yet graceful, with wonderful control over their muscles.

Practise walking correctly with a basket on the head. It is a splendid exercise for a graceful carriage.

For the treatment of round shoulders exercises were given in the article on the "Slouching Child" (page 1341, Vol. 2).

An immense improvement in the carriage

of the head and shoulders will be observed, even in a few weeks, if these exercises are regularly practised.

How to Grow Graceful

The woman who wishes to be graceful also finds time for walking out of doors as much as possible. She plans her day so that her hours of sitting for needlework, reading, or writing, are divided into various periods, and when she feels her muscles tired and relaxed she spends a few minutes in physical culture exercises. She does not pin her faith to special corsets, supporting braces, or straps. She day after day "suggests" to herself that she will correct her bad habits, her faulty positions, and she gives sufficient time to the exercises which are absolutely essential to strengthen the muscles and increase their vitality.

By these simple means, the muscles are enabled to hold the bones in their proper place, and gradually the drooping appearance, so fatal to a graceful carriage, is overcome. The head is held erect, the shoulders are braced. The whole health is tremendously improved in consequence, and gains in nervous energy and vitality very considerably.

Many a delicate, nervous woman subject to depression and worry would be cured if she would only take steps to improve her carriage and physique. From the point of view of appearance nothing further need be said upon the importance of a graceful deportment.

It merely remains, therefore, to advise the reader not to lose her valuable acquisition of graceful carriage and movement. Bad habits, alas! are like weeds in their facility of springing up anew. It will not be a tedious or a lengthy matter to retain what has been won by a brief daily practice. Such should be, indeed, a pleasure.



Fig. 5. How to acquire a graceful carriage. The basket should have something heavy in the bottom to prevent it from slipping



BABY'S SECOND YEAR

Continued from page 4757, Part 39

5. HOW TO KEEP BABY WELL

Making the Children Resistant to Disease—The Signs of Danger—Loss of Appetite—Feverishness—Sore Throat—Rash—The Condition of the Tongue as a Guide

THIS is a commonsense age. The idea that most of the ills of mind and spirit can be prevented has spread to all sorts and conditions of people. In the realms of medicine, commonsense preventive treatment is gradually taking the place of remedies and drugs. The mother in the nursery who knows how to prevent illness gives her children a better chance in life than any money or educational endowment.

The sensible mother says to herself, "My baby is never going to be ill at all. If he does not thrive, the fault will be my own. If he is not healthy and robust, I shall have to find out what particular mistake I am making and rectify it."

During the second year there are various pitfalls to avoid. The child has to be guarded against chills and catarrhs. He has to be made resistant to infectious disease. He has to be kept so healthy, so well dieted, so inherently robust, that he will cut his double back teeth without a murmur. The old-fashioned mother always imagined that baby had to go through certain childish ailments, and the younger he got them over the better. That idea is entirely wrong. In the first place, there is no reason why a child should catch any infectious disease at all. In the second place, the older he is, if he is unfortunate enough to be ill, the better. During the first, second, and third years baby is far less able to resist the attacks of disease microbes than he will be a few years hence. So that the mother must first guard baby, and bring him up on the lines we have suggested in the series of Baby's First and Second Years; and, secondly, watch for definite signs of illness and deal with them at the beginning.

What to Watch For

What are the special signs a mother should look out for, and how should she deal with them when they occur? That is the practical question that will occur to anyone.

In early childhood the baby is not able to say definitely what is the matter with him. He may whimper or fret. He cannot state that he feels pain, and even when he is old enough to do so he will certainly indicate the wrong situation to anyone ignorant enough to ask where the pain is. There are certain little signs which serve as a warning that all is not well with the child.

Loss of appetite. When a child is going to be ill, one of the very earliest signs is that he turns away from food. As a rule, a mother immediately begins to press baby to eat, and will almost force him to swallow his dinner with the idea that food invariably does good. This will simply diminish a child's last chance of destroying the microbes which have gained entrance

to the body. A gentle purgative and very little food is the best treatment at the beginning of any infectious ailment. If, on the other hand, the child's seediness is due to too much food or some error in diet, rest for the digestive organs is just what is required.

Disquieting Symptoms

Drowsiness. During the first two or three years of life, when a child is going to be ill he often seems to be sleepy and drowsy for a day or two before. This is due to the fact that the blood contains poisons which act as a sort of narcotic upon the brain and nervous system. A light diet, fresh air, and sleep should be provided for baby, who must be kept as quiet as possible if he is to get easily over his particular attack.

When baby appears hot and restless the temperature should be taken at once. A hot, dry skin, restlessness, and general signs of discomfort should make one suspect fever. Of course, it does not do to be over anxious, because a child's temperature will often go up for very little reason. Some error in diet will in itself raise the temperature for a time, when a purgative and semi-starvation will put the matter right. Feverishness is an early symptom in rheumatism, bronchitis, and the infectious ailments such as measles or scarlet fever. Whenever it occurs the child should be put to bed, guarded from chill, and given only liquid milk diet.

Sore throat is a symptom of several serious diseases of childhood such as scarlet fever and diphtheria, so that the sensible mother never regards this sign as anything but one requiring immediate attention. A very good rule in the nursery is that when a child is feverish and complaining of sore throat, the doctor should be called in as quickly as possible. Even if it is a case of tonsilitis the child should be under professional care, as nobody but a doctor can possibly say what a sore throat may lead to.

Rash. A child's skin should be examined at least once a day to see that it is free from anything in the shape of a rash. Rashes appear even when the child is not sickening for a special "fever." After some dietetic mistake, for instance, a sort of nettlerash may be present, whilst eczema is very often due to some error of digestion. The rash is always a sign that the blood is out of order. A gentle purgative and light diet with a warm bath at bedtime should be given. If the rash is associated with other signs of illness, such as fever, sickness, and loss of appetite, a doctor should be in charge of the case.

An old physician once remarked that the tongue is the mirror of the stomach as the eye is of the soul. Certainly a baby's tongue serves as a very useful guide as to its health. When it is clean baby's digestion has probably very little the matter with it. When it shows white patches or little ulcers, such as appear in thrush, the food requires careful attention, and the tongue needs to be kept clean. In scarlet fever the tongue is unduly red. In most childish ailments it is furred. In an article in this series, entitled "The Baby's Toilet," the necessity for

keeping the tongue clean in health was noted. When baby is ill, the mouth will be kept healthy if it is occasionally wiped out with a little glycerine and borax.

These are the main points for the mother to notice and attend to in the nursery, and the earlier illness is dealt with the better for the child. By warmth, dieting, and rest many an illness, even if it cannot be stopped at the beginning, is very much lightened in its effects. The "stitch in time" principle can be very usefully applied to the question of health in the nursery.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 4754, Part 39

HEALTH AND FAIRY TALES

The World of "Make-believe" is Reality to a Child—Effect of Story-telling on Children—Its Value if Stories are Carefully Chosen—What to Avoid—Encourage Elder Children to Tell Nursery Stories to the Younger Ones

THE land of dreams is a very real one to most children whose imaginative powers are so vivid that the world of "make-believe" offers an actual fact.

The baby of three will listen entranced to a fairy tale which stirs his imagination. The small boy of seven will suffer agonies in recalling to his mind, in the dark hours of night, the fearsome details of some story told by an unwise elder during the day.

The effect of story-telling upon a child's health is a very real thing, as every doctor knows, and it would be a good thing if mothers were more alive to the fact. The custom of telling sensational stories of ogres and giants, bloodshed and adventure, bring about night terrors and screaming fits in many nervous children. The nervous child has often a keen desire for mental excitement, and will beg for thrilling stories which are a source of mingled joy and terror to him afterwards.

So that from the health point of view the type of stories told in the nursery ought to be carefully considered.

There are people who would banish fairy tales altogether, ignoring the fact that the training of the imagination is a very real branch of education. The great lack in most people's lives is the want of that imagination upon which the love of poetry, history, and literature so much depends.

The Value of Story-telling

A well-told fairy tale may be the beginning of a child's interest in literature and poetry, and the Japanese realise the truth of this. Every mother in the Land of the Rising Sun teaches her boys and girls not only the wonderful fairy stories of the East, which always have some good moral behind them, but she tells them also the tales of the old warriors of Japan, in order to make them brave in battle and strong in patriotism. From such early teaching, it follows that every Japanese boy would die cheerfully for his country, and not imagine that he was doing anything extraordinary if he did. In truth, story-telling has been brought to artistic perfection in Japan, and no child in the country will sneer at fairies or prove indifferent to the wonderful stories which are told to generation after generation of babies in Japan.

In our own country, Froebel has revived the fairy tale as a factor in education. He realised

how character training is influenced by story-telling. When the imagination is directed into the right channels, what can a child not be taught? Courtesy, kindness, forbearance, protection of the weak, unselfishness, courage—he will appreciate them all and recognise them in everyday life when his imagination has been stirred and aroused by the nursery fairy tales he has learned in his youth.

In many ways character is in part dependent upon health—health of the mind and imagination. Health and character depend upon happiness, and anything which gives happiness to the child should not be ignored by the doctor or the educationalist.

Fairy Tales and Health

And how does this affect health?

The delicate child who is not able to play and romp with his sturdier brothers will derive a good deal of happiness from fairy stories of the right sort. For health reasons, the type of story should be carefully chosen. Children differ in temperament as well as in character, and the unobservant mother may never realise the harm which can be done to a child's emotional nature and nervous system by injudicious story-telling. Morbidly exciting stories of gloomy religious views should be banished from the nursery. A highly strung, nervous child can derive a great deal of harm if his brain is excessively stimulated or his emotions excited. Every mother or nurse should choose carefully the stories told to the children, and rely upon the old-fashioned favourites, avoiding anything that is likely to depress a nervous child. "They lived happily ever after" may be a commonplace ending, but the right impression is made upon the child, and that is the important matter.

Every child's health is affected by the daily impressions made upon his mind and imagination. Let these be pleasurable, soothing, restful, and interesting, and he will develop better in brain and body. Let the mother remember the following facts, which bear upon the health aspect of story-telling in childhood:

Never allow exciting stories to be told at bedtime if you wish to avoid a restless and disturbed sleep, dreaming, and night terrors.

Forbid the telling of fearsome tales and morbid stories in the nursery as you would avoid the giving of police-court details of a

gruesome type to school girls and boys. Utilise fairy tales to point a moral, to inculcate high ideals, to train a child to love the good and beautiful, and to recognise their worth.

Discourage self-indulgence where storytelling is concerned. The healthiest training insists upon practical work, and the cultiva-

tion of the senses of sight and hearing as well as the education of the imagination.

Lastly, teach the older children to tell nursery stories to their small brothers and sisters, and you are developing their descriptive powers and faculty for language, and their ability to teach to others what they have heard and studied.

HYGIENE IN THE HOME

Continued from page 4754, Part 39

3. SOME SUGGESTIONS FOR DRESS REFORM

Reform Dress versus Frumpiness—The Rational Requirements of the Outdoor Girl—The Sins of the Corset—Ideal Amount of Clothing—Underclothing—What It Should Be—Of What It Should Be Made

IT is a little unfortunate that hygienic dress is, in the mind of the average person, associated with frumpiness.

This is partly because our views of what is fashionable are somewhat distorted, and a sort of pseudo smartness passes in the opinion of those who do not know any better as invariably correct.

But the truth is that no woman can be well dressed who looks absurd, and Englishwomen are coming to recognise this. Our habits and our ideas are changing at the same time. The outdoor girl has done more to reform the wearing apparel of her sex than all the caricatures and masculine abuse of the eternal feminine. The woman who lives the outdoor life cannot have her movements impeded by long skirts, tight corsets, or a gigantic hat. So that there is always a type of Englishwoman who does not require to learn very much about dress reform.

But, it may be said, the tight skirt has only recently been with us, in spite of the supposed emancipation of woman from fashionable absurdities. What could have been more grotesque than the "hobble"? Well, its day was short, and in all forward movements there are periods of retrogression, when the pendulum swings back for a time. The day of the "hobble" was brief as fashions go. On the other hand, the short skirt is universal in the street, and millions of microbes are kept out of our homes in consequence. The dress with bodice and skirt all in one has become fashionable, and it was introduced by Continental dress reformers in Holland and elsewhere whose idea was to take the pressure exerted by skirtbands off the waist. Thus the all-in-one type of dress can be worn without corsets, and the "reformers," of course, invariably wear it so.

The Sins of the Corset

From force of habit the corset has still to meet with some measure of abuse. The fact is that the modern article, when well made, is quite a hygienic garment. The old-fashioned stay was a diabolical contrivance, which did a good deal of harm by its stiff, unhygienic pressure upon vital organs. But the modern corset is pliable and cut more intelligently. It keeps the body warm, and although the properly developed man or woman should need nothing in the shape of external support, there are many people who are all the better for some assistance in maintaining an erect

carriage. The corsetless woman is too apt to be floppy, and feminine floppiness is one of the unforgivable sins. To go without corsets altogether is one extreme. To encase oneself in a rigid "stay" is the other, and the more dangerous one from the medical point of view.

Corsets for Girls

Growing girls should never be allowed to wear corsets which exert the slightest pressure. It is at this period that the ribs are yielding and can be pressed inwards, altering the natural contour of the body and the internal organs. So much has been said upon the evils of tight lacing that there is nothing left to add. The woman who does it pays the penalty more than she knows. There is a long list of ailments, from red nose to indigestion, which can be directly traced to the exertion of unnatural pressure on the lungs, heart, and digestive organs. The woman who wants to be healthy, to keep young and look her best, should pay very serious attention to the question of corsets. Whenever possible, she should have these made for her, and pay as good a price as she can afford.

There are modern corsetmakers who make a speciality of fitting on medical lines, and who excel in the art of making a corset a "support" in the best sense. The girl who cannot afford to pay much for her corsets should select light ones, which are comfortably loose, of the flexible or ribbon variety. Many girls could dispense with all but the lightest corset if they would do daily physical exercises. Such exercises develop the muscles of the back, shoulders, and ribs, so that the body is held erect without artificial assistance.

The Utility of Clothes

Clothes are worn primarily for protection against cold, and the æsthetic factors of the question need not be considered here. The skin is the ideal garment, because it has the power of contracting to a cold influence and relaxing to a warm influence. It is also porous, in that it excretes poisons from the body through its pores. We must wear clothing in order to keep heat in the body, because, in spite of the skin's contractile power, the warm body under physical laws loses heat when the surrounding atmosphere is below a certain temperature. The clothing, if it is to come into the category of hygiene, should give us the maximum of warmth with the minimum of weight.

The ideal amount of clothing for any person is the least that will provide protection from undue depression of temperature in going about usual employment. It is, therefore, a self-evident fact that most people are over-clothed. We wear too many and too heavy clothes, and the habit of wrapping children up and coddling them with regard to clothing, so that there is no incentive for them to run about and keep warm, is responsible for impaired development, weak chests, adenoids, and other ailments. Fashion favours hygiene in this respect, because the heavy multiple petticoats are out of date, and the very lightest underskirts and dresses are all that are required by the modern woman.

With regard to underclothing, the one essential factor is that it should be porous. For long flannel has been considered the ideal material for undergarments. The dress reformers have struck a blow at its popularity and declare that flannel is not absorbent, and therefore does not allow moisture to pass from the skin. Flannel is warm in the sense that it is a non-conductor of heat, because it is full of air spaces.

Silk, linen, and cotton do not possess these air spaces, and so are less warm than flannel. But now that these are being manufactured so that they contain air spaces, they have become at least as suitable as flannel for underclothing. Linen mesh is a very hygienic material, and for those who wish what they consider a warmer material, very fine, loosely knitted wool should be chosen.

Men's clothing is more sensible than that of women, because it consists of fewer and lighter garments, and the hygienic housewife should decide with regard to her children and herself against wearing numbers of garments whenever the cold weather comes. Body warmth is kept up by food and exercise more than by clothing, and if a woman works for health and hygiene in the home, she will soon find the family naturally resistant to cold. That is because the circulation is good, and the skin is healthy and contracts to keep the body warm in the natural way. To do this, the points emphasised in the article on baths (page 4249, Vol. 6) must be followed.

To be continued.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 4759, Part 39

Tetany. Tetany differs from tetanus in consisting of a muscular stiffness occurring in paroxysms and affecting the hands and feet. It occurs chiefly in rickety children or those suffering from digestive derangement.

Treatment consists in correcting any diarrhoea or dyspepsia, and altering the diet and hygienic conditions of the patient.

Threadworms. (*See Worms.*)

Throat, Sore. The throat is a cavity at the back of the mouth which communicates with the nasal cavity above, and behind with the larynx, or organ of voice, which extends to the trachea leading down to the bronchi and lungs.

There are various affections of the throat characterised by the symptom "sore throat." It is one of the commonest ailments that exist. Common throat affections may be divided approximately into the following groups:

1. Sore throat associated with one of the acute fevers, such as diphtheria, influenza, or scarlet fever.
2. Catarrhal pharyngitis, or simple inflammatory throat.
3. Tonsillitis, or inflammation of the tonsils.

The sore throats associated with the infectious fevers are dealt with under these diseases.

Catarrhal pharyngitis is a simple inflammation of the lining membrane of the pharynx and soft pallet. It may be very mild, causing only dryness and discomfort in swallowing. Or it may be more severe, with ulceration and rise of temperature.

The mild form is often called relaxed throat or relapsing sore throat. Speakers, actors, clergy, teachers often suffer from this type of sore throat. The more serious variety is apt to become more or less chronic. Many people say that when they are run down, or if the weather is damp, their throat troubles them. In children a chronic sore throat of this type is often associated with adenoids.

Causes of Relaxed Throat

1. Unhygienic surroundings, such as occur in

houses where the drainage is defective, or where the ventilation is bad, often cause this type of sore throat. Dust will give rise to it in the same way, from irritation.

2. Depression of the general health will bring on sore throat in many people.

3. Gouty and rheumatic conditions are associated with throat trouble. Another cause is living too well, which is, of course, associated with gout.

4. Certain local conditions, such as adenoids, or anything producing nasal obstruction, will cause frequent sore throats.

5. Chronic sore throat is often associated with anæmia in young people.

6. Excessive smoking and continual misuse of the voice, especially if associated with damp, will cause pharyngitis.

Treatment

When this form of sore throat is acute, the treatment is the same as for Tonsillitis (which see).

In the chronic sore throat, anything likely to cause irritation of the throat, such as smoking, alcohol, exposure to dust, must be avoided. The general health should be kept up by exercise, diet, baths, and the patient must live and sleep in the fresh air as much as possible. Over-coddling of the throat should be avoided. Constantly wrapping the throat up in mufflers and furs increases its delicacy. Keep the throat as free as possible, and bathe the neck and chest every morning with cold water. A morning gargle consists of a pinch of salt in a wineglassful of water is useful as a domestic remedy, and lozenges containing carbolic acid and glycerine act as an antiseptic and tonic to the part. When the condition is chronic, a doctor should be consulted. Any cause, such as adenoids or chronic obstruction of the nose passages, must be removed, and anæmia, rheumatism, or gout associated with sore throat, require special treatment.

To be continued.



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

THE COUNTESS OF WARWICK

THE Countess of Warwick is one of the most brilliant, versatile, and beautiful women of to-day. As a matter of fact, it is not easy to sum up her many interests. For years, of course, she was a well-known leader of society. Later, she became a Poor-Law Guardian, and founded a college at Studley Castle, Warwickshire, for training the daughters of professional men in horticulture, dairy work, bee and poultry keeping. Then, on her Essex estate at Easton Lodge, Dunmow, she established a science and technical school for boys and girls, and at Warwick founded a home for seventeen cripple children, who are admitted free for an unlimited length of time. Her philanthropic work has been of the most far-reaching character. All the arts have in her a keen and sympathetic student. Reading is one of her favourite recreations, and she can, when occasion demands, write cleverly and persuasively on many subjects. She dabbles, too, in painting. The Countess is perhaps seen at her best entertaining her friends at Warwick Castle or Easton Lodge. The latter residence came into her possession as one of the co-heiresses of the late Viscount Maynard. The Countess was married in 1881, when she was twenty years of age.



The Countess of Warwick
H. W. Barnett

The Countess is perhaps seen at her best entertaining her friends at Warwick Castle or Easton Lodge. The latter residence came into her possession as one of the co-heiresses of the late Viscount Maynard. The Countess was married in 1881, when she was twenty years of age.

MISS LILY ELSIE (Mrs. Ian Bullough)

As a tiny girl, Miss Lily Elsie, the popular musical-comedy actress, who, in November, 1911, married Mr. Bullough, displayed a remarkable aptitude for mimicry. When she was only eleven years of age, she took a

small part in pantomime, and a few years later was singing songs at music-halls. Her first theatrical engagement was a part in a play called "McKenna's Flirtations," for which she was engaged at a salary of £2 10s. a week. Later on she appeared in "A Chinese Honeymoon," followed by engagements under Mr. George Edwardes in "Little Madcap," "The Little Michus," "The Little Cherub," and "The New Aladdin." But she was practically unrecognised in all these plays, except by Mr. George Edwardes, who, when he staged "The Merry Widow," decided, in spite of opposition, to give her the title-role. She played the part nearly a thousand times. Her husband, Mr. Bullough, is the son of the late Mr. John Bullough, the millionaire textile manufacturer of Accrington. He was formerly married to Miss Maud Darrell, who died a year after her marriage.



Miss Lily Elsie
Foulsham & Banfield

MRS. PANKHURST

PROBABLY the Suffragette movement would not have attained its present prominence had it not been for the guiding influence of Mrs. Pankhurst, who founded the union, and is its commander-in-chief. For more than thirty years Mrs. Pankhurst has been striving for votes for women. Her husband, the late Dr. Pankhurst, a Manchester barrister, was a member of the first Woman's Suffrage Society, and now his widow and two daughters—Miss Christabel and Miss Sylvia Pankhurst—are carrying on the work he attempted. Mrs. Pankhurst has suffered largely in the cause which she has championed so long and so ardently. She has been thrown in



Mrs. Pankhurst
J. Purdy

the mud, kicked, stunned by a gang of political hooligans, and served two sentences in Holloway. She it was who planned and directed the great Suffragette raid on the House of Commons, for which fifty women were sent to gaol.



Mrs. K. D. Wiggins
Crooke

MISS K. D. WIGGIN (Mrs. G. C. Riggs)

IN this country, perhaps, we do not appreciate the genius of Kate Douglas Wiggin in the measure it deserves, or to the same extent that people do on the other side of the Atlantic, where her books have a tremendous vogue. As a writer for girls, Mrs. Wiggin is known and read all over the Republic, and the circulation of her books has reached the amazing mark of over two million copies. Among the most popular of Mrs. Wiggin's books, perhaps, are "Rebecca of Sunnybrook Farm," "The New Chronicles of Rebecca," and "Polly Oliver's Problem." Mrs. Wiggin was born in Philadelphia, where her father was a lawyer. When she was a young child, however, she went to live in New England, where she remained until she was nearly seventeen. Her first literary effort was a story in three parts, which was published in the "St. Nicholas Magazine," and for which she received thirty pounds. It was because of fluctuations in the family fortunes that Mrs. Wiggin endeavoured to earn money by her pen, but long before this she had interested herself in the welfare of the children of California. She organised the first free kindergarten for the poor on the Pacific Coast, devoting herself to the work for many years, and it was her example and inspiration that fostered the rapid and successful development of the Froebel system throughout the Western States. This knowledge of children proved of inestimable value to her when she began to write books about children. Mrs. Wiggin and her husband live for the greater part of the year in New York, but usually visit this country for a month or two. Most of her literary work, however, is done at her home at Hollis, Maine, U.S.A.

LADY WALDEGRAVE

BEFORE her marriage to Lord Waldegrave, in 1874, this popular society lady was Lady Dorothea Palmer. She is a sister of the present Lord Selborne, and, although she has been married for many years, is still a young-looking woman. Like all her family, Lady Waldegrave is well-read, a good conversationalist, and a clever and active personality. She does not move much in society, though she has given entertaining dinners at her house in Bryanston Square, for she much prefers the quietness and beauty of Chewton Priory, near Bath, to the turmoil and arduous duties of town life.



Lady Waldegrave
Russell

MME. FANNY MOODY (Mrs. Charles Manners)

THE public owes a debt of gratitude to Mr. and Mrs. Charles Manners for their efforts to popularise Grand Opera in English. It was as members of the Carl Rosa Opera Company that Mr. and Mrs. Manners first met. As a girl, Mme. Moody had won a reputation as a vocalist, but had no idea of going on the stage. When she was about eighteen, however, she came to London to study oratorio singing, which was assumed to be her destiny, and one evening, while at the house of Sir Morell and Lady Mackenzie, she was induced to sing. At the conclusion there was a flattering encore from the number of famous musical celebrities present, and a genial little gentleman exclaimed, "My dear child, you must sing for me." It was Carl Rosa, and a few nights later Mme. Moody made her professional début on the stage at Liverpool in "The Bohemian Girl." For three years she served with Carl Rosa as prima donna, and was with the late Sir Augustus Harris at Covent Garden for four years. Mme. Moody has figured prominently at the chief musical festivals throughout the English-speaking world, and has toured with the Moody-Manners Company. It was with great regret that the public heard, in 1910, that Mr. and Mrs. Manners had decided to retire from the operatic stage.



Mme. Fanny Moody
Mendelssohn

LADY KNILL

THE wife of Sir John Knill, who was Lord Mayor of London from 1909-10, enjoys several unique distinctions. Her marriage to Sir John Knill, in 1882, was one of the only two performed by Cardinal Newman while he was a cardinal. Furthermore, Lady Knill is one of the three women in the world who possess the Order of the Holy Sepulchre, given her for charitable work in the Roman Catholic Diocese of Southwark. Lady Knill is a woman of very religious and charitable sympathies. Belonging to the Roman Catholic faith, she numbers members of all denominations amongst her friends, and, needless to say, her charitable endeavours are directed towards one end—namely, to benefit the poor, irrespective of creed. Lady Knill has long taken an earnest interest in the submerged tenth, whom she is anxious to rescue both materially and spiritually. Lady Knill is of French origin, and her father was a noted architect. Very often before her marriage she was found in her father's studio, for she had gifts in the designing of stained-glass windows. Sir John and Lady Knill have made their home at Blackheath. Her ladyship is very keenly interested in philanthropic movements at Blackheath and Lewisham, and devotes much time to their general organisation and management.



Lady Knill
Weston

THE TRIUMPH OF WOMAN

By SARAH A. TOOLEY

Continued from page 4737, Part 39

The Social Side of Liberal Politics—Some Leading Hostesses—A Fallacy Refuted—The International Federation of Women—Its Ideals and Hopes—How They are Embodied—Leading Spirits and Pioneers—The Women of Canada and their Public Spirit—The National Union of Women Workers—Suffrage Societies and their Aims—An Interesting Convention

THE social side of Liberal politics is promoted by the Liberal Social Council, which was founded some ten years ago, on the suggestion, I believe, of Mrs. Asquith, one of its vice-presidents. Its first president was the late Lady Tweedmouth, who, like her sister, Lady Wimborne, was one of the most notable Liberal hostesses.

The list of ladies who have held receptions, garden-parties, and fêtes in their town or country houses as presidents of the various county branches of the council is a long one, and embraces such well-known hostesses as Lady Aberdeen, Lady Crewe, Lady Beauchamp, Lady Granard, and Mrs. Lewis Harcourt. Mrs. Sydney Buxton is hon. secretary, and Mrs. Augustine Birrell, treasurer, of the council.

A Triumph of Sex

Having passed in brief review the chief women's political organisations of all parties, the question comes, "Wherein have they triumphed?" The Statute-book of our land contains the answer in legislation on temperance, purity, housing, sweated industries, the Children's Act, the protection of girl and women workers, and other social reforms which the members of some of these political associations have pressed home upon members of Parliament by individual effort, and by deputations to the Ministry in power; while on the questions of women in local government and women suffrage the women's political associations have played an important part in the education of the constituencies.

The progress made by women in the art of organisation and combination is one of the marvels of the age. It is a triumph of sex over inherited tendencies and those seeds of mutual distrust which have been fostered by accepted axioms and social usage.

A Fallacy Refuted

How many times have we been told that women are not "clubbable," that it is impossible for them to work in combination without feminine jealousies upsetting the "apple-cart" of their enterprises? But while the wiseacres, with their ostrich heads deep in the sand, predict, emphasise, and maintain that women are "no good by themselves," and that their sex is incapable of *camaraderie*, we find women's federations, associations, societies, unions, and clubs increasing in number by leaps and bounds. In every land women are developing not only a capacity, but a genius for combination.

Woman's intuition has led her straight to the mark. It is in combined numbers that strength lies, and she has applied the principle to international federation as it has never been applied before in the history of the world. Men have used a form of international *camaraderie* for specific objects, as when the Crusaders of Christendom went to the protection of the Holy Sepulchre, and the knights of chivalry bore afar the banner of St. George.

In modern times men have founded Red Cross societies and a Peace and Arbitration movement on international lines.

It has, however, been reserved for the idealism of women to formulate a scheme which combines federated groups of women's associations into a national society in every land, and to link all those national societies together into one mighty organisation, binding women together in work and sympathy the world over, irrespective of religious or political views.

The International Council of Women, founded on these lines, is a triumph in combination. It is a freemasonry which outdoes the ancient order, for it has no secrets which the world may not share, and it works not only for its members, but for those outside its ranks.

A Great Federation

It is scarcely possible to "number the people," but when we consider that the Federation consists of twenty-two National Councils, each of which embraces women engaged in social, philanthropic, educational, and public work in their respective countries, some idea may be obtained of the vast aggregate membership of the International Council.

When, at the meetings of the Council, the delegates from the National Councils bring greetings from their respective countries, there is a flow of Pentecostal oratory which embraces the chief tongues of the world.

The International Council originated in the United States, where, in 1888, a group of earnest women, including the late Miss Susan B. Anthony and Mrs. May Wright Sewell, convened a representative assembly of delegates from various countries to consider the possibility of organising International and National Councils of women. It did Great Britain the honour to elect Mrs. Millicent Garret Fawcett as its first President. On the same occasion the National Council of Women of the United States was formed, with Miss Frances Willard as its President. The International Council

held its first quinquennial meeting at Chicago in 1893, when women workers from over thirty different nationalities were represented. Lady Aberdeen was elected president for the ensuing quinquennial term, and is now again filling that office for the period 1909-1914.

Lady Aberdeen caught the fire of inspiration in Canada, when she was there as wife of the Governor-General. She arrived to find that a meeting had been convened at Toronto to form a National Council of Women of Canada. The women of the United States

It is the fashion in some quarters to assert that women are not "imperially minded," but our colonial sisters are conspicuous in the work of their councils for the wide view which they take of the solidarity of Empire, and are an important factor in forging the links of Empire. Perhaps a woman's heart clings more tenaciously to the "old country," which cradled, perchance, herself, and certainly her forebears, and we cannot overestimate the influence of the colonial mother in training the children of our overseas

dominions in the sentiment of loyalty to King and Empire. It is possibly a more important factor in keeping Canada British than even the geographical boundary of the Great Lakes. Through the associations federated to the National Council the women of old Quebec and those of the newest township in the far North-West are made to feel a common sisterhood and share an Imperial patriotism.

General Montgomery Moore, in an address at the first annual Council of Canada, made a humorous complaint that the husbands of the Dominion were having their slumbers broken by the query from their wives in the dead of night: "My dear, what do you think about this as a suggestion for new work which our Council might take up?"

We would remind the gallant general that this was much better than the old style of "curtain lecture." If Mrs. Caudle had had topics of public utility upon her mind she would not have harried her unfortunate husband over having lent an umbrella to a friend!

We may cite some of the schemes promoted by the women's Local Councils of Canada as typical examples of work being done by women's councils throughout the world.

Some Canadian women thought that their town should have a library, or a home reading association, or its paths paved, and others had a fancy for instituting a curfew bell to warn the children when it was time to go home. Straightway these things became accomplished facts.



The Marchioness of Crewe, one of the chief members of the Liberal Social Council and a zealous supporter of the Liberal party
Photo. Lillie Charles

had, as we have seen, federated themselves into a National Council, and Canada followed suit. Lady Aberdeen felt impelled to identify herself with the movement, and the Council of Canada was organised under her inspiring co-operation with the women of the Dominion.

It ranks as the pioneer women's council in the British Empire, and is particularly interesting from the part it played in drawing together in work and sympathy the women of the French and British nationalities in the colony.

The appointments of women as factory inspectors, as police matrons, and other offices of public service have been promoted by the councils, and matters of sanitation dealt with. Many homes and philanthropic institutions have been founded, both Protestant and Roman Catholic, and, in short, wherever there is a Local Women's Council there is a powerful and practical factor for the common-weal.

The Women's Council of Canada has taken up the homestead question and is determined that the daughters as well as the sons of the Dominion shall have the opportunity to acquire allotments from the Government and cultivate the virgin soil.

The greatest triumph achieved by the Canadian Council was the institution of the Victorian Order of Nurses, which now covers the Dominion to its remotest parts with a nursing organisation similar to our own trained district nurses.

Lady Aberdeen originated the scheme in commemoration of the Diamond Jubilee of Queen Victoria, and the Local Councils took it up with spirit and organised and endowed this great national nursing system.

Our own Council—the National Council of Great Britain and Ireland—was formed October, 1895, and federated with the International in 1898.

Affiliated to the Council is the National Union of Women Workers, a great federation in itself, with 1,314 societies, of which 161 are of national importance. No other union covers so large a field of work for the nation. It has forty-two branches and one hundred

thousand members. It is interesting to note that local unions had sprung up in Birmingham and Liverpool before the Union itself was constituted, thus showing the almost unconscious desire of women to come into touch with each other. The Union had its



Mrs. E. Gray, Vice-President of the National Council of Great Britain and Ireland

Photo, Læne Smith

beginning in the Ladies' Associations for the Care of Friendless Girls founded by Miss Ellice Hopkins in 1876. Mrs. Allan H. Bright is president of the National Union, the work of which has been described in *EVERY WOMAN'S ENCYCLOPÆDIA* (page 109, Vol. I).

Nothing but a *magnum opus* could convey an adequate idea of the work being accomplished by the vast army of women in the federated societies which compose the International Council. One cannot attempt to enumerate even the most prominent of the schemes organised through the councils of the various countries. Every capital in Europe, indeed in the world, is made a centre of their activity.

By these councils women are becoming the mothering world of the nations, permeating

work and purpose which makes women of all nations one great sisterhood.

Our grandmothers could not sleep in their beds from dread of so many "foreigners" being in London at the Exhibition of '51, but to-day this far-reaching federation of women bids fair to banish the word foreigner, and must surely make for universal peace. Women have advanced beyond being merely "Imperially minded"; they have become internationally minded.

The international idea has also been exemplified by the founding of the International Woman Suffrage Alliance, which has for its object the enfranchisement of the women of all nations and the uniting together of the friends of Woman Suffrage throughout the world in organised co-operation and sisterly helpfulness.

The Alliance was formed at Berlin in 1904, the preliminary meeting having taken place at Washington in 1902. It holds quadrennial conventions for the election of officers and transaction of business combined with public meetings and propaganda. Twenty-three nationalities are affiliated to the Alliance.

The president is Mrs. Carrie Chapman Catt, of New York, who at the time of writing (1912) is making a tour of the world, visiting the different centres of the Alliance. The first vice-president is



Mrs. Fawcett, LL.D., leader of the Constitutional Suffrage Party and President of the National Union of Suffrage Societies

Elliott & Fry

social and public life with their influence as surely as they have been the guiding influence of the family.

Not only is this international federation of women a triumph in itself, but to the work of the various councils in their countries and localities may be attributed many of the triumphs in the women's movement with which we have dealt in this series of articles.

The congresses of the International Council, held in the various capitals, are sweeping aside the animosities of race by a union of

Mrs. Fawcett, LL.D., the leader of the Constitutional Suffrage Party and the president of our National Union of Suffrage Societies.

The Alliance held its Convention of 1909 in London, and drew together an epoch-making gathering of delegates from all parts of the world, each reporting on the progress, and in some cases on the actual achievement, of Woman Suffrage in their own country.

In London the delegates found themselves in the storm centre of the movement, and were intensely interested in studying British

methods and learning the differentiation between "Suffragist" and "Suffragette."

Many receptions and festivities were arranged in their honour, and two monster meetings were held at the Albert Hall. First, the National Society for Woman Suffrage held their meeting, and filled the arena of the Hall with a picturesque pageant of women representing industries, trades, and professions, each division marching in under its distinctive banner, from pit-brow lassies and mill workers, to women doctors in their academic robes.

A few days later the delegates again beamed from the boxes in the Albert Hall upon another huge gathering, organised this time by the Women's Social and Political Union, who paraded their suffrage prisoners, and decorated them with badges. Further

evidence of British activity in the movement was given by the Women's Freedom League reception at the Caxton Hall, and the At-Home of the Women Writers' Franchise League, while the Men's Society for Woman Suffrage gave an evening reception.

At that time the National Anti-Suffrage Society was in its infancy, and therefore the delegates did not witness counter-demonstrations, such as have since taken place at the Albert Hall, by which they could gauge the force of the opposition, led by Mrs. Humphry Ward, Lord Cromer, and Lord Curzon. It would have been an unique experience for them, had this been possible, for the women of Great Britain, I believe, stand alone in having a National Anti-Suffrage Society.

To be continued.

THE ORGANISATION OF GIRLS' CLUBS

By THE HON. LILY MONTAGU

The Evils of Overlapping Organisations—A Club "Clearing House"—Its Work—How It Carries out Its Aims—A Guild of Health—Some Wonderful Results

EVER since I first entered upon club work, about nineteen years ago, I have been impressed by the want of co-operation and by the overlapping which distinguished our branch of social work. I feel that much more good could be done by club workers if they obtained better knowledge of method and wider organisation. Many pieces of work which it is impossible for an individual club to undertake can be accomplished by clubs working together.

As a club worker, I joined several existing unions, and received much help from each organisation, but I felt that there were great possibilities in having a link and clearing house between all these various unions, so that information about the work undertaken separately might be communicated.

It was for these reasons that, at the beginning of 1911, I helped to start the National Organisation of Girls' Clubs, Mrs. Creighton, whose interest in working girls is so well known, becoming our first president. The starting of this organisation enabled us to knit together, so to speak, the scores of girls' clubs throughout the country, and also to educate working girls in matters of vital interest to themselves. As a matter of fact, however, much work in this direction had been accomplished by what might be termed the forerunners of the National Organisation of Girls' Clubs—i.e., the Girls' Clubs' Sectional Committee, and the Clubs' Industrial Association. The former, which was founded in 1895, and which consisted of representatives from girls' clubs throughout the country, did much valuable work in the way of supplying information to club leaders about to start new clubs, providing workers and speakers

for important meetings (paid and voluntary) whenever possible, arranging conferences for club leaders, and drawing up a directory of girls' clubs and lists of holiday homes.

Mrs. Arnold Glover, the hon. sec. of the Sectional Committee, became one of the two honorary secretaries of our wider organisation, and many of our activities were inspired by her, and owe their continued existence to her energy and devotion. We do not desire to interfere in any way with the scope or management of any union of clubs or single club. Our aim is to supply information, when desired, and to create the machinery by which club workers can unite for any useful purpose.

A Beneficent Association

In 1898, the Clubs' Industrial Association was founded by the Organisations Committee of the Women's Industrial Council. This was an association of leaders and representative members of working girls' clubs, who were bound together in order to study, and, when opportunity arose, to improve the lives of working girls. The fact that working girls have little time or opportunity to study the laws enacted for their benefit was realised, and club leaders were appealed to by the founders of the Association to help in the educational work of spreading a knowledge of factory laws and of strengthening the sense of responsibility among girl workers. Matters of the greatest importance to working girls have been dealt with by the Association. It has drafted petitions to the Home Office, asking for an increase in the number of women factory inspectors and for stricter regulations regarding the sanitary conditions of factories and workshops. It has also

endeavoured to alleviate the lot of girls who toil in underground workrooms. Ultimately, on account of the demands made upon the Association, it was decided to merge the Sectional Committee and the Association into one, and thus the National Organisation of Girls' Clubs was formed, a movement which is closely associated with the National Union of Woman Workers.

Its Work

The organisation is very far-reaching in its influence and work. As I have already intimated, it serves as a link between all existing associations and unions, and transmits information concerning their work. By uniting all voluntary recreative societies for girls over school age, the organisation hopes to develop a spirit of comradeship which will satisfy the increasing desire on the part of the girl population of the United Kingdom to serve their families and their country with more whole-hearted devotion to the best examples in the past and with greater hopes for the future.

Perhaps I may be allowed to give a few more details regarding the work of the organisation. In the first place, the cost of affiliation is 2s. 6d. for a single club, 5s. for unions of clubs not exceeding twenty clubs, and 10s. for unions exceeding twenty clubs. Every assistance and advice is given in the organisation or reorganisation of clubs. We take part in any national scheme for girls, and promote interest in the provision of hostels or residential clubs. Perhaps there may be a district in which it is felt that a club for working girls would be of great benefit. In such a case we are able to advise those who wish to found such a club as to what has already been done in the district—for instance, suggest methods of working which have already proved successful in other similar districts, and lend the assistance of experienced speakers and workers who will help to make the club a success. It so often happens that a club for girls is established by kind-hearted persons which after a time fails because of lack of practical knowledge in regard to the carrying on of such a club.

Then, again, we prepare lists of lodgings, holiday places, dispensaries, etc., useful to club members, form a registry of voluntary workers, and supply, whenever possible, the needs of affiliated clubs. We are also prepared to form, with the aid of the Workers' Educational Association, small reading parties for club members, with girl graduates from the universities, and arrange conferences and lectures, or series of lectures, among club leaders and working girls in central places or districts convenient to groups of clubs to discuss matters of general importance.

A very important part of our work consists in striving to improve the industrial conditions in workshop and factory life by means of petitions and deputations and through the Press. We circulate in clubs tracts on factory laws and other literature,

with a view to increasing members' knowledge of industrial law, and we seek to stimulate the sense of responsibility among wage earners towards themselves, towards their employers, towards each other, and towards posterity.

A Guild of Health

Exceedingly beneficial, too, is our guild of health scheme, by which we seek to show girls how to maintain their health. The working of the guild is exceedingly simple. One club member is appointed as promoter and secretary, and she acts as correspondent with the Social Organisation Committee of the National Organisation. Twelve club members can form a guild of health, the subscription being one penny a year. The secretary then sends a correct list of the members' names and their private addresses and a badge of membership, and a little book is sent to the address of each individual member. Health lectures are given, and, among other advantages of the guild, it might be mentioned that every year open-air excursions are arranged for health guild members.

It is, however, specially in industrial work that club leaders and club members can make themselves a real power in the community, and there can be no doubt, I think, that the best means of benefiting the working girl of to-day is through the medium of social clubs. A girl's outlook on life is broadened, her prospects brightened, and her life made happier and more comfortable by associating with other girls who wish to better themselves. Many useful conferences held under the auspices of the organisation have proved the girls' interest in social and industrial work. Women, the circumstances of whose lives afford them a certain amount of leisure, are able to share their advantages of education with the weekly wage-earners on terms of mutual friendship.

Before the formation of our organisation, Mrs. Glover, helped by a special committee, secured the provision of rest-rooms, food supplies, and fair sanitary conditions for employees in exhibitions. It had been hoped that this work would have been taken up by the Government through the enactment of their Shops Bill, but the important work is still dependent on voluntary effort, and Mrs. Glover and her colleagues are organising the work through the N.O.G.C., who have made themselves financially responsible. By careful management, a good proportion of the cost is covered by the proceeds of the refreshment bar.

The whole work of the N.O.G.C. is thus seen to be far-reaching in its influence, and many developments are possible if we can secure sufficient assistance and personal service.

Our able secretary, Miss Levy, is always glad to answer inquiries and give information to anyone calling at the office of the National Organisation of Girls' Clubs, 118, Great Titchfield Street, London, W.



KITCHEN & COOKERY

CONDUCTED BY GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Recipes for

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

RECIPES FOR SOUP

By the **DOWAGER COUNTESS OF DUDLEY**, Author of "The Dudley Recipe Book"
Split Pea Soup—**Cream of Green Corn Soup**—**Parmentier Soup**—**Paysanne Soup**—**Consommé Velouté**—**Cream of Rice Soup**

SPLIT PEA SOUP

ACCORDING to quantity required, so you vary the amount of split peas. If you have stock at hand use that; if not, water will do, but, of course, the stock improves the soup.

Put the split peas on in cold water, throw in onions, carrots, turnips, celery—small quantity, as too much will spoil it—also green mint, if obtainable (if not, dried mint will do), and any ham or bacon bones or trimmings. Let all gently boil for about three hours, or until the peas are soft, pass all through a tammy, and season with a little curry-powder, pepper, salt, sugar, and a very little vinegar. Care must be exercised in the use of curry-powder and sugar. I cannot give you the exact quantities; practical knowledge teaches this, and it is according to the quantity of soup required.

CREAM OF GREEN CORN SOUP

Put into a saucepan a quarter of a pound of butter, and allow it to melt. Work into it two large tablespoonfuls of flour of "Crème de Blé Vert Groult" (which can be obtained at any grocers), stir it over the fire for some minutes without allowing it to colour, moisten it plentifully with a good velouté of chicken, allow it to boil whilst stirring it constantly. Add a small bouquet composed of leek, celery, and onion. Let it simmer slowly by the side of the fire for about two hours. Skim and pass through

a muslin, then allow it to boil again, and just before serving finish it with a liaison of three yolks of eggs and about a gill of good thick cream. Add a little more fresh butter, and, if wished, some very small light quenelles of chicken or a little chervil.

To accentuate the green tint of the soup, add a little spinach green, which has previously been bruised and passed through muslin.

PARMENTIER SOUP

Mince finely three large white potatoes, also the white part of three medium-sized leeks, fry in one ounce of fresh butter without allowing to colour. Wet well with a pint of light stock made from veal or chicken, or both mixed. Let all cook gently until quite tender, then pass through a fine sieve.

Return to the fire. Boil up again, and add seasoning of salt, one gill of cream, one ounce of fresh butter, well worked in, and add lastly a pluck of chervil.

PAYSANNE SOUP

Cut very thin into rounds about the size of a sixpence one red carrot, one turnip, two leeks, and a stick of celery; fry these in fresh butter, stirring all the time. Give them a little pale tint, but do not allow to colour brown. Add one pint of light chicken or veal consommé, and let it cook gently until the vegetables are quite tender; remove any scum or fat from the surface, and add a little pluck of chervil.

Serve with the soup rounds of bread cut very thin, and baked a light brown colour.

CONSOMMÉ VELOUTÉ

Quantities for making three quarts of consommé :

Three pounds shin of beef, 3 pounds lean top-side of beef, a soup fowl, 1 pound of carrots, one head of celery, three-quarters of a pound of leeks, two turnips, and a little parsley.

Place the shin of beef in a stock-pot with five quarts of cold water ; when it comes to the boil, skim it well, and add the vegetables. Let it cook gently for five or six hours, then strain, and when cold remove all the fat from the surface.

Pass the three pounds of lean topside through the machine, mix with one pint of cold water ; add this to the above, stir all gently over the fire until it boils, then add one carrot, one leek, one piece of celery, and a little parsley, all cut finely. Add the soup fowl, which has been roasted in front of the

fire, and let all cook gently again for two hours. Remove with paper any fat from the surface, and pass through a soup napkin. This makes the clear consommé, which will keep for some days.

To make velouté : Add a printanier garnish, peas, carrots, leeks, turnips. Cut some rounds of marrow bones about a quarter of an inch thick, poach these, and serve with the garnish in the soup.

CREAM OF RICE SOUP

Place over the fire in a stewpan one pint of light stock made from veal, or chicken, or other bones (this stock having been flavoured with vegetables in the usual way), allow it to boil. Mix two tablespoonfuls of cream of rice flour (which is sold in packets at all grocers) with a little milk, so as to form a smooth paste ; add this to the boiling stock, mixing it well. Season with salt and black pepper, and add lastly half a gill of cream and a little chervil.



HINTS ON TRUSSING

To Truss Small Birds for Roasting—Skewering Kidneys for Grilling—Various Ways of Trussing Whiting or Haddock—A Slice of Salmon or Cod

TO TRUSS SMALL BIRDS FOR ROASTING

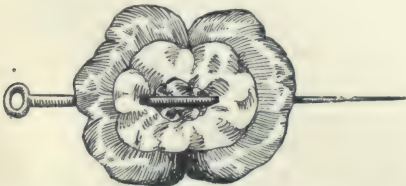
Small birds, such as wheatears, ruffs, and reeves, quails, etc., are trussed four or more on one long skewer. This is pushed through the tips of the wing pinion, then between the joints of the thigh, and right through the body of the bird, passing out at the opposite side, where it secures the same points as on the first side.

The second, third, and fourth birds are then passed on the skewer in the same way. The legs should be tied together with fine string to keep them in position.

If preferred, each bird may be trussed separately, but this entails unnecessary labour.

TO SKEWER KIDNEYS FOR GRILLING

Having skinned the kidneys, cut them nearly through. Open them out like a book, and keep them in this position by means of a skewer (see illustration).



A sheep's kidney skewered open for broiling or grilling

WHITING OR HADDOCK TRUSSING WITH ITS TAIL THROUGH ITS MOUTH

Having washed and trimmed the fish, take the head with one hand, and with the other draw the tail round, and place it through the mouth of the fish, keeping it in position by

sticking a short, pointed, wooden skewer through the upper and lower jaws of the fish.

WHITING OR HADDOCK TRUSSING WITH ITS TAIL THROUGH THE EYE-SOCKETS

First wash and trim the fish, take the head in one hand, and with the other draw the tail round and stick it through the eye-sockets, pushing it firmly in. It will not require fastening in place with a skewer.



A whiting or haddock trussed with its tail through its mouth

This is the quickest and simplest way of trussing fish.

HADDOCK TRUSSING IN THE SHAPE OF THE LETTER "S"

This is perhaps the most effective method of trussing this fish, but it is considerably more trouble than either of the other ways given, a trussing-needle and fine string being necessary.

Having washed and prepared the fish, thread the needle with string. Stick it right through from one side of the head to the other. Next stick the needle through the body about half-way between the head and the tail, draw the string through, and lastly

thread through the flesh at the root of the tail. Draw the string tight enough to form the fish into the shape of an S, and tie both ends of the string securely.

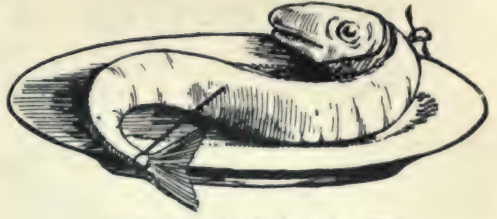
TO TRUSS A SLICE OF SALMON OR COD

Arrange the slice of fish neatly with the cut sides just meeting, then keep it in



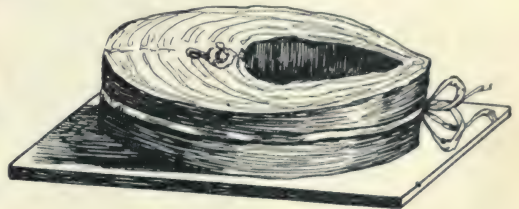
Whiting or haddock trussed with its tail through the eye-sockets shape by tying a piece of narrow tape round it.

Or the slice may be arranged in a round, passing one of the thin flaps round over the other; it can then be fastened with a skewer, or, what is better, a piece of tape.



Haddock trussed in the shape of an "S"

A slice of fish trussed in this way is then ready for boiling or steaming. If it is baked, stuffing is often placed between the thin flaps, and kept in place by the tape tied round the slice.



Trussed slice of salmon or cod

FOODS IN SEASON IN MAY

FISH				VEGETABLES			
Bass	Brill	Bream	Asparagus	Artichokes (globe and Jerusalem)			
Cod	Crayfish	Crabs	Broccoli tops	Beetroot	Beans (broad and Jersey)		
Dory	Eels	Flounders	Cabbages (spring)	Cabbage-greens	Cress		
Haddock	Hake	Halibut	Corn salad	Chervil	Cucumbers		
Herrings	Lobsters	Mackerel	Cauliflowers	Carrots (old and new)	Endive		
Mullet (red and grey)	Plaice	Prawns		Horseradish			
Salmon	Shrimps	Soles		Mushrooms	Lettuces		
Lemon Soles	Slips	Smelts		(cultivated)	Onions		
Whitebait	Turbot	Trout		Parsley	Parsnips		
	Whiting			Potatoes (old and new)	Sweet potatoes		
MEAT				FRUIT			
Beef	Lamb	Mutton	Veal	Shallots	Sorrel		
				Spinach (winter)	Turnips (old and new)		
POULTRY							
Capons	Chickens	Ducklings		Apples	Bananas	Cherries	
Fowls	Gosling	Pigeons		Figs (green)	Gooseberries (green)	Grapes	
Rabbits (tame)				Lemons	Limes	Lyches	
GAME					Oranges	Pears	
Black game	Hares	Plover's eggs		Melons (hothouse)	Rhubarb	Strawberries	
Prairie hens	Parmigan	Quails		Pineapples			
Rabbits (Colonial)							



HOW BUTTER AND CHEESE ARE ADULTERATED

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Sanitary Record," etc.

Butter-making—Colour of Butter—Preparation of Cheese—Classes of Cheese—Soft or Cream Cheeses—"Ripening" of Cheese

BUTTER and cheese, if not quite so important as milk, nevertheless are indispensable in every well-regulated household.

Butter is the fat of milk, the cream deprived of much of its water and casein. Good butter should contain from 80 to 90 per cent. of fat, 7 to 10 per cent. of water, not more than 2 per cent. of curd, one-half to 1 per cent. of salt. Less than 80 per cent. of fat and more than 2 per cent. of curd show inferior quality. Anything in excess of 16 per cent. of water constitutes adulteration under the Sale of Butter Regulations, 1902. It is, however, legal to sell "blended" butter, if clearly so described. The moisture in "blended" butter may consist of fresh milk, butter-milk, or water. Samples have been found to contain as much as 42 per cent. of water.

Apart from the fact that water and curd are non-fats, they are objectionable in butter, because they lower its keeping properties. Butter is a compound of several varieties of fats in union with glycerine. On decomposition setting in, butyric and other acids are set free, the butter becoming rancid, first acquiring a stale cheesy flavour, and later a distinctly acrid taste. In the latter condition it is unwholesome. The presence of the casein of curd, or of water, encourages decomposition.

The Addition of Salt to Butter

In the manufacture of butter a little salt is always added, partly because it facilitates the coagulation of the fat, and partly to act as a preservative. Although the custom varies considerably in different localities, butter containing not more than 5 per cent. of salt may be considered fresh, from 6 to 10 per cent. second quality, from 11 to 15 per cent. salt butter. Excess of this amount is bad. As much as 28 per cent. of salt has been found in butter. Anything above 15 per cent. must be looked upon as a suspicious circumstance, for it generally denotes either that the butter has been made from sour cream, that there is an admixture of foreign fats, or that there is an excess of water. Salt helps to hold water, and also to counteract the bad effect of its presence.

The colour of butter is not a good test as to quality. Butter made from pure cows' milk may range from an ivory white to a rich orange. This depends upon the breed of cattle, but much more upon the food. A bright yellow, leaning towards orange, is, however, a sign that annatto has been used as a colouring. This is a preparation from a seed, quite harmless in itself, but sometimes adulterated with turmeric, chalk, salt, and alkali.

Butter is prepared by three main processes. The milk is placed to rest in open vessels, the cream which floats on the top is then collected and churned, whereby the fat is separated from the whey and curds. The butter first appears as small grains; these grow larger, are collected, washed in salted water, and formed into pats. Milk may be put in a separator, a circular machine which whizzes round, the butter-milk escaping through orifices in the outer edge, the cream being accumulated in the centre. This is then churned, or the whole milk may be churned.

In preparing cheese, the casein is curdled, the curd being removed from the whey. This whey is found to contain an appreciable amount of fat, and so it is worth while churning it. Whey butter is rather inferior in quality, and will contain rather a high percentage of curd.

Butter has a low melting point. It is therefore difficult to keep firm in warm weather. To keep butter, it should be wrapped in muslin and placed in an ice-box or under a butter-cooler. If it is put in water, the water should be frequently replaced. Butter quickly takes up flavours from outside, so it should be kept apart from strong cheese, vegetables, etc. Its low melting point makes it a difficult material for frying, as it burns quickly.

Butter is sometimes adulterated with other animal or with vegetable fats. The best quality of margarine consists of selected beef fat, carefully melted and manipulated to form a fairly palatable and very useful food. In some methods, fresh milk is blended with the beef fat. This is excellent for kitchen use. But it is inferior both in flavour and nutritive value to fresh butter, and so any admixture of this with butter constitutes a fraud. Margarine has a slightly insipid smell and flavour; its melting point is considerably higher than that of butter.

Cheese-making

Cheese is made with whole milk, enriched with cream, whole milk, and skimmed milk. The milk of cows, sheep, and goats is used, though most cheese is made from the first-named. A few varieties are blended.

Cheese may be divided into four main classes: hard, semi-hard, cream, and semi-cream.

In the first two cases the milk is heated to a temperature of 180° Fahr., when rennet is added to convert the whole into curds and whey. Sometimes annatto or other colouring matter is mixed with the rennet. Coagulation usually takes place within an hour, when the curd is broken up, stirred and

allowed to settle. The mass is then either raised to a temperature of 200° Fahr., or a little sour whey is added. This is to encourage acidity. Or the curd may be gathered into a cloth and allowed to stand a little. Rich cheeses, the double creams, only have a little salt added at this stage; poor cheeses, from skimmed milk, have to be salted. The curds are now wrapped in cloths, put in shapes, and placed in presses. When they have quite set, they are removed to the curing-room.

Soft cheeses are really creams, clotted or otherwise. Acidity is not encouraged, and very little pressure used.

A good, rich cheese, Stilton and Gorgonzola type, will contain less than 30 per cent. of water, 35 per cent. or more of fat, less than 25 per cent. of casein, hardly any free acid, and very little salt. A hard cheese, Parmesan type, will contain under 30 per cent. of water, under 20 per cent. of fat, 40 per cent. or more of casein. The poorer the cheese in fat, the more salt will be present, as a rule. Salt cheese, therefore, is usually a poor cheese. Skimmed milk cheese sometimes contains only 10 per cent. of fat or under. It is hard and brittle.

Cheap American cheese may contain an admixture of other fats, beef or lard. Such "filled" cheeses are deficient in flavour, nourishment, and keeping properties. "Filling" constitutes an adulteration.

Blue mould in some varieties (Stilton, Gorgonzola, and Roquefort, for example), although really a symptom of decomposition,

is not considered detrimental to the quality or wholesomeness of the cheese. It is regarded as a sign of "ripeness." But if the cheese is very mouldy, blue or green, or full of mites, it should be rejected as unfit for food.

In order to imitate the signs of ripeness in certain cheeses, especially Gorgonzola, which comes with ageing of rich varieties, copper wires are sometimes inserted in "green" (or new) cheeses, the moisture acting on the metal, and resulting in the deposit of a copper oxide. This is unwholesome, and may even prove poisonous.

Rich cheeses which are only in their prime when "ripe" in the above sense should be used sparingly, more as a relish than as a serious item in the dietary.

The ordinary, furry-looking mould of dampness, sometimes appearing on cut cheese, is a sign of staleness. The piece of cheese should be rejected, or all parts affected removed. Mouldiness will produce fermentation in the stomach, and may even cause poisoning.

Cheese should be kept well covered from the air, in a cool place.

Most varieties of cream cheese should be eaten fresh, when quite sweet. But certain varieties, like the Neufchâtel, require ripening.

Of late cream cheeses are manufactured with preparations of lactic bacteria. Although extremely useful in some forms of indigestion, these cheeses should not be partaken of regularly without medical advice.

SAVOURIES

Savoury of Lobster—Sardine Puffs—Canapés of Smoked Salmon—Petits Bateaux à la Russe—Savoury Olives (cold)—Stuffed Olives

SAVOURY OF LOBSTER

Required: One medium-sized lobster.
One ounce of butter.
One tablespoonful of cream.
Salt and pepper.
Half a teaspoonful of chopped parsley.

Carefully pick out all the meat from the shell of the lobster, and chop it very finely. Melt the butter in a small saucepan, and stir in the lobster, cream, and salt and pepper to taste. Make this mixture very hot.

Wash the shell of the lobster, and cut it in half lengthways. Rub it over outside with a small piece of butter to give it a nice polished appearance. Put the mixture into the pieces of shell.

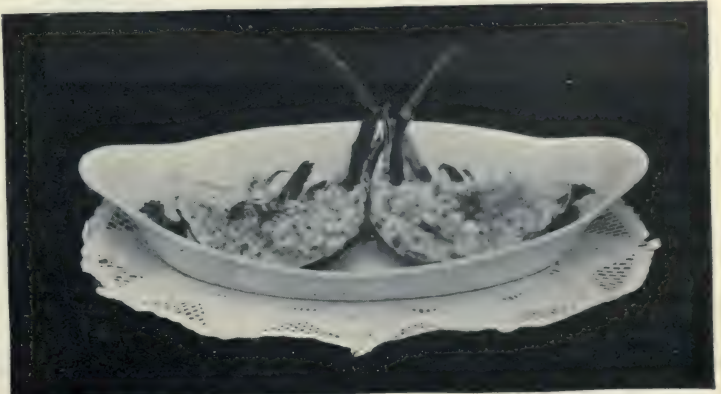
Shake the chopped parsley over the top and serve it very hot, either on a folded napkin or a d'oyley.

Cost about 1s. 6d.

SARDINE PUFFS

Required: Half a pound of puff pastry.
Six sardines.
One tablespoonful of salad oil.
One teaspoonful of lemon-juice.
One tablespoonful of anchovy essence.
One egg.
Cayenne.

Skin and bone the sardines. Mix together



Savoury of Lobster is a pretty dish, the colour of the fish in the shell giving an attractive touch of colour

on a plate the oil, lemon-juice, anchovy essence, and a dust of cayenne. Lay the fillets of sardine in this for a quarter of an hour.

Roll out the pastry to the thickness of rather less than an eighth of an inch. Cut it into pieces a little longer and a little wider than a sardine. Lay a fillet of sardine on a piece of pastry, wet round the edge of a second piece, place it on the top, and press the edges together.

When all the puffs are made, brush the tops of them over with beaten egg, but on no account brush the edges of the pastry, or it will not rise. Place the puffs on a baking-tin, and bake them in a quick oven for about ten to fifteen minutes.

Serve hot, arranged on a lace paper.

Cost, 1s. 2d.

CANAPÉS OF SMOKED SALMON

Required: Two slices of bread.

About four ounces of smoked salmon.

One ounce of butter.

One teaspoonful of lemon-juice.

Half a teaspoonful of anchovy essence.

Pepper.

The hard-boiled yolk of an egg.

One teaspoonful of chopped parsley.

Put the butter, anchovy essence, and lemon-juice on a plate, and work them together with a knife till they are well mixed; then put the mixture into a cool place until it is required.

Cut the bread into slices about a quarter of an inch thick; then cut them into finger-shaped pieces about two and a half inches long and one and a half wide.

Melt some butter in a frying-pan, and, when it is hot, put in the pieces of bread and fry them a golden brown. Drain them well on paper, and leave them until they are cold. Then spread over each a layer of anchovy

Sieve together the flour and a dust of salt and cayenne. Put aside a little of the white of egg, beat the rest of the egg, and then add enough of it to the flour to mix it into a stiff paste. Roll the pastry thin, line six or more tiny, boat-shaped moulds with it, and fill them with rice or split peas to prevent them from rising in the centre while they are baking.

Cut out of the pastry some strips the size and length of a small match, and put them on a baking-tin with the little boats. Bake all in a moderate oven until they are a delicate biscuit colour, then shake out the rice and put the boats and the little strips on a sieve to get cold.

Turn the caviare out of the jar, and add to it a good dust of cayenne and a squeeze of lemon-juice. Fill the little boats with this mixture.

Next make some neat little sails. Cut out small, triangular pieces of rice paper, and, with white of egg, fasten a piece of rice paper on one of the little strips of pastry. When the white of egg is set, place the little sail in position in each boat, and pipe round the edge a neat border of butter, which has been beaten until it is white and creamy. Care must be taken to make the sail in good proportion to the boat itself.

Cost, 2s.

SAVOURY OLIVES (Cold)

Required: Two olives for each guest.

For four guests allow: Anchovy paste.

Two ounces of fresh butter.

Slices of brown bread.

Two hard-boiled eggs.

Take two teaspoonfuls of butter and the same of anchovy paste, more or less, according to the number of olives, and mix these well. Turn the olives—that is, peel them round and round, so that, after the stones are out, they can be coiled round again into their original shape. Roll up a morsel of the anchovy butter to resemble the stone, and put it in its place.

Stamp out some small, thin rounds of bread-and-butter about the size of a two-shilling-piece. Shell the eggs, separate the whites and the yolks, chop the whites fine, and powder the yolks through a fine strainer.

Spread some of the yolk on the rounds of bread-and-butter, press an olive on each in an upright position, and put around some of the white of egg.

Serve on lace papers.

NOTE. Any fish paste can be used, or foie gras, and white bread in place of brown.

Cost, 1s. 2d.

(For anchovy croûtons see Vol. 4, page 2453.)

STUFFED OLIVES

Required: Rounds of bread.

Olives.

Anchovy paste.

Anchovy butter.



Savoury Olives and Anchovy Croutons. It is often convenient to serve a cold savoury, and this recipe is especially nice

butter, and place on this thin slices of the smoked salmon with a dust of pepper.

Sprinkle a little of the yolk of egg, which should first be rubbed through a sieve, and a little chopped parsley on each, and arrange them on a lace paper.

Cost, 8½d.

PETITS BATEAUX À LA RUSSE

Required: A quarter of a pound of flour.

A dust of salt and cayenne.

One small egg.

A small pot of German caviare.

A little lemon-juice.

A sheet of rice paper.

Tiny sprigs of chervil.

For the anchovy butter:

Two ounces of fresh butter.

Two large anchovies.

Half a teaspoonful of lemon-juice.

A dust of cayenne.

Put the butter on a plate. Dip the anchovies into boiling water, and wipe them. Take out the backbone, rub the flesh through a sieve, and add the pulp to the butter, with the lemon-juice and cayenne. Work all well together with a knife, and, if the colour is not deep enough, add a few drops of anchovy essence.

Now cut some small rounds of bread, fry them a nice golden brown in butter, and then let them cool. Care-

fully remove the stones from the olives. Spread a thin layer of anchovy paste on each croûton, and place an olive on the top. Fill in the centre of each olive with the anchovy butter, put a border round of the same, and place a tiny sprig of chervil on the top of each.

Serve cold on a fancy paper.

Cost, 1s. 4d.



Stuffed Olives. By those who like olives this method of serving them will be appreciated

THE A B C OF PICKLING MEAT

Preservatives Used—The Principal Methods—Precautions to Observe when Pickling Meat—Wet and Dry Brines

METHODS of pickling and curing meat, pork, tongues, etc., differ materially in various localities, but it is wise to observe certain points, even if the ingredients and quantities of the brine are not always similar.

Following are some valuable hints that should be studied carefully before attempting the curing of meat.

Extremes of heat and cold are unfavourable for curing purposes, owing to the fact that in warm or, worse still, warm, damp weather the meat deteriorates before the salt can sufficiently penetrate it; while in cold weather the pieces of the meat congeal so soon that the preservative fails in its action. In frosty weather, therefore, it is advisable to warm some of the salt, and first rub it into the meat to thaw it. The flesh of animals that have been killed while suffering from undue excitement, such as over-driving or beating, is invariably unsatisfactory for curing, as the meat soon decomposes. Tongues, from the same reason, will be found very stringy when pickled, with the fat portion quite yellow.

Flesh of pigs takes longer to salt than other meat, owing to the large proportion of fat to lean, the former taking up the salt more slowly than the latter. At the same time, it has less tendency to decomposition. Less time is required to cure bacon in a damp than a dry cellar, or in damp than dry weather. The time required also depends on the thickness of the meat.

Salt is used as a preservative.

Sugar is used in conjunction with salt, not only for its antiseptic qualities, but because, instead of hardening the meat, as salt is apt to do, it imparts a mild, mellow

flavour. Sometimes it is so difficult to procure the old-fashioned coarse, brown sugar that the common dark treacle is used instead.

Saltpetre is a preservative about four times more powerful than salt, and it also prevents the destruction of the flesh colour of meat which always takes place when salt is used alone. If, however, it is used in too large quantities, it will harden the meat considerably. The addition of two ounces of well-bruised bay-leaves to three gallons of brine has been found not only to improve the flavour, but to prevent flies attacking the cured meat.

Brines and pickles of all kinds must be well boiled up every now and then, especially in warm weather, the scum being carefully removed, and about one-third of the original weight of the various ingredients added each time. No meat must under any circumstances be put in pickle until the latter is absolutely cold.

The vessels used for pickling must be thoroughly scalded and rinsed well each time they are used, and the brine kept in a cool place. Glazed pans are best.

Brines may be wet or dry; the latter are spoken of sometimes as "spiced salt."

When a wet brine or pickle is used it is imperative that the meat is kept under it. If necessary, the meat must be weighted, or a weight placed upon it.

Never attempt to pickle any meat that has become in the least tainted, and well wash and dry all pieces before beginning to cure them; also remove any pipes or kernels, and fill holes with salt.

Tongues, if from freshly killed animals,

must be covered with dry salt for four days before pickling is commenced.

When very thick pieces of meat are to be pickled, professionals strongly advise forcing the brine into it in numerous places and

along bones with a "brine-pump," or "meat pump," as it is also called.

Failing this pump, holes may be pierced in the meat with a skewer in order that the brine saturates right into it.

RECIPES

Pickle for Beef or Tongues—Brine for Beef—Spice Brine—Dry Brine or Spiced Salt—Spiced Dry Brine—To Cure Bacon and Hams

Following are some most useful recipes for various brines, both wet and dry.

No. 1. PICKLE FOR BEEF OR TONGUES

Required: Two gallons of water.
Three pounds of coarse salt.
Two ounces of saltpetre.

Put all the ingredients into a saucepan, boil them fast, removing all scum most carefully. Then test if the brine is sufficiently strong; to do this, put an egg or a small unpeeled, washed potato into it; if it floats, the brine is correct. Strain it into the pickling vessel or tub, and use when quite cold.

Wash the meat or tongue, pierce holes in the beef if it is very thick, and rub dry salt over it. Make a deep incision near the thick end of the tongue to allow the pickle to penetrate.

Lay it in the pickle, making sure that it is completely immersed. Leave beef in the brine from a week to fourteen days. Tongues will take from fourteen to twenty-one days according to size. Each day remove any scum which may rise during pickling. Keep the pickling vessel covered with a clean cloth.

No. 2. BRINE FOR BEEF, etc.

Required: Three gallons of water.
Five pounds of coarse salt.
Half a pound of bay salt.
Two ounces of saltpetre.

Boil well for an hour, skimming it most carefully. Then strain it, and, when quite cold, use it as directed in No. 1.

No. 3. AN EXCELLENT SPICE BRINE

Required: Ten gallons of water.
Seven pounds of coarse salt.
Three and a half pounds of coarse brown sugar.
Half a pound of saltpetre.
Half a pound of bruised white peppercorns.
Half a pound of bruised ginger.
One ounce of bruised cloves.
Half an ounce of pimento seeds.

Boil all for two hours, then skim well, and use when cold. If the meat is only required to be spiced, leave it in for forty-eight hours.

No. 4. DRY BRINE OR SPICED SALT

Required: Two pounds of coarse salt.
Two pounds of coarse brown sugar.
Two ounces of saltpetre.
Four ounces of black pepper.
One ounce of cloves.
Four ounces of ginger.

Mix all thoroughly together. Wash and dry the meat, pierce some holes in it, and rub the mixture well in. Put some of it under and some over the meat, which should be laid in a shallow tin or basin. Rub and turn it each day, or when the salt becomes

moist pour it over with a spoon. A tongue will take about fourteen days, beef of ten to twelve pounds weight ten days, and pork rather longer.

The quantities given are sufficient for about fourteen pounds of meat.

No. 5. SPICED DRY BRINE

Required: Four pounds of coarse salt
Three-quarters of a pound of brown sugar.
One ounce of black pepper.
Half an ounce of ground cloves.
Half an ounce of ground mace.
Half an ounce of ground nutmeg.
Half an ounce of powdered sage.
Half an ounce of powdered thyme.

Mix and use as directed for No. 4.

TO CURE BACON

Required: One and a half pounds of coarse brown sugar.
One and a half pounds of bay salt.
Six ounces of saltpetre.

Sprinkle the flitches well with some extra salt, and leave them to drain for twenty-four hours to remove any blood.

Next powder the above ingredients, and mix them well together, rub the mixture into the bacon, and leave some of it on and some under the meat, which should be lying skin side downwards; force some of the pickle up into the bones. Keep the bacon in the pickle from three to four weeks, turning it every day. Then, if it is not to be smoked or brushed over with essence of smoke—so much used these days—wipe it dry, rub it over with fresh, dry salt, and hang it up in fine muslin bags, carefully closed and stitched in order that flies cannot find their way in.

TO CURE HAMS

Required: One pound of treacle.
Half a pound of coarse brown sugar.
One pound of coarse salt.
Half a pound of bay salt.
Two ounces of saltpetre.

Pound and mix all these ingredients. Well wash the leg, dry it, and rub the pickle well into every part, forcing some up around the bone.

Lay it in a glazed pan, turn it, and baste it well with the pickle every other day for a month. Then let it hang to dry for thirty-six hours, and, if liked, brush it over with essence of smoke.

A good way to keep hams in warm weather and in hot climates is, after pickling and drying them, to dust round the bones with cayenne, then roll the ham closely in brown paper, then in coarse muslin to fit closely, and stitch it well. Lastly, give a coat of whitewash, and hang in a cool, dry, dark place.

POULTRY RECIPES

Pigeon-and-Steak Pie—Fried Chicken—Chicken Sauté à la Russe—Chicken with Rice—Roast Duckling

PIGEON-AND-STEAK PIE

Required : Four pigeons.

A pound of fillet of beef.
Half a teaspoonful of chopped herbs.
Two teaspoonfuls of parsley and onion.
Three hard-boiled eggs.
A dozen mushrooms.
About a pint of stock or gravy.
A pound of nice pastry.
Salt and pepper.
A tablespoonful of butter or dripping
A tablespoonful of flour.

Cut each bird into quarters, and the beef into squares of about an inch. Put about a tablespoonful of butter or dripping into a frying-pan, make it hot, and put into it the beef, herbs, parsley, and onion, also a good seasoning of salt and pepper. Fry all till nicely browned; then shake over a good tablespoonful of flour.

Arrange the pigeons, mushrooms, and this fried mixture of beef, etc., in a pie-dish. Shell and quarter the eggs, and lay them on the top. Fill the dish three-quarters full with the stock, and cover all over, as usual for meat pies, with the pastry. Brush over the top with beaten egg, and decorate with leaves, etc., cut out of the pastry trimmings. Bake the pie in a moderate oven for about two hours. It is nice either hot or cold.

Cost, 6s. 6d.

FRIED CHICKEN

Required : One fowl.

Two tablespoonfuls of flour.
One teaspoonful of salt.
A dust of pepper and cayenne.
Two ounces of beef dripping.
Three tomatoes.
Watercress.
Two teaspoonfuls of chopped parsley.

Cut the fowl into neat joints, and remove the skin. Put the flour and seasoning on a plate, and then dip the chicken in it.

Melt the fat in a small frying-pan, put in the pieces of chicken, and fry till they are a golden brown on each side. Keep them hot while you fry some neatly-cut pieces of bread. When nicely browned on each side, sprinkle these with a little salt and pepper.

Slice the tomatoes, and fry them for about two minutes in the fat; lay them on the slices of bread, and place the chicken on the top. Garnish with little bunches of well-washed watercress, sprinkle the chopped parsley over all, and serve.

Cost, 3s. 6d.

CHICKEN SAUTÉ À LA RUSSE

Required : One fowl.

Three tablespoonfuls of salad oil.
Half an ounce of butter.
One small onion.
Two ounces of raw or cooked ham.
Half a pint of good brown sauce.
One glass of sherry.
Twelve mushrooms.
One truffle.
One lemon

A slice of bread two inches thick.
Salt and pepper.

Cut the fowl into small, neat joints. Heat the oil and butter in a sauté-pan, put in the pieces of chicken, and fry them a light brown all over; then add the finely chopped onion, and the ham cut in dice. Fry this for three minutes, and then pour off the grease.

Add the sherry and sauce, cover the pan tightly and simmer gently for about half an hour, stirring now and then. Add the mushrooms cut in halves and the truffle, and season carefully with salt, pepper, and lemon-juice.

Cut the crust off the bread. Trim and shape it so that it will fit nicely in the dish, leaving plenty of room round for the sauce. Notch round the edge of the bread to make it more ornamental, and fry it in butter or good dripping a bright golden brown. Keep it hot till wanted. Then put the stewed chicken, etc., upon it, and pour over the whole some of the sauce.

Cost, 5s.

CHICKEN WITH RICE

Required : One fowl—a tough one will do.

One large carrot, turnip, and onion.
A bunch of parsley, thyme, marjoram, and a bay-leaf.
Half a pound of rice.
Half an ounce of butter.
Four tomatoes.
Salt and pepper.
Two teaspoonfuls of chopped parsley.

Truss the bird, and put it into a saucepan, with boiling water to cover it. Add the vegetables and herbs, the latter tied together, and simmer very slowly for about three-quarters of an hour. Then wash and add the rice. Continue the simmering slowly till the rice has soaked up very nearly all the liquor; this may take an hour. The saucepan should be kept constantly stirred. Then take out the vegetables and the fowl. Keep the latter hot; the former will do for the stockpot.

Pour off any liquor there may be, and add to the rice the butter, tomatoes (rubbed through a sieve), salt, pepper, and parsley, and stir over the fire for eight minutes.

Put the bird on a hot dish, and arrange the rice round it.

Cost, 3s.

ROAST DUCKLING

Required : A couple of ducklings.

Butter or good dripping.

Dress and truss the ducklings, leaving the feet on. Rub them well over with a little warmed butter, and roast them before a clear fire for about twenty-five minutes. Keep them well basted, or they will shrink a great deal, and become dry.

Serve on a hot dish with a tureen of good gravy.

NOTE. Ducklings are never stuffed.

Cost, about 5s. 1d.

SWEET RECIPES

Gâteau à la Viennoise—Coffee Jelly—Baked Bananas—Punch Jelly

GÂTEAU À LA VIENNOISE

Required: One chocolate cake (about one pound weight).

Half a pound of icing sugar.
Eight ounces of crystallised apricots.
A stick of angelica.
A pound pot of strawberry jam.
One lemon. Two oranges.
Half a gill of syrup.
Six sheets of gelatine.
Half a pint of whipped cream.
One ounce of crystallised violets.
Castor sugar. Curaçoa and rum.
Ice and salt for freezing.
(*Sufficient for six to eight.*)

Carefully remove the centre from the cake, leaving only a case.

Sieve the icing sugar, put it in a saucepan, add enough water and curaçoa to make it just flow smoothly over the back of the spoon, and flavour nicely.

Spread a layer of this smoothly over the outside of the cake, leaving a border round the top about half an inch deep to show the chocolate. When almost set, decorate it with the violets and little leaves of angelica.

Put the jam in a stewpan, add to it the orange and lemon juice, the syrup (made by boiling one gill of water with four ounces of sugar till it is reduced to half), the gelatine (dissolved in a little water), and rum to taste. When all are well mixed, rub through a hair sieve.

Half freeze this mixture till it appears like very thick cream, then add the apricots (cut in large dice), the whipped cream, and sugar to taste. Freeze again till quite stiff; then heap it roughly up in the centre of the decorated cake, and serve at once.

A little extra whipped cream, sweetened, flavoured, and tinted to match the ice, looks well, if piped in a large rose pattern round the base of the cake.

Cost, 4s. 6d.

COFFEE JELLY

Required: Half a pint of strong, clear coffee.

Half a pint of water.
Half an ounce of leaf gelatine.

Six or eight lumps of sugar.

Flavoured whipped cream, if possible.

(*Sufficient for three.*)

The coffee must be nice and clear. Put the water, sugar, and gelatine into a clean pan, and stir these over the fire till the sugar dissolves. Then strain it into the coffee, and see that it is sweet enough.

Rinse out a mould with cold water, pour in the jelly, and leave it till set. Then dip the mould into tepid water, and turn the jelly out on a glass dish. If possible, place round it some whipped cream which has been nicely flavoured and coloured a pretty pink.

Cost, 6d.

BAKED BANANAS

Required: Four bananas.

Four teaspoonfuls of castor sugar.

Four teaspoonfuls of hot water.

One ounce of butter.

A little spice.

(*Sufficient for three.*)

Peel the bananas and cut each in half lengthways. Lay them in a shallow dish, add the water, and sprinkle over them the castor sugar and spice. Melt the butter, pour it over them, and bake in a moderate oven for about twenty minutes.

Cost, 6d.

PUNCH JELLY

Required: A wineglassful of rum.

A wineglassful of sherry.

A wineglassful of Kirsch.

Half a pound of loaf sugar.

One and a half ounces of leaf gelatine.

One inch of cinnamon.

One gill of cream.

One pint of water.

Two lemons. One egg.

(*Sufficient for four.*)

Thinly pare the rind of the lemons, put it into a bright saucepan with the sugar and water, and boil till it is in a syrup; then add the gelatine, the strained juice of the lemons, the wine, spirits, and cinnamon. Let the gelatine melt, and then bring the mixture to the boil. Wash the shell of the egg, crush it up slightly, and add it. Whisk the white

to a stiff froth and add it also. Whisk the whole over the fire till it boils up in the pan; let it settle for a few minutes, and then pour it gently into a cloth and strain.

When it runs through clear, put it into a mould or basin until set. Then serve it in small glasses, with a teaspoonful of whipped unflavoured or sweetened cream on the top.

Cost, 2s. 3d.



Punch Jelly. Serve in small glasses with whipped cream on the top



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

WILLS

Continued from page 4766, Part 30

Hints on Making a Will—Some "Don'ts"—A Simple Formula

DON'T leave land to charities; the Mortmain Acts may interfere with your intentions. A gift of money is less likely to fail in its object.

Don't put off making your will until you feel ill and are in the fear of death. It is much better to make your will when you are feeling well and strong, and able to think over the matter quietly; and, as life is uncertain, it should not be postponed until your old age.

Don't imagine that the making of your will will hasten your end in any way. It is merely a wise precaution against your property being disposed of contrary to your wishes and intentions and going to the wrong people—that is all.

Making a New Will

Don't make a new will without first destroying all previous wills.

Don't forget, if you marry, to make a new will after you are married; every will is cancelled by marriage.

Don't forget to date your will, and don't forget to sign it at the end, in the presence of two witnesses, who must both sign their names and addresses after and under the signature.

Don't forget to initial any alteration or interlineations in your will, and don't forget to make your witnesses initial them also.

Don't choose for witnesses people whom you intend to benefit by your will.

Don't leave legacies to the wives or husbands of your witnesses. If you do, they will never get them. Don't leave legacies to the witnesses themselves, the legacies will fail. If you want to remunerate your witnesses for their trouble, you must make them a present then and there.

Don't forget to appoint an executor, or two or more executors if there are many legacies or much property to deal with, to carry out the provisions of your will.

Don't leave out people's names and description. For example, in your bequest to your wife

or husband, don't describe them as "my beloved," but as "my beloved wife," adding her Christian name. A man left all his property to his wife, making her his sole executrix, but describing her in his will as "my dearly beloved," and it was held that the bequest was uncertain and did not give the property to the wife.

A bequest to servants, however, without naming them is good, and all those in service with the testator at his death will benefit under the will.

Uncertain Gifts

Don't be uncertain in your gifts. A bequest of "some of my best linen" is void on account of its uncertainty; you must state how much the legatee is to have.

Don't be under the impression that a will does not dispose of property acquired subsequent to the date of the will; everything at the time of your death will pass under your will.

Don't impose impossible conditions on your legatees. But you can prohibit your children from marrying before they are twenty-one years of age; you can deprive your son of his income if he marries a barmaid; or your daughter of hers, if she marries the chauffeur; or your wife of hers, if she marries again.

An Instance

A lady gave the income of certain property to her niece, who was her adopted daughter, and her niece's husband during their joint lives, and to the survivor during his or her life, with a proviso that if he survived his wife and married again, the property should go over. The man did marry again, and the gift over took effect.

Don't try to give a life interest in perishable articles, such as the contents of your valuable cellar or your store cupboard, but you can limit a gift of household furniture or even of wearing apparel, although it is generally inconvenient and inadvisable to do so.

Don't keep on adding fresh codicils to your will, three or four codicils should be the outside number. After that it is better to destroy the whole and make a fresh will.

A Simple Formula

Below is a simple form of will by which a husband leaves everything to his widow :

This is the last Will of me (name of testator), of etc., made this — day of —, 1912. I hereby revoke all former wills and codicils made by me, and do now devise and bequeath all my real and personal estate to my wife (name) absolutely, and appoint her the sole executrix of this my will.

Signed (testator's signature).

GLOSSARY OF TERMS

Continued from page 4766, Part 39

HEIR.—The person born in wedlock, in allegiance to the Crown, and entitled to the undivided freehold estates of inheritance of a deceased person. Copyhold estates descend to the heir according to the particular custom of the manor.

HOME.—A bequest for the support of a "Home of Rest for Lady Teachers" is a good charity ; so, too, a bequest to the "Home for the Homeless."

HOSPITALITY.—A gift for "hospitality or charity" is void for uncertainty.

INTESTATE.—Person who dies without having made a will.

JEWELS.—Held not to include a watch, a gold-headed cane, or a bag of coins.

LEGATEE.—A person who benefits under a will by receiving a legacy.

LINEN.—Without qualification, includes table and bed linen, and every other article of that nature ; but under a bequest of "all linen and clothes of all kinds," only body linen will pass.

LIVING WITH ME.—This, in a bequest to servants, means merely "living in my service," not "living in my house."

MOVABLES.—Personal goods, including money, which either move themselves, or may be moved.

NECKLACES.—A testatrix left her "necklaces of every description" to A, and her "pearls" to B. Held, that a pearl necklace passed to the former.

PERMIT.—A devise of freeholds to A to "permit and suffer" B to receive the rents, gives the legal estate to B. A direction in a will that the trustees in whom the legal estate is vested "shall permit" A "at any time and from time to time to reside at" a certain house, makes A a tenant for life of the house within the Settled Land Act.

PERSONAL ESTATE.—All a person's goods and chattels, moneys, leases for years, funded property and shares, etc.

PROPERTY.—Is the most comprehensive of all terms which can be used, and is indicative and descriptive of every possible interest which the party can have.

REAL EFFECTS.—The natural and the meaning in common language and speech is real property.

RELATIONS.—The primary and accurate meaning is "legitimate relatives." But in a case where a testator made a gift "to my wife's relations as she may direct," the wife being

Witnessed (signatures, addresses, and description of two witnesses).

In conclusion, though it is not necessary to draw up a will in any particular form, every care should be exercised that the will should be stated so clearly that there is no difficulty found by the executors in carrying out the wishes of the testator or testatrix. Therefore, though wills have been written on insignificant pieces of paper, bestowed in odd corners, and in the end have been duly carried out, it is only fair to give no loophole for doubt or uncertainty, and the aid of a competent person should be employed.

If for any reason this help is not forthcoming, then the simplest and clearest of language should be employed, and legal phrases, often imperfectly understood, should be avoided.

illegitimate and childless, such persons as would have been the wife's relations if she had been legitimate were included, but not an illegitimate child of one of such relations.

SEIZED.—A highly technical word, which should never be used by a layman. A foolish old woman, in making her will, made a gift to a certain person of "all real estate of which I may die seized," which was obviously intended to pass some real estate which came to her through her father, but of which she had not acquired the actual possession at the time of her death, and as seized only applies to real estate in actual possession the devise was so limited.

SERVANTS.—Held to include an outdoor servant continuously employed at weekly wages.

TESTATOR, TESTATRIX.—Man or woman who makes a will.

TRINKETS.—Small articles for persona adornment or use, and essentially ornamental, including ivory fans, scent-bottles, shirt-pins, brooches, gilt rings, tortoise-shell purses, but not a plain silver fucose-box.

UNMARRIED.—The primary meaning is "never having been married," but it may, of course, mean "not having a husband or wife at the time in question." A gift to an unmarried person does not mean that he is to remain unmarried. "So long as she continues unmarried" is not equivalent to "during widowhood," and a divorced woman, if remaining unmarried, continues entitled.

UTENSILS.—A devise of all utensils does not pass plate and jewels.

UTILITARIAN PURPOSES.—A bequest to be applied to utilitarian purposes is void for uncertainty.

WIDOW.—A woman surviving a man with whom she has gone through the ceremony of marriage, but with regard to whom she had obtained a declaration of nullity of marriage, is not his "widow." A wife divorced who survives her husband is not his "widow" within the Statute of Distribution.

WIFE.—A divorced wife is not a "wife" within a general bequest or limitation. But a woman who is only a reputed wife may take as "wife" if, under the circumstances, that word is a clear designation of her, and even an intended wife may take under a bequest to the testator's "wife" under similar circumstances.

WORLDLY GOODS.—Is applicable only to personal estate, and will not generally include realty.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion

*Missionaries
Zenana Missions
Home Missions, etc.*

Great Leaders of Religious Thought

Charities

How to Work for Great Charities

*Great Charity Organisations
Local Charities, etc.*

The Women of the Bible

Bazaars

How to Manage a Church Bazaar

*What to Make for Bazaars
Garden Bazaars, etc.*

How to Manage a Sunday-School

WOMEN OF THE BIBLE

DEBORAH, THE LAWGIVER AND POET

By SARAH A. TOOLEY

DURING the Civil War in America an almost unknown woman, pondering one night over the great cause at issue between her fellow-countrymen, received a sudden poetic inspiration, and almost at a sitting Julia Ward Howe wrote her "Battle Hymn of the Republic." Henceforth, the men of the North met death or victory with the words of that magnificent song upon their lips.

Many people wondered that a woman should be the author of the most stirring battle song of modern times. History was but repeating itself, for in the ages long ago, Deborah, the first woman poet, had raised her voice to sing of battle and of victory.

It is not, however, as a poet, but in the more unusual character, to our modern conception, of a woman lawgiver, that Deborah first appears upon the scene of history. Deborah was a prophetess, the wife of Lepidoth, and she dwelt under a palm-tree between Ramah and Bethel in Mount Ephraim, and the children of Israel came up to her for judgment.

The Dark Days of Israel

The period was one of the most disastrous in the history of her nation. The Israelites had been passing through successive periods of disobedience and of restoration to Divine favour. Again and again they had fallen into idolatry and sin, and God had left them to the mercy of their enemies. Now they were suffering dire oppression at the hands of Jabin, the King of Canaan. They dwelt in

their mountain fastnesses or in the villages of the great plain of Jezreel in terror of their powerful foe. He had mighty implements of war at his command. His chariots of iron numbered nine hundred, and as they rolled through the great valley, the Israelites, husbanding their flocks and herds, trembled with dread of approaching conquest and slaughter. Above all, they feared the mighty general, Sisera, the captain of Jabin's army. In such terror was Sisera held that the men of Israel would not go up to give him battle.

A Woman Lawgiver

Deborah judged Israel at this time. She was, in modern parlance, the chief magistrate of the Jewish nation. She held her court with picturesque simplicity under the shade of a palm-tree. Neither jury nor counsel complicated her verdicts. She judged alone, a sublime figure of prophetic inspiration not unusual amongst the women of Israel.

As she sat under the palm-tree, settling disputes and administering justice, she heard from the people who came up to her for judgment of the oppression which was closing like a vice upon the lives and liberties of those who dwelt nearer to the headquarters of Jabin. At Mount Ephraim she dwelt secure, far removed from the sound of those chariots of iron thundering through the valley of the Kishon, and striking terror and dismay into the hearts of her kinsfolk. Her own tribe of Issachar was suffering most at the hands of the enemy.

Despite the increasing gravity of the situation, the army of Israel hesitated to go up against the oppressor. Barak, the captain, and his ten thousand men were paralysed into inactivity. It took a woman to rouse them.

Her Plan of Campaign

Not only was Deborah to spur on the army to meet the enemy, but she initiated the plan of campaign, sending messengers a hundred miles into Kedesh-Naphtali, where Barak was stationed, to rouse him to action. As a prophetess, an acknowledged interpreter of the will of Jehovah, she could speak with authority. Her message was stern, not unmixed with reproach. "Hath not the Lord God of Israel commanded," she said to Barak, "that thou go and draw toward Mount Tabor, and take with thee ten thousand men of the children of Naphtali and of the children of Zebulun?" That was the first strategic step in the campaign, and, as prophesied by Deborah, would have the effect of drawing Sisera, the redoubtable captain of Jabin's army, into the valley of the River Kishon, with "his chariots and his multitude," and there he would be delivered into the hands of the Israelites.

It was the time of year when the river, ordinarily running like a silver streak through the valley, became flooded and swept all before it.

Still, Barak hesitated. He had neither the faith nor the intuition of Deborah. At length he made the unvaliant suggestion: "If thou wilt go with me, then I will go; but if thou wilt not go with me, then I will not go."

Deborah accepted the challenge. She was not afraid of Jabin or Sisera, or their chariots of iron, and their multitudes of warriors. Strong in the faith of the God of her fathers, she set forth for the scene of battle, confident that the hosts of the Canaanites would perish in the flood tide of the Kishon even as the Egyptians had perished in the Red Sea. But though she assured Barak, "I will surely go with thee," she warned him that his cowardice would meet with just retribution: "The journey that thou takest shall not be for thine honour, for the Lord will sell Sisera into the hand of a woman." With this last shaft Deborah arose, folded up the scroll of the law, left her seat of judgment under the peaceful shade of her palm-tree, and went with Barak the long, toilsome journey into Kedesh. It was to be a momentous "Long Vacation," this, of the woman judge.

Its Success

Her plan of campaign was now swiftly carried into action. Barak mustered his ten thousand men of Zebulun and Naphtali at Kedesh and went up to Mount Tabor, and Deborah went with him.

The news was told to Sisera, and he gathered his chariots of war and his people together in the valley. From their vantage

ground in the mountain fastnesses the men of Israel looked down upon the mustering of the foe.

At length Deborah gave the order to advance. She wore no warrior dress, she carried neither ensign nor sword, but we can picture her, a majestic figure on the mountain brow, her face illumined with patriotic fire, and her eyes aglow with Divine inspiration, as she commanded Barak: "Up, for this is the day in which the Lord has delivered Sisera into thine hand; is not the Lord gone out before thee?"

Fired by the attitude of Deborah, Barak went down from Mount Tabor, and ten thousand men with him, and all the hosts of Sisera were discomfited before them. Those that escaped the sword were swept away by the river; there was not a man left of all that mighty army, and Sisera, the captain, was in full flight. Barak, as Deborah had foretold, was not to have the honour of capturing the leader of the foe; his fate was to be left in the hands of a woman.

The Fate of Sisera

Sisera was on friendly terms with Heber, the Kenite, and to the tent of Heber he now fled in his extremity. As he reached it, footsore and weary, Jael, the wife of Heber, greeted him with words of anxious welcome: "Turn in, my lord; turn in to me; fear not." She gave the exhausted fugitive milk to drink from a bottle, and covered him with a mantle as he lay down to sleep, and received with apparent acquiescence his request that she should stand on guard at the door of the tent and deny that he was there to all comers.

We are not told whether Deborah had communicated in any way with Jael, or by what means the woman was moved to her revolting deed. Her act must be judged in accordance with the spirit of that rude age, when a life for a life was the moral code.

Sisera was a tyrant who had oppressed Israel for twenty years; he had shown mercy to none, slaying helpless women and children. We may surmise that Jael regarded him with terror and aversion. She was alone in the tent, and stretched before her in exhausted slumber lay the man whose deeds of violence had kept the district in alarm. Should he awake strengthened, and refreshed, he might menace her life or her honour. Jael made a swift decision. There were no instruments of war to her hand, but Jael was resourceful. She "took a nail of the tent and took an hammer in her hand," and went softly up to Sisera. He slept heavily, there was no stirring of his wearied form. Action must be prompt, his pursuers might enter the tent at any moment. Jael placed the nail to the temple of Sisera, and with one determined stroke of the hammer pinioned him to the ground.

So he died.

Thus Barak found him when thirsting for revenge; he came in hot pursuit to the tent. Then the words of Deborah must have

flashed upon him: "The Lord shall sell Sisera into the hand of a woman."

The stirring episode culminates with the song of Deborah and Barak, the words of which may have been the result of joint authorship, but unquestionably bear the impress of Deborah's exalted nature. The triumph of the day was undoubtedly hers. Barak was a discredited warrior, not permitted to receive the surrender of his antagonist.

The song of Deborah is one of the oldest and the greatest of the Hebrew poems, a triumphal ode which has few equals in the world's literature. It reveals the author to have been a woman of martial and determined spirit, with a mind rich in strong and picturesque imagery. She opens with a poem of thanksgiving: "Praise ye the Lord for the avenging of Israel," and proceeds to picture the misery which the oppressors of Israel had brought upon the land in that matchless description of a desolated country: "The highways were unoccupied, and the travellers walked through byways, the inhabitants of the villages ceased."

She denounces the idolatry of the people, shows their need of a deliverer, and calls herself and Barak to the task: "Awake, awake, Deborah! Awake, awake, utter a song: arise Barak, and lead thy captivity captive!" She chides the tribes who did not join in the struggle against the enemy, and with fine scorn admonishes Reuben: "Why abodest thou among the sheepfolds, to hear the bleatings of the flocks? For the divisions of Reuben there were great searchings of heart." Gilead, too, "abode beyond Jordan," and came not to the help of their oppressed kinspeople, and why, she asks, "did Dan remain in ships and Asher continue upon the seashore?"

The poet and prophetess then turns from denunciation of the faint-hearted amongst her people to the tribes which were valiant and brave: "Zebulun and Naphtali were a people that jeopardized their lives unto the death," their kings came and fought the kings of Canaan, and at memory of their valour Deborah breaks out into a song full of magnificent imagery.

The song concludes with a tribute to Jael, and with dramatic effect Deborah contrasts

the scene in the tent when the tyrant is laid low by that deftly driven nail, with the anxiety in the home of the mighty captain when he returns not from the battle.

The anxious mother, communing with herself, pictured the scene of her son's victory. Little she thinks, with her proud anxious face against the lattice, that the army of Jabin is routed and Sisera the captain lies in the tent of Jael with a nail through his temple.

"So let all thine enemies perish, O Lord,"



Deborah, the prophetess. A poet and lawgiver, this wonderful woman judged Israel at a crucial period of its troubled history. Her prophetic insight and wise counsel inspired her nation with courage to rebel successfully against their oppressors

we hear the voice of Deborah singing; "but let them that love Him be as the sun when he goeth forth in his might."

We have no record of the after career of Deborah, but we are told that "the land had rest for forty years," and it may be assumed that she who had wrought the deliverance of her people returned to her palm-tree at Mount Ephraim and continued to judge Israel.



Women students of the life class at the Edinburgh College of Art. They compete on equal terms with the men students, and compare most favourably with them as regards the winning of prizes and scholarships



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; where she may study, and how attain success there. Authoritative writers are contributing articles on:

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

WHERE TO STUDY ART

THE EDINBURGH COLLEGE OF ART
 THE ROYAL SCOTTISH ACADEMY SCHOOL OF PAINTING
 THE GLASGOW SCHOOL OF ART
 By GLADYS BEATTIE CROZIER

Where Edinburgh Art Students Study—Curriculum and Fees—The Royal Scottish Academy School of Painting—Advantages Offered to Students—The Glasgow School of Art—Its History—How it Trains its Students—Prizes, Scholarships, and Bursaries

THE Edinburgh College of Art occupies its own fine buildings in Lauriston Place, one of the most central positions of the city. It was established in 1908 by the Town Council of Edinburgh to serve as a central institution for art education in Edinburgh and the south-east of Scotland, under the directorship of W. F. Morley Fletcher. The distinguished teaching staff includes Mr. Robert J. Burns, A.R.S.A., Mr. Percy Portsmouth, A.R.S.A., Mr. John Watson, F.R.I.B.A., Mr. William Blake, and Miss Kathleen Burns.

How to Become a Student

The work of the Royal Institution School of Art, which was formerly carried on by the Board of Manufactures, and of the art department of the Heriot-Watt College were taken over in the same year and incorporated with the college, which now also accommodates the Royal Scottish Academy School of Painting.

This last named carries on the work done by the members of the Royal Scottish Academy in their life class, since 1858, and continues to provide special facilities for advanced study from the life for their own students of painting, besides forming a post-

graduate course for the students of the college who have taken the painting diploma.

The college provides for the study and teaching of the fine arts, and of the decorative arts and crafts, and its teaching is arranged in four main sections—painting, sculpture, architecture, and design.

The day classes of the college are open to men and women students above the age of sixteen, and the evening classes to those over fifteen.

Intending students at the day classes are required, before admission, to consult the director, and either to submit work showing ability to profit by the proposed course of study or to undergo an entrance examination at the college.

Students intending to join the evening classes are required to consult the superintendent of evening classes before admission.

Fees

Fees may be paid by the term or, at a reduced rate, by the session (three terms), beginning in October. Students who need financial aid to enable them to pursue their studies should make application to the clerk of the district committee of the county in which they reside.

The table of fees is as follows :

Covering fee, admitting to all instruction given in the college (diploma course), £3 a term, and £6 a session (three terms).

Fees for other courses are :

	Per Term	Per Session
	£ s. d.	£ s. d.
Five days a week ..	3 0 0	6 0 0
Four „ „ ..	2 10 0	5 0 0
Three „ „ ..	2 0 0	4 0 0
Two „ „ ..	1 10 0	3 0 0
One „ „ ..	1 0 0	2 0 0
Fees for any single class :		
One day a week ..	1 0 0	2 0 0

Students joining at the half term will be charged half the terminal fee, but a full terminal fee will be charged to all students joining at the beginning of a term.

Fee for morning course in architecture, including attendance for study in two other subjects on two evenings a week £2 10s. a session.

Fee for each course of lectures on the history of architecture, 5s.

Students of the college of art are allowed to attend the lectures of the professor of fine art at the Edinburgh University during any single term on payment of the class fee and an entrance fee of 5s., in lieu of matriculation. The class fee for the course is £4 4s. for the session, or £2 2s. for one term.

For evening classes, the covering fee, admitting to all instruction in evening classes, is 5s. the term, and 10s. the session.

Students may join at the half-term at half fees.

Terms and Vacations

The session consists of three terms, in each year, of from twelve to thirteen weeks each. During term time the college is open from 8 a.m. to 9 p.m., and on Saturdays, from 8 a.m. to 1 p.m.

The long summer holiday, which is of so much value for outdoor work, lasts from the end of June to the beginning of October. There are short holidays at Christmas and Easter ; the studios and work-rooms being, however, open and available for students wishing to work there in vacation during the time that the college office is open.

No fewer than 884 day and evening students were enrolled at the college last year, of whom 312 were women.

Certain prizes are awarded to students by the board of management, and a certain number of student teachers are appointed annually, who, in return for remission of fees and a maintenance allowance while continuing to study in the college, give assistance in teaching when required.

There are also certain funds for the provision of scholarships in the hands of the committees for secondary education throughout Scotland, to whom application may be made for bursaries to be held at the College of Art ; and a scheme of college scholarships, including minor travelling scholarships and maintenance bursaries, and travelling scholar-

ships for students who have taken the college diploma, is at present being adjusted with the Scotch Education Department.

The General Syllabus

The general syllabus includes :

Drawing and Painting : Elementary drawing, figure study from life and from the antique, anatomy, perspective, and geometry, elementary painting, studies of materials and their uses, still life painting from life, composition, history.

Sculpture : Elementary modelling, modelling from life and from the antique, anatomy, design, and composition in relation to architecture, casting, pointing and carving, history and technique.

Architecture : Practical draughtsmanship, study of historic styles and principles, colour, modelling, figure drawing, perspective and sciography, design, history.

Design : Elementary principles of construction, study of historic styles, practical designing for crafts and industrial purposes, interior decoration, furniture design.

Crafts : Writing and illumination, embroidery, stained glass, wood carving, plaster work, silversmithing, repoussé and chasing, bookbinding and leather tooling.

Special Classes : Etching, wood block printing.

Trade Classes : House painting and decorating, goldsmith's and silversmith's apprentices class.

The Preliminary Course

The syllabus of the general preliminary course is as follows :

Drawing : Elementary drawing, geometrical drawing, drawing from life and from the antique, anatomy.

Modelling : Studies of natural and ornamental form, modelled study of casts from the antique and from life.

Architecture : Elements of architectural forms and proportions studied from the Roman classic orders and their structural decorations from Greek origin, drawing and sketching.

Design : Study and copying of historic styles in lettering and ornamental forms, pattern design.

Historical Study : Lecture course on history of architecture, schemes and course of study on the general history of the development of the arts.

The secondary schools' higher leaving certificate in drawing exempts from the elementary drawing of this course.

The diploma of the college is granted to students in each section who have followed a prescribed course for not less than three years, and have produced work to the satisfaction of the judging committee.

Test examinations are held each session, and selected examples of each student's work retained. The collected records of class and test work during the student's full course form the foundation upon which the award of the diploma is based.

In order to obtain the diploma in painting, sculpture, and designing, the student must take a general preliminary course, which includes a certain amount of study in each of the four sections of the college, lasting for at least one session, and each student must produce work to the satisfaction of the judging committee before he or she can specialise for a diploma.

Women students are also eligible to compete for the diploma for architecture, and the general preliminary course includes a certain amount of study in that section of the college.

Students who have left the college before completion of the diploma work required are admitted to sit for the final tests for the diploma, at the end of every session, on payment of a fee of ten shillings, provided their record of work is of a standard approved by the committee.

All students taking the diploma course in design are required to specialise in one craft, and almost every woman student takes either embroidery or illumination work. A large number take wood-carving and stained glass, book-tooling, or metal-work in addition.

Specialist Art Teachers

Certificates for evening class work are granted to students in each subject of the evening classes who have followed a course of study in the subject, or class, for not less than one session, have attended on not less than 75 per cent. of the evenings of the course undertaken, and have produced satisfactory work during the period of study.

Students who wish to become "specialist art teachers," recognised by the Scotch Education Department, can take a course in teaching method and practice, arranged by the Edinburgh Provincial Committee. This embraces introductory lectures on general method, general psychology as applied to education, and personal and school hygiene, which can be taken concurrently with the college diploma course, or may preferably be taken in one year after its completion.

What Women Have Done

Women students compete on equal terms with the men for the important travelling scholarships of the college, and have already done exceedingly well, for during the last three years no fewer than six valuable travelling scholarships have fallen to their share.

In 1908-9 Miss Wilma Weir took a £100 travelling scholarship. In 1909-10 no fewer than four travelling scholarships went to women—Miss Bessie G. Molyneux, £50; Miss Mary Ashe Robertson, £30; Miss Helen A. Wingate, £30; and Miss Jenny Campbell, £45. In 1910-11 Miss Winifred R. Black won a travelling scholarship of the value of £50.

During the same period at least a dozen women students of the college have obtained good appointments as art teachers, a number have private pupils, and others, again, are engaged in executing private commissions for various kinds of art work.

There are two ladies' hostels, the Muir Hall of Residence, 12, George Square; and Masson Hall, 31, George Square, where



A wood-carving class at work. All students taking the diploma course are required to specialise in one craft

women students of the college are made very comfortable. Information as to lodgings may be had from the college office.

A large dining-room is provided in the college itself for the use of the staff and students, where luncheons and teas may be obtained at a moderate price.

An exhibition of work is held in the common rooms at the end of each term, and a large exhibition of vacation work is held annually in an outside gallery.

The students' club, where social meetings are held from time to time, and lectures delivered by distinguished artists, is an important and highly popular college institution. There are also various tennis, hockey, and other clubs run by the students.

The Royal Scottish Academy School of Painting

Tuition at the Royal Scottish Academy School of Painting is given by four visitors appointed by the Royal Scottish Academy—Mr. J. Campbell Noble, R.S.A.; Mr. Robert Macgregor, R.S.A.; Mr. E. A. Walton, R.S.A.; and M. William Walls, A.R.S.A. Separate classes are held for men and women.

The school is under the charge of a committee, consisting of four visitors and four members, appointed by the board of management of the college. The college members include the directors and the head of the drawing and painting section.

The school is open to students who have already attended the academy life class or obtained the painting diploma of the college, or an equivalent from another school of art, or who have executed test works to the satisfaction of the committee of the school. All applications for admission should be addressed to the secretary at the college.

Students who attended the life class of the Royal Scottish Academy when it was situated in its former quarters are admitted free, as before. The fee to other students is £5 a session, or £1 a month, and students who pay the fee for the Royal Scottish Academy School of Painting are entitled to attend other classes of the college free of charge.

Students on admission are entitled to remain for two sessions, and even after the expiration of that time, if their progress entitles them to do so.

The women's class meets on Tuesdays and Thursdays from 9.30 a.m. to 12.30 p.m., and from 1.30 p.m. to 4 p.m., and on Saturdays from 9.30 a.m. to 12.30 p.m.

A Carnegie Scholarship

The following valuable scholarships and prizes in the gift of the R.S.A. are awarded annually on a sufficiently high standard of merit being obtained, and are equally available for both men and women students, the studies of both classes being judged together.

The Carnegie travelling scholarship of about £115, awarded to the best student at the end of his or her course of study.

The Chalmers bursary of about £28 for the best study from life.

The Stuart prize of about £14 for the best original work, with special reference to

pictorial design and composition. (This prize is open to all students in the college.)

The Keith prize of about £9 for the best work of a student in the current Royal Scottish Academy Exhibition.

The Chalmers-Jervise prize of about £6 for the best drawing from life.

The MacLaine-Walters medal for the best single colour study.

At the end of the last session of 1911, Miss Alice Wilson gained the Chalmers bursary for the best study from life, and also the MacLaine-Walters medal.

The Glasgow School of Art

The Glasgow School of Art—one of the finest and best-equipped in the United Kingdom—was first founded in 1840. It was taken over by the Scotch Education Department in 1899, and established as the central institution for higher art education for Glasgow and the West of Scotland.

In 1909 it moved into its present headquarters, the beautiful building in Renfrew Street, designed by the famous architect Mr. Mackintosh, who has gained a world-wide reputation, and who was himself a former pupil of the school.

The governors of the school are authorised by the Scotch Education Department to grant diplomas and certificates to students, which bear the official endorsement of the department and are accepted by it as proofs of technical capacity, and the various secondary education committees of the country are empowered under the Scottish Education Act to grant maintenance bursaries and maintenance scholarships to enable duly qualified students to obtain education in the day and evening classes of the school. Certain sections of the school work have been co-ordinated with that of the technical college, chief Board-schools, and other schools and classes of the city.

The Course of Instruction

The instruction given at the Glasgow School of Art embraces an unusually wide and complete range of study. Students training as landscape and figure painters, modellers and sculptors, designers, decorative artists, and art masters and mistresses, have the privilege of working under a teaching staff which includes some of the most brilliant and distinguished artists and art lecturers of the day.

The director is Mr. Francis H. Newbery. In the drawing and painting section Professor Greiffenhagen is head of the life school and composition classes, with Assistant Professor D. Forrester Wilson; Professor Paul Artot for working from the head from life and from the living animal. Professor George Baltus is lecturer on the technical processes of painting and tempera painting, and the history of art and culture. Mr. James Dunlop Dunlop is head of the Lower School, and demonstrator in anatomy. Professor W. E. F. Britten superintends figure and landscape composition. Special classes are

held in connection with this section for etching, miniature painting, geometry and perspective, and for work from the antique and preparatory life, ornament, and preparatory painting.

In the section for modelling and sculpture Professor Johann Keller is head of the life and composition classes; Assistant Professor James Gray is head of the antique and preparatory life; and a class is also held for ornament, stone and wood carving, painting, etc., under a competent instructor.

Decorative Art, etc.

Professor R. Anning Bell, R.W.S., is director of studies in the section for design and decorative art, with Assistant Professor A. Aston Nicholas, A.R.C.A., for the preparatory course and lectures; and special classes are also held for textiles, stained glass, and colour treatments, and textile design.

Miss Ann Macbeth is head of the decorative art studios attached to the design section, and Professor Anning Bell takes charge of the stained glass and mosaics. The other subjects taught include needlework, embroidery, bookbinding and decoration, decorative leather work, enamels, gold and silversmiths' work, metal work and repoussé, ceramic decoration, block-cutting, colour printing, lithography, book illustration, poster processes, fashion-plate drawing, sgraffito and gesso, illumination, decoration of interiors, stencils, wood and stone carving, and furniture design, under a large number of highly qualified designers and instructors, amongst whom are Miss Margaret Swanson, Miss Annie French, Miss de Courcy L. Dewar, Miss Jessie Macdonald, Miss Norah Neilson Gray, and Miss Olive C. Smyth.

In the section of architecture, which also forms the "Glasgow School of Architecture," the director of studies is Professor Eugène Bourdon, B.A., *Architecte Diplômé* of the French Government.

The visitors include Mr. E. A. Walton, R.S.A., R.S.W., for water-colour painting; Mr. George Pirie for animal painting; Mr. D. Y. Cameron, A.R.A., A.R.S.A., R.W.S., R.S.W., R.E., LL.D., for etching; and Mr. Allan W. Seaby, principal of the department of fine arts Reading College, for wood-block cutting.

The students now enrolled at the school number over 1,400, of whom 800 are women. About 700 are regular students, day by day, 400 men to 300 women; the surplus is made up by the Saturday classes, of which the proportion is 200 men to 500 women.

Comforts for Lady Students

Lady students joining the school are under the care of the lady warden, Miss Margaret Swanson, and are required to give in their names to her immediately on enrolment.

There is also a housekeeper, who attends to the requirements of lady students, and arrangements have been made by which they may become residents at the following hostels: Queen Margaret's Hill, Hillhead; Rosslyn Club, 10, Rosslyn Terrace, Kelvin-side; or The Young Women's Christian Association, Bath Street. Information as to other lodgings may be obtained from Miss Swanson or from the school offices.

There are separate common rooms for men and women students. Here students can meet between school hours for social intercourse. School refectories are provided, where meals and light refreshments at a fixed tariff are obtainable.



Stained glass work is a craft which receives special attention and attracts many enthusiastic workers



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

HOW TO MAKE PAPER LACE

A Simple but Useful Accomplishment—Materials Required—How to Cut the Paper—Articles Which are Easily Made—Objects to Which the Work Can be Applied—A Novel Use for Paper Lace

THE art of paper lace making is far more simple and easy of achievement than might appear from a first sight of the result of the work. When the knack of folding the paper has been mastered, the cutting is only a matter of a few minutes; and when the paper is opened out the pattern is made, and the article is ready for use.

The house mistress will find this knowledge useful on many occasions. When she is short of Japanese serviettes or cake-mats, it is a great advantage to be able to provide a pretty substitute at short notice. Used for tray-cloths, also, the cut paper looks as fresh

and dainty as embroidered muslin, and half a dozen can be provided for the same cost as the washing of one of the ordinary kind. If the material is carefully chosen, the work will not look common or cheap. The best kind of paper to use is tissue paper, but not that of the flimsiest texture. For some things it is better even to use paper which is slightly thicker. This will, of course, depend on the purpose for which the piece of lace is intended.

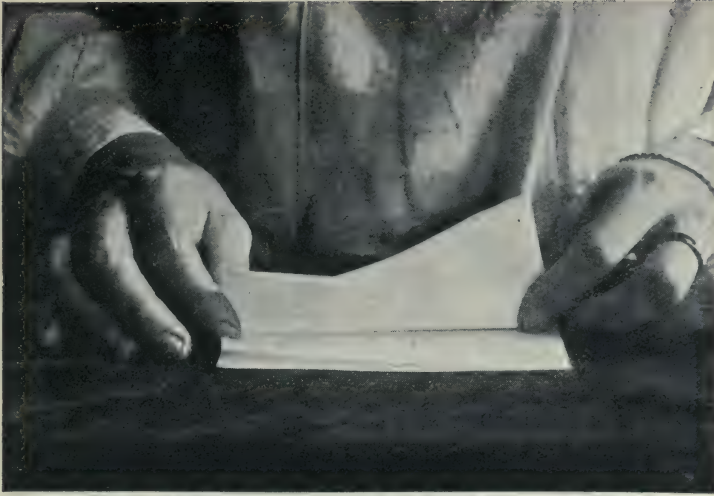
Tools Required

The only implements required for work are a little paper punching machine, such as is used for making holes in letters before putting them on a file, and a sharp-pointed pair of scissors. A certain amount of accuracy and dexterity is necessary in wielding the latter. The little machine will, of course, be quite regular in its process of stamping.

For the first experiment a mat may be made, such as would look effective on a china plate for cake. It is not essential when making a round shape to have the piece of paper



The first step in making paper lace—folding the paper exactly in half



The paper is folded a second time in half, the lines being straightly defined

to begin with of any particular dimensions, so long as it is about the size required for the finished mat.

Fold the paper exactly in half, then in half again, taking care, of course, that the lines are straightly defined. It is, however, better not to run the

finger-nail along these lines, or they will be too sharply defined in the finished mat.

Now turn a quarter of the paper on either side towards the centre, and then double the piece together, giving a V shape. Cut the wide end of the V in neat, regular scallops, then put it under the punching machine and make holes wherever taste suggests, and further puncture the paper by cutting little triangular chips at the sides with the scissors.

The fold should now appear as shown in the illustration, and will be ready to be opened out, when it will be found that the pattern repeats itself most attractively

and with the utmost regularity all around the edge of the mat.

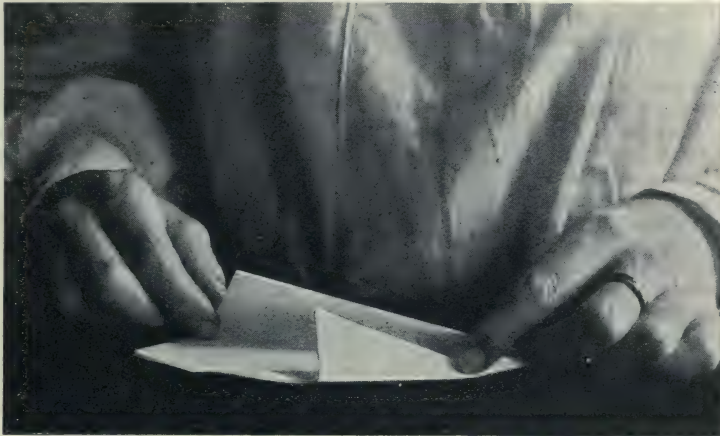
The mat should be put under a warm iron, to remove the creases as far as possible before using. If it is not required at once, it may be shut in a heavy volume and laid in a book-press for some hours.

When making articles of a square or oblong shape, such as serviettes and tray-cloths, the exact outline should be cut before folding the paper. The edges may then be laid together and the scallops or points cut before the final folding takes place.

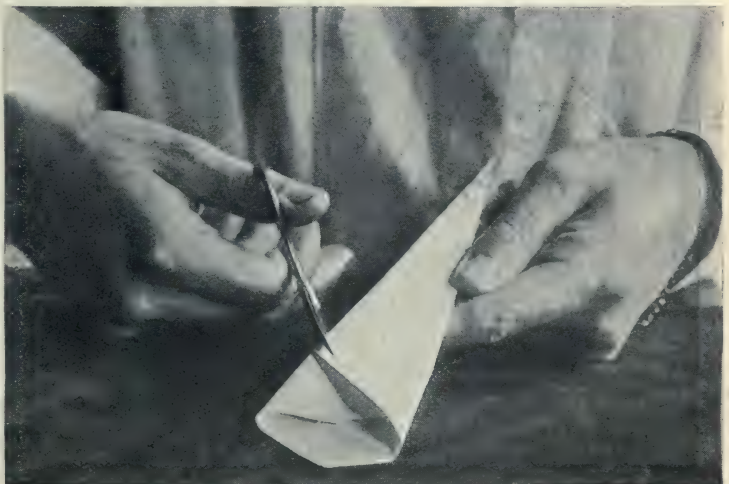
It is possible to vary or strengthen the pattern on the paper in the corners according to taste, and a surprising number of designs can be worked out with a little ingenuity and patience.

Tray-cloths should, of course, be planned for exactly the

size of the tray which they are intended to fit, otherwise the edges will overlap



Folding a quarter of the paper: on either side towards the centre



Cutting the folded paper before punching



Stamping out the pattern with the punching machine

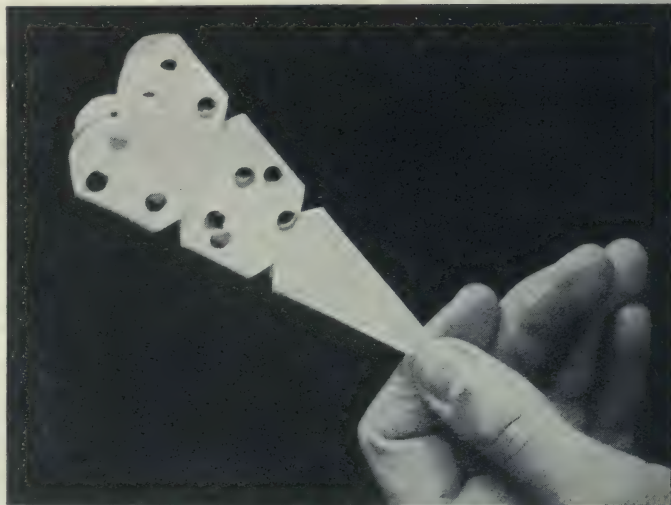
folded over and over before it is scalloped and stamped. Care must be taken that the cutting and stamping go clearly through all the folds, and do not omit the lower layers.

Pretty candle shades may be made in coloured paper. The lace is cut in the same manner as for a round d'oyley, but with a circle taken from the centre, and a section

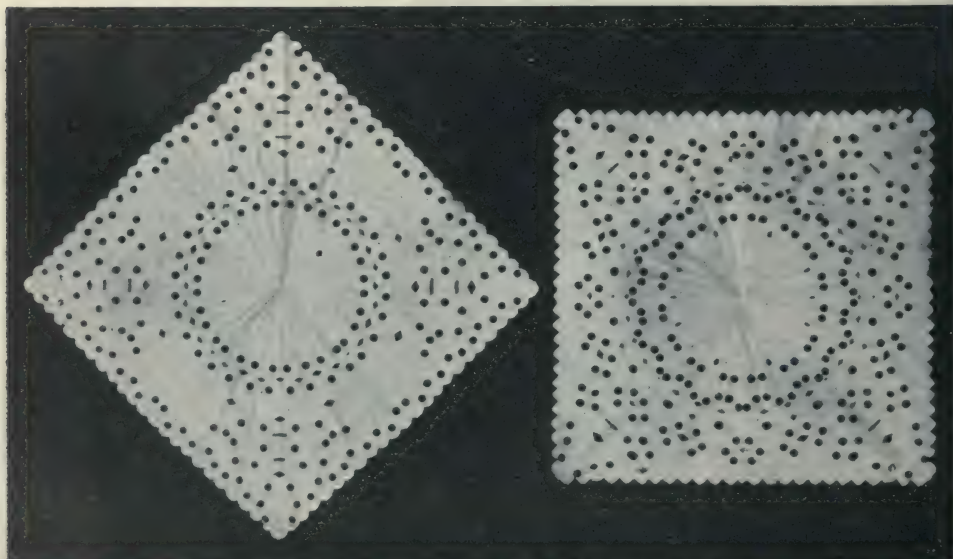
and become torn and crumpled.

Effective cruet-mats can be made with somewhat stiff paper, either of gold or silver, or of some pretty coloured tint. For an evening dinner table or for a children's supper party, d'oyleys of delicately shaded tissue paper look well for holding sweets and bonbons; but for daytime use, those made with white paper look more fresh and dainty.

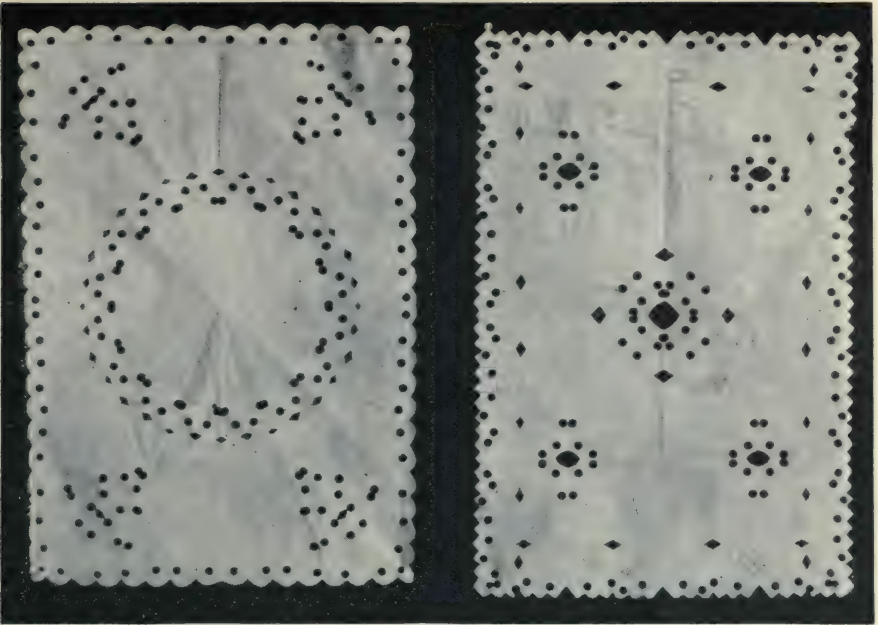
Straight pieces of paper lace are useful for trimming hams and joints, and for putting in boxes of home-made sweets. They are very easy to make, as the piece of paper only requires to be cut to the right width and



The paper as it appears when punched, ready for unfolding



Two paper serviettes. These are indispensable adjuncts to a picnic or tea-basket, and can be made very easily and inexpensively



Two pretty tray-cloths of different patterns suitable for the early morning tea-tray

from the side in order to make it the right shape for mounting on the shade foundation. The cut edges should be joined in a tiny fold, fastened with gum, and the top and bottom of the shade may be stiffened with a band of cardboard. The shade would look well made with double paper—the inner piece of very thin texture—so that the light shows up the pattern.

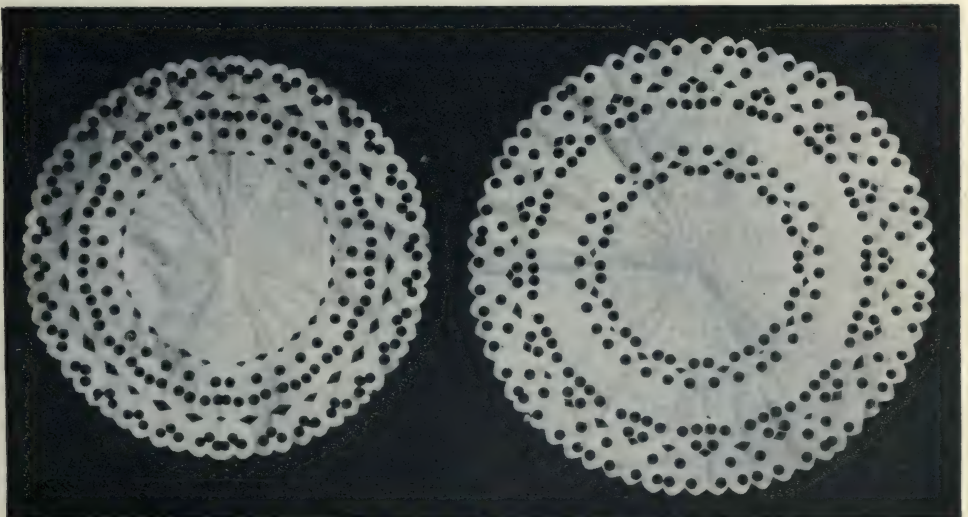
Geisha Caps in Paper

Another somewhat novel use for paper lace may be mentioned. It makes charming Geisha caps for maid-servants, or for use in a charade. The round piece should be cut rather small and two pieces stamped out in exactly the

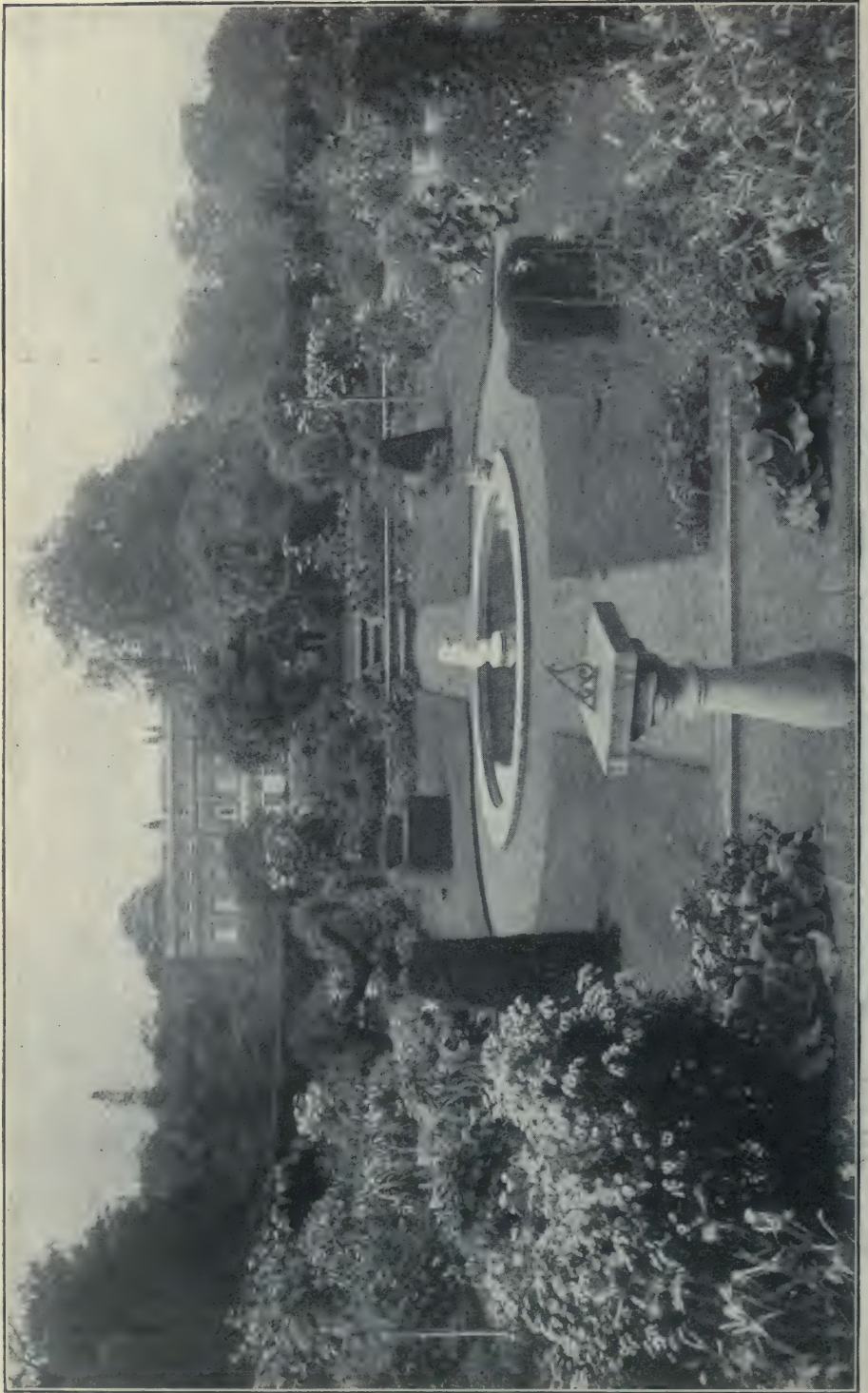
same patterns. They are then gathered up into rosettes, and fastened one on either end of a straight strip of paper. The daintiest little cap will be the result, which will last stiff and fresh-looking just as long as a muslin one.

An Amusement for Children

Children quickly become fascinated in making paper lace, and are wonderfully dexterous in forming pretty designs. As an amusement during convalescence a little girl would occupy herself happily for hours in fashioning lace frocks for her dolls in various coloured papers. The daintiest of dolls' head-gear can also be made quickly from this accommodating material.



Two circular d'oyleys for cake or bread-and-butter plates



The beautiful Dutch garden at Clandon Park, Guildford, the seat of the Earl of Onslow
Photo, H. N. King



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture

Flower Growing for Profit

Violet Farms

French Gardens

The Vegetable Garden

Nature Gardens

Water Gardens

The Window Garden

Famous Gardens of England

Conservatories

Frames

Bell Glasses

Greenhouses

Vineries, etc., etc.

THE ART OF ROSE GROWING

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Roses in Small and Large Gardens—Various Sections—Methods of Propagation—Preparing and Planting—Newly Bought Roses—The Necessary Conditions of Culture

LOVERS of roses may be divided, for practical purposes, into two sections—those whose opportunities (and purses) are unlimited, who have extensive grounds and ideal situations—who can, in fact, possess rose gardens—and the smaller, but no less devoted, amateur, who has to content herself with beds of roses in a small garden, or even with specimens introduced into her flower-borders.

Both these conditions are worthy of serious consideration, for both have their special opportunities for the exercise of that beautiful art—the art of making garden pictures. The two classes of growers have, however, this in common, that they both desire to grow good roses. I will, therefore, set out with a few remarks on the chief kinds of roses, going on to their planting, pruning, and general culture, and, lastly, to the best methods of artistic arrangement in owners' gardens, small or large.



The bud stripped off and prepared for grafting

Various Sections of Roses

For convenience' sake, both garden and exhibition roses are divided into various sections. All are descended from different species of the great wild family of Rosa, belonging to the natural order of Rosaceæ.

It is interesting to notice that some of these roses are now cultivated in the garden—for instance, the cabbage rose, whose "wild" name is *rosa centifolia*; the moss rose is *rosa centifolia muscosa*; *rosa rugosa* is the large-flowered Japanese rose; *rosa rubiginosa*,

the eglantine, or sweet brier; *rosa lutea*, the Austrian brier, and so on.

Beyond these sections, however, there are the great classes of garden roses with which we are familiar—namely, the hybrid perpetuals, hybrid teas, and the various sorts of cluster roses, which last are descendants from a cross between a moss and a monthly rose.

The other great groups consist of (1) tea roses, so called from their tea-scented flowers, which are usually small and somewhat formal in shape; (2) hybrid tea roses, a comparatively new class, the result of cross-breeding; (3) hybrid perpetuals, the great and important class from which our gardens are so largely recruited, and which originated by crossing roses, which were themselves crosses between hybrids of Bourbon and Chinese roses, with a damascena hybrid.

Roses are further distinguished according to the stock on which they are budded (e.g., brier or Manetti, or De la Grifferaie) or as "own-root" roses (i.e., those rooted from cuttings taken from the parent rose-tree).

Methods of Propagation

Roses are but seldom propagated by grafting, except in nurseries, though the method is extremely simple. A close propagating case with slight bottom heat may be used, and the "stock" should be a seedling brier in a small pot. The ripened shoot of the rose it is wished to grow (the scion, as it is



The T-shaped incision in the stock in which the scion, or shoot, must be placed

called) should consist of a thickish piece of rose-wood, ripe and firm, and bearing a leaf. Take a slice out of the side of the brier-stem (*i.e.*, the stock), and cut the scion to fit the space, tying them together firmly, but not tightly, with raffia. An even temperature should be maintained, and the grafts kept just sufficiently moist overhead. As soon as union has taken place the ligatures will be removed, and air and sunshine be admitted gradually. It is best to remove any buds which may form along the stock, or suckers may be thrown up which impoverish the tree.



The bud and the method of inserting it and binding in place with raffia

Budding Roses

Shield-budding, which is the most usual way of increasing roses, only differs from grafting in the scion used being a bud merely instead of a part of a branch, as is seen by the French term of "bud-grafting"—*greffage par œil*.

The stock of the wild brier may be used for nearly all roses. The Manetti stock has not proved very suitable for delicate varieties, but is most successful in the case of hybrid perpetuals. The stocks to be grafted should have their strong roots trimmed, and be very carefully planted the previous season. Dwarf stocks must be cut back to a height of six inches, standards being, of course, left proportionately higher. All buds but three or four situated near the top must be removed from the tree as soon as the spring growth has fairly started.

When to Bud

The budding of roses will be carried out about the month of July, very much according to the method of budding fruit trees, described on page 3931, Vol. 6, of EVERY WOMAN'S ENCYCLOPÆDIA. Care should be taken in budding roses that the buds are inserted as close to the base of the branch as possible, not near the tip.

To increase roses by cuttings is one of the easiest and safest methods, and may be carried out with great success in the way described on page 3931, or, if preferred, they may be treated in the same way as ordinary shrubs, and struck out of doors in September, as shown in the same place.

Amateur gardeners will find a pleasant task in experimenting with the little "Fairy roses" in pots in the greenhouse, which will flower (with luck) a few weeks after seed has been sown.

Coming now to the subject of rose planting,

many people are troubled by the idea that rose trees must be planted in November or not at all. This is a mistake. Roses can be planted satisfactorily during six months in the year—*i.e.*, from October to April—supposing always that open weather is chosen and that both the ground and the trees to be put into it are in a proper state.

Suitable Soils

With regard to soils suitable for roses, a mistake is also frequently made in supposing that a clay soil is the only suitable medium for rose planting. "Roses require clay" is a dictum which is now repeated, parrot-like, until the would-be rose-grower is left with the impression that the delicate roots of her roses can not only penetrate that harsh and sticky medium, but would actually die off if placed in anything else.

Roses, like nearly all other plants, like *loamy* soil to grow in, certainly a stiffish loam in preference to a sandy one, but, still, let it be loam—the top soil of old pasture land, which is found in varying qualities and amounts in a well-made garden.

If an old garden is full of exhausted soil, some fresh loam should be carted in. This will cost from 3s. to 10s. per load, according to the quality, the district, and the difficulty of carting.

But what roses also like is a good clay, well broken up, so as not to be too heavy and solid, to form a subsoil. The subsoil, as its name implies, runs *beneath* the tilth, or cultivated soil, in which the roses are planted; the latter should be at least one foot in depth, but, of course, eighteen inches or two feet will be far more satisfactory. The chief reason why a heavy subsoil is good for roses lies in the fact that roses are "gross feeders"—that is, they like a rich diet, with plenty of coolness and moisture in addition, the last because they are liable otherwise to go short of food in dry weather, when the necessary food-stores are naturally "held up." A close retentive clay holds moisture almost indefinitely, while sandy, porous soils let it filter away almost as quickly as it soaks in. A clay subsoil, therefore, allows more food to find its way to the roots of a rose tree, irrespective of the weather which prevails at the moment.

Choice of Roses

If roses are being purchased not in autumn but in winter, it is well in making out the list to allow the nurseryman some alternative choice as to the kinds he may send, in case stocks are exhausted of a given kind, and if late in the season an effort should be made to see and pick out the roses for oneself in the nursery.

If roses arrive in frosty weather, it is best to keep them in a warm place exactly as they



A useful type of budding knife

are (wrapped in the packing material) until the frost has broken. If wet weather prevails, choose the driest spot in the garden, dig a small shallow trench, and lay the trees in firmly by the heels until better conditions obtain. If the roses have suffered by delayed transit, or for any other reason, then dig deep trenches and cover them bodily, branches and all, until they are lifted at planting time. It is in attention to details such as these that much of the success or failure of the amateur rose grower will depend. Time spent in doing most carefully all that should be done is never wasted; Nature rewards richly those who obey her behests.

Necessary Conditions

As varying forms of rose-gardens and rose-beds will be dealt with in a forthcoming article, it is only necessary here to speak of the preparation of the ground, which must be done with equal thoroughness in every case. Good depth, adequate drainage, and strong, well-manured soil are the three chief points to be aimed at. All will be secured by thorough trenching, with the addition of proper materials to make the soil what it should be in respect to texture and nutriment. Well-decayed stable or farmyard manure—the latter being used in the case of lighter soils—should be put at the bottom of the trenches, and where clay is turned up, this should be well broken, leaving it, of course, at the bottom, and mixing a liberal amount of the manure with it.

Gravelly soils, of course, have an excellent natural drainage ready to hand. If the staple of soil used were, in the first place, sour or water-logged, some rubble should be placed at the bottom of the trenches, and a little slaked lime added. A small quantity of mortar rubbish is an assistance in sweetening exhausted or ill-drained soils. Basic slag is an excellent manure for roses, and should be worked in nearer the surface as trenching continues.

Preparing the Ground

Planting requires to be done with dexterity and care, but respect for a few simple rules should render it a simple matter to do well. If the ground has been trenched some time previously and allowed to lie rough, fork it up and break the lumps into fine pieces.

If trenched quite recently, it should be allowed a short time to settle. Look over the roses, and with a sharp knife trim clean away any jagged or broken roots, and also any which appear to have penetrated the ground to some distance, and become thick and woody. Such roots are of no particular benefit to the tree, while the fine, fibrous roots must be preserved carefully and encouraged to increase.

Planting

The holes prepared for the rose trees should be six inches deep, and sufficiently wide to allow of the roots being spread out without a suspicion of cramping. This is very important. The trees should be kept covered with matting until the moment of planting. Place the first tree in the middle of the hole, and work in a little fine, good soil with a fork, or with the fingers, covering the roots to a depth of three inches. The tree should first be shaken gently to settle the roots, and the soil be then gently trodden with the toes and ball of the foot, making it quite firm, and finishing off neatly. If staking is required, the stake should, of course, be put in (fifteen inches deep) *before* the hole is filled, or damage to the roots may ensue.

Tarred twine should be used in preference to raffia, which will rot after a time. Secure the material to the stake in the first place, and then encircle the stem without risking injury to the tree by tight tying. As regards stakes, the ordinary green square rose-stake is an ugly affair, and turns blue after exposure to weather. We may hope to see it in time replaced by some more natural looking form of support.

Staking

Standard trees will always require staking, but it is a good practice to reduce the wind surface of others by shortening lengthy branches, whether it is the usual time to prune or not.

The subject of pruning roses, of their protection against pests, feeding, and general care and culture must be considered in another article, when arrangements for rose-beds and rose-gardens will be sketched out, suitable and attractive to the owners of gardens of varying shape and size.

To be continued.





WOMAN'S PETS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs

Lap Dogs

Dogs' Points

Dogs' Clothes

Sporting Dogs

How to Exhibit Dogs

Cats: Good and Bad Points

Cat Fanciers

Small Cage Birds

Pigeons

The Diseases of Pets

Aviaries

Parrots

Children's Pets

Uncommon Pets

Food for Pets

How to Teach Tricks

Gold Fish, etc., etc.

HOW TO TEACH A CAT TRICKS

A Docile Pupil to Teach—The Underlying Principle to Observe—Easy Tricks—Jumping—
Ringling a Bell—Asking to Go Out—Rolling a Ball—Begging

ALTHOUGH the cat is by nature a shy animal, she is not nearly as difficult a subject to teach tricks as people imagine. Patience and gentleness are the great secrets of success.

Never lose your temper when trying to instruct a cat, for there is no intentional stupidity on her part, but simply the fact that she does not understand what you wish her to do.

A few minutes' tuition regularly every day is of far greater value than a longer period of intermittent intervals, for puss soon tires of a game the meaning of which she fails to comprehend.

Watch carefully, in order to ascertain which tricks most closely correspond to her natural habits, and then set to work.

At first she will greatly resent interference, but a reward in the form of a small piece of favourite food will quickly reconcile her wounded feelings, and she will before long grasp the fact that by complying with her owner's wishes she is paving the way to obtaining something tasty for herself.

Quite one of the easiest tricks to teach is to make her jump over the arms or through a hoop.

In order to do this, kneel upon the ground, holding the hands clasped in front, with the cat in the space between them and yourself. Get someone to call her, and after a minute or two she will walk over the barrier.

Do this several times, until she has firmly grasped what you mean her to do.

Next raise the hands slightly, but not sufficiently for her to crawl beneath, and have her again enticed out.

Once this difficulty has been conquered, it is merely a matter of time to persuade her to jump higher and higher, until finally she will spring through the arms when held level with the shoulders—the trainer, of course, kneeling.

A trick successfully accomplished should always be rewarded by the dainty most appreciated by the performer; this, of course, acts as a stimulus.

Simple Tricks

To teach a cat to ring the bell for dinner is a simple matter, for every feline enjoys playing with a piece of string.

Tie a light bell to the end of a thick woollen cord, and fasten this over the back of a chair—or to the wall, if preferred—and make her pull the free end before she is given her dinner. At first she will only play with it, but by holding her, and giving it a little pull, and patting her when the bell rings, she will very soon learn to pull it for herself.

Place the bell in position before feeding her, but should she fail to accomplish the task, do not rob her of her food, but try gentle persuasion.

Should she prove obstinate upon any occasion—and cats are as perverse as human beings—ring the bell for her, and let her off for that day. By tinkling the little bell, she will learn to associate its sound with food.

A cat which knew this trick thoroughly used not merely to ring when he wanted food, but in the middle of eating his bread and milk would calmly walk to his bell and pull it—for more milk!

One of the most useful things a cat can

be taught is to pull up the corner of the mat and drop it quickly when she wants to go out. This makes quite a loud noise.

Hold her gently but firmly, and with the right hand place her paw in such a position that the claws can reach the edge of the mat. Then illustrate what you wish her to do, by pulling up the corner and letting it drop. After about half a dozen demonstrations, let her out.

A Cat Who Thought

Do this regularly when she goes out, and she will soon grasp what you mean. After that she will do it at the word of command, and then she will be heard to ask to be allowed out. A cat living near London was taught this so successfully that she would knock with the heavy hall mat several times in succession, and upon its failing to arouse the household, would give vent to her feelings in no soft and silvery tones, the combined music seldom failing to attract someone's attention.

One of the most simple tricks to teach a cat is to make her run a ball quickly down the room, using the forefeet alternately.

Hold the cat in position, and make her hit the ball—one made of celluloid or rubber being best—first with one paw and then with the other. It will take her a little time to understand that both feet must be used, but it is a trick that she will like, for most felines enjoy playing with a ball.

A Cat Acrobat

Another trick, but one which requires a more experienced performer, is to place her on a big rubber ball, and teach her to propel it herself whilst keeping her balance.

First she must learn to stand steadily upon its summit; this is quite a simple matter, as any cat can prowl along an inch-wide fence with ease. When that has been learned, whilst holding her firmly, push the ball a few inches and stop. Repeat this several times, and then end the lesson for that day. Do this fairly frequently, and she will soon make an effort herself. The ball, of course, moves in a backward direction as she uses the walking movement.

Although a cat can beg as easily as a rabbit, she seldom exhibits the faculty. In order to train her, hold a piece of meat just above her head, and she will try to snatch it with her paw; but do not let her get it that way. Hold her in the required position, with a firm hand on her forepaws, and with the other hand hold the meat above her, and slightly behind. She will learn to beg really prettily in a very short time.

Not long ago, a lady who had

been at great pains to teach her dog to "sit up," was heard to remark that the kitten, through jealousy and watching the dog perform, had taught herself the trick!

Feline Patriotism

Few people appear to know that begging is a trick natural to felines.

"To die for its country" is always a favourite trick. At the word "die" gently roll the cat on the ground, where she must lie motionless, until "Policeman" is softly whispered, when she must be raised to her feet. After she has successfully—or unsuccessfully at first—performed give her a reward; these little prizes have a wonderful influence. This lesson, if persevered with, should be learned in a few days.

Of course, the first trick is far the hardest to teach, for which reason it would be better to begin with something simple, such as begging, but once that is mastered instruction becomes quite an easy matter. Every trick learned lessens the trouble with the next.



A cream Persian in the act of "begging." This is a trick which is acquired very readily, and it can be made the basis of other interesting tricks

Photo, Terry Hunt

AN AMATEUR DOG SHOW

By E. D. FARRAR, Breeder and Exhibitor

A Necessary Caution—How to Plan an Amateur Dog Show—Some Practical Considerations—The Question of Classes—Judges—Breed and Humorous Classes—Two Important Notices—A Chance for Every Exhibitor—Side Shows

"THEY fears nothing 'cos they knows nothing" was the scathing remark of an old Sussex boatman, anent some of his most venturesome customers. His words are true of other things than boating. Dog shows, for example, and their would-be promoters.

Perhaps it is not one of the least of the benefits bestowed upon us by the Kennel Club that in the doggy world law and order now reign as strictly as in the racing world under the Jockey Club.

To hold a dog show more is necessary than a light-hearted canvassing of one's friends, either as exhibitors or judges. The writer has more than once had to point out with due tact and gentleness that to accept the honour of judge at a show *not* under Kennel Club rules would be to incur disqualification both as exhibitor and judge elsewhere.

So the first thing for the promoter of a show to remember is to apply for the sanction of the Kennel Club. Of course, previously, the neighbourhood should have been scoured for entries, prizes should have been cajoled from all and sundry, a suitable place should have been promised, and a shrewd forecast made as to the probable cost of the venture.

To secure a good gate and plenty of entries it is as well to include other pets than dogs,

and to arrange children's classes and some amusing humorous classes.

Quite the most successful and best-managed of such shows known to the writer was held during the summer of 1911 at a well-known riverside town. By kind permission of the energetic lady who undertook the really arduous task, some photographs are given and some of the details of the catalogue. These last will form a useful guide to any wishing to do likewise.

How to Begin

The basis of procedure should be on these lines:

Secure the promise of a pretty garden, the larger the grounds the better.

Secure definite promises of entries, at a moderate fee—say, one shilling per entry. According to the entries, arrange your classes. In some districts terriers will predominate, in others Toys, and in a third, larger breeds, such as sheepdogs or collies. The preponderating breeds should have separate classes, and the remainder might be classified as "Any Variety Toys," or "Any Variety Not Toys." The thing is to be just, and commonsense will dictate in this matter.

If permission be obtained from the Kennel Club—on receipt of *full* particulars as to the reason, extent, nature, etc., of the intended show—then circularise the district, announcing



The benching of the exhibits is an important factor in the success of a show, and should be entrusted to a good firm of canine providers
Photos, Eastman & Sons, Maidenhead

the event on a suitable day, early closing for preference, as a "Show of Dogs, Cats, and Pets," in aid of whatever good work it is intended to benefit. The local paper will be the best advertising medium. Take plenty of time in preparation, and advertise as widely as can be managed.

If you anticipate a good gate, the sale of programmes will be profitable. A friendly printer should be enlisted.

Each exhibitor should fill up an entry form with name, breed, age, and, if a dog or cat, the sire and dam of her animal, but he need not, in such shows, register it.

petitions and refreshments; they are usually sources of much profit, if charges are *strictly moderate*. As children will form a large part of the audience, high prices are unkind and unprofitable.

Application to a well-known firm of canine providers will usually result in an advertisement on the catalogue, special terms for the dogs' benches, etc., and often special prizes.

If fine, the dogs can be benched in the open; if doubtful, a marquee will be needed. If there is a large entry of Toys, a tent may be essential. Circumstances will settle such matters. In any case, each exhibit should



One of the judging rings. These should be as spacious as possible so as to allow the judge to see the movement of each animal as well as its general appearance

In any difficulty, be sure to consult the Kennel Club; a prompt and courteous reply will be sent, and there will be no fear of "consequences."

If money prizes are not given, the breed classes should have rosettes to distinguish merit—red for first, blue for second, green for third, and cards for commendations. But it is usually possible to offer prizes, and in the humorous classes and children's classes it is best to do so. People should be told that even a very small special will be most gratefully received.

The Judges

For the breed classes a judge or judges should be sought; if possible, such judges should be well acquainted with the particular kinds of dogs shown, or be good "all-rounders." They will not ask for remuneration in the circumstances, but should receive all hospitality.

As the public are the judges in the humorous classes, it will be necessary to provide voting papers, and these papers should be left at the secretary's office in time for the results to be made known before the show closes. Only one vote should be allowed in each class.

Side shows should be provided, also com-

be penned so that it cannot escape, and there should be some all important notices exposed.

Necessary Cautions

For visitors: "Please do not feed or touch the animals at all."

For exhibitors: "Please read the time-table and have your animal ready when the stewards call for it. Dogs and cats will be judged in the ring; pets in their places. Do not speak to the judge unless he so desires you." Of course, the catalogue should bear a carefully drawn up time-table. Remember to allow a wide time margin, as amateurs are usually more dilatory than experts.

A large judging ring or rings should be provided, or the judge cannot do his work comfortably, and an unsound or badly moving dog may gain more than his deserts.

As at all functions, stewards should wear conspicuous badges. A few hints from the before-mentioned successful friend as to what classes to provide will be useful. Those given are taken from her catalogue, and were wonderfully filled; twenty-eight and twenty-seven in a class is something of which to be proud, even at a "real" show under Kennel Club rules.

Dogs (Humorous Classes) :

- The Handsomest Dog.
- The Ugliest Dog (five entries even for this).
- The Most Lovable Dog (28 entries).
- The Best Preserved Dog.
- The Most Pathetic Dog (winner a stately bloodhound).
- The Best Watch Dog (winner a Scottish terrier).
- The Fattest Dog.

BREED CLASSES :

- Collies and Sheepdogs.
- Irish terriers.
- Fox-terriers.
- Scotch and Airedale Terriers.
- Spaniels.
- Pomeranians.
- Bull-terriers.
- Mongrels.
- Any Other Variety.

All these classes were well filled, except the first, which had but four entries. As stated, local circumstances will settle breed classification.

CATS (Humorous Classes) :

- The Handsomest Cat.
- The Ugliest Cat.
- The Best Behaved Cat.
- The Cattiest Cat.

BREED CLASSES :

- Persians.
- Tabbies.
- Mixed.

PETS (Humorous Classes) :

- The Prettiest Pet.
- The Most Useful Pet.
- The Most Useless Pet (winner, the hostess's small baby).
- The Best Kept Pet.

BREED CLASSES :

- The Best Kept Pet (confined to children under 16). Entry fee, 2d.
- Rabbits.
- Cage Birds (singing).
- Cage Birds (non-singing).
- Guinea-pigs.

White Mice.

Tortoises.

Any Other Variety (this included two geese).

Amongst the competitions were: Tricks for dogs, cats, and pets; a Fidelity Race for dogs, which consisted in finding owner when out of sight—that for cats consisted in coming to owner when called; Animal Races for any animal other than dogs, less than 20 lb. in weight; and an Animal Race (driven), under the same conditions.

The Catalogue

As the catalogue is a most important item in any affair, it may be useful to state what *should* be found on the one in question. The cover should bear the title of the show, the object for which it is got up, the date on which it is to be held, and the venue of the show and the price of catalogue.

Inside the cover should be printed the list of officials and judges, and also donors of prizes. Facing, on the opposite page, might come the regulations, and, most essential this, the time-table. If printed on good paper and attractively got up, this catalogue should find a ready sale at sixpence.

A final suggestion is to secure the assistance of a good photographer, and sell souvenirs of the show as picture postcards at a penny or twopence each. Those illustrating this article, kindly reproduced by permission of the photographer, are representative of such a show, and found many buyers. Many people doubtless will be glad to secure pictures of their pets without the trouble of taking them expressly to a studio for the purpose.

Such side shows as a bran-tub, a grand museum, a shooting gallery, and a happy family add to the profits and verve of the affair. Indeed, given a fine day, the permission of the august body which rules the kingdom of dogs, and the help of interested friends, success is certain, and some deserving cause will be the happier for the trouble taken. For, to do the thing well, a clear brain, a strong body, and a willing heart are essential. But it is well worth while.



A terrier class assembling for judging. No one except the judge, stewards, and exhibitors should be allowed in the ring



This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

Beautiful Women in History

Treatment of the Hair

The Beauty of Motherhood and Old Age

The Effect of Diet on Beauty

Freckles, Sunburn

Beauty Baths

Manicure

The Beautiful Baby

The Beautiful Child

Health and Beauty

Physical Culture

How the Housewife may Preserve

Her Good Looks

Beauty Foods

Beauty Secrets Mothers ought to Teach their Daughters

The Complexion

The Teeth

The Eyes

The Ideal of Beauty

The Ideal Figure, etc., etc.

MY RULES FOR HEALTH AND BEAUTY

By PAULINE CHASE

It would be rash to venture a guess as to the number of thousands of playgoers of all ages and many nationalities Miss Pauline Chase has bewitched by her marvellous interpretation of the boy who never grew up. She is indeed the true Peter Pan and on her Time will never, we feel, make an impression. In this specially contributed article, Miss Chase generously imparts her magic secret of youth and beauty, which, like so many of the things that really matter, is one of sublime simplicity. By following these lucid suggestions, the readers of EVERY WOMAN'S ENCYCLOPÆDIA should be able to attain to the full measure of what beneficent Nature intended should be their portion of her precious gifts

I AM not a doctor, and I don't keep a beauty parlour. I am just a girl who, having been gifted by Nature with some advantages, tries to make the most of them and preserve them so that they may last as long as possible. I cannot pretend to be able to speak dictatorially on the subject of beauty culture, or to write any wonderful recipes or prescriptions by which any woman can become beautiful. I only wish I could. Then my fortune would be made, for I should have the largest *clientèle* in the world.

What I can do is to tell all the things I do, so that those who wish to follow my example may do so. One thing I can say, that my rules of health are so simple that no one need have the least difficulty in following them, and they will impose no hardship upon any woman or make such demands on her time that she will not be able to get them in with her ordinary work.

First of all, I should like to say this—that I am convinced that every woman has a beauty of some sort, and she owes it to her-

self to make the most of it, and ignore those things which are not beautiful. It may be hair, it may be eyes, it may be complexion, it may be any feature or quality which people admire in a woman. It will be there, and if she will only cultivate it simply and without parade, she will always find people who will admire it.

And when you come to consider life in its broadest aspect, you must admit that the people we all love best are not the most beautiful or the most brilliant, but they are the dearest, sweetest souls in the particular world in which we live.

And now for my own rules of health and beauty.

At the head of them I should place the nine hours' sleep I always have when I am acting, and especially when I am acting Peter Pan twice a day. I am sure every woman, or nearly every woman, could manage nine hours in bed every night if she would give up parties, as I do, if her work does not allow her to remain in bed late in

the morning. Nine hours' sleep regularly every night will restore most tired nerves, and if a woman's nerves are in good order she is bound to feel well and to look well.

When I am not acting I need only eight hours' sleep, but then I always sleep very well. I need not labour the advantages of sleep, for everyone knows them. It is not only the nervous system which is rested and refreshed, but the whole body as well, so that we not only feel bright but we look bright. And the bright look in the eye and the bright look in the expression are great beautifiers.

As we live by what we eat, the question of food and meals naturally plays a great part for good or ill in our lives, and, therefore, in our health and beauty. In London, and when I am acting, I eat only two meals a day. I suppose a great many people who have four or five meals a day would think I did not eat often enough. Do not smile at the idea of anybody eating five meals a day, for many people do. They have tea and toast or bread-and-butter in bed, breakfast at 8.30 or 9, perhaps a glass of milk or a glass of wine and a biscuit at 11, lunch at 1 or 1.30, afternoon tea at 4.30 or 5, dinner at 7 or 7.30, and a glass of milk before going to bed. That makes seven big and little meals a day.

A Simple Rule of Life

The consequence is the stomach is over-worked all the time, and then people suffer from indigestion. Indigestion is a fatal foe to health and beauty. Among other things, it makes the nose red and the skin coarse. And what woman can be beautiful with a red nose? Again, some people eat a lot of fatty foods, and take little or no exercise. They are amazed if their skin becomes muddy and they put on weight. I should be astonished if they did not.

As the nature of my work prevents me getting to bed before midnight, I am never called until nine o'clock in the morning. A cup of tea is brought to me at half-past nine, and I read my letters and the papers in bed. I always have a lot of letters when I am acting, for children write every day to me as Peter Pan.

I get up at eleven, and have a hot bath. It is a *very* hot bath. I don't think it is really good to have it so hot as I take it, but I simply love a bath as hot as I can get into it, so I have it.

In my bath I have no bath-bags, and I use nothing but a plain, good soap. After my bath, however, I rub myself all over with a little eau-de-Cologne, as that makes me feel very fresh and nice, and then I dress quietly. I always spend from ten minutes to a quarter of an hour brushing my hair, so that it may look bright and keep in good condition, and I strongly advise every girl to do the same. If she cannot find time in the morning, because she likes to lie as late in bed as she can, then I recommend her to do it at night before she goes to bed.

There is no use insisting on people doing

things at times which are wrong for them, or saying because I do this you must do so likewise. We are all only human, and we must make allowances for people's foibles. But get in that good brushing of the hair. It's splendid, and it makes you feel splendid.

I never use cosmetic for my face, only cold water. I do put a little powder on my face and neck, but I wipe it off again with a soft rag, so that it never shows.

The Day's Work

At night, after I get home from the theatre, I wash my face thoroughly with cold-cream, so as to get out every particle of the make-up I have used for the stage, and I find that keeps my skin nice and soft and free from chapping.

My dressing in the morning is finished by twelve, and then I have my first meal, which is a combination of breakfast and lunch. I have an egg or two, and a piece of chicken or meat of some kind. And I drink one little cup of coffee. My breakfast is a very light meal, because I could not play Peter Pan on a heavy one; and you must remember that I have to be at the theatre at one o'clock, and I remain there six days a week until half past eleven at night. When I am playing two performances a day, I never go out after the *matinée*, but rest in my dressing-room.

My dinner is sent in to me at half-past five, by which hour I have changed my Peter Pan clothes and taken off my make-up. I am very hungry from flying when dinner-time comes. My dinner consists of plain soup one day and fish the next, but never both on the same day, a bird of some sort—a duck, a partridge, a pheasant, or a small chicken—and I eat the whole of it. Then I have some salad and a sweet, generally a milk-pudding with a lot of cream. In fact, what I really take is a little pudding with my cream. At dinner I drink water, unless I am very tired, when I take a little whisky and water. That, however, is very rarely. As a matter of fact, I drink so little at any time that my doctor says he does not know how I can get through two performances of "Peter Pan" without getting thirsty. After dinner I rest until half-past seven, lying down and reading, and at half-past seven I dress again and go through another performance. I get home between 11.30 and 12, and go straight to bed. If I am more than ordinarily tired, I have a glass of milk or a cup of cocoa, but that is not often; but I never have anything to eat.

Exercise

You will notice I have not said a word about exercise. When I am playing I never go out for a walk, for I find that I have enough exercise on the stage. On Sunday, however, I always go motoring or flying, in order to get a good blow in the open air.

When I am not acting I live in the country, as I have a house in Burnham Beeches. Then I have three good meals a day, breakfast at 10, lunch at 1.30, but I don't dine until 8,



Miss Pauline Chase in flying costume. The charming creator of the title rôle of "Peter Pan" has experienced the delightful sensations of flight in that modern miracle the aeroplane as well as under the more untrammelled conditions of Mr. Barrie's magic dream-country

Photo, Elwin Neame

so that I may feel quite grown up, unlike Peter Pan.

At these times breakfast consists of the usual eggs and bacon, with tea, and sometimes jam or fruit, a simple cold lunch, but dinner is a rather more elaborate meal, with the usual courses. The result is that I get a little fatter than when I am acting, but I soon lose this extra weight when I begin playing Peter Pan. During these holidays I walk or ride or play golf. So, you see, my rules for health and beauty practically come down to one—live simply.

There are two other maxims I would like to add. The first is to try to keep happy. If you keep happy you keep well. I say this from personal experience. I am never ill unless I get unhappy. Then I run down at once. For this reason I would entreat every woman to look on the bright side of things. It is amazing how soon one can get into the habit of doing this, or, at any rate, of shutting

one's eyes to the dark side of things. In ninety-nine cases out of one hundred the things we worry about don't happen, and there is nothing which ruins the nervous system more than worry. It ruins the digestion as well, and it plays havoc with every attribute which makes for beauty.

Another maxim of my life is never to get angry. "Anger is worse for the face than smallpox." It was Miss Ellen Terry who told me that, and I pass it on to the readers of EVERY WOMAN'S ENCYCLOPÆDIA in the hope that other women may learn it and heed it, and so add a very important thing to the list of the exercises they adopt for the cultivation of beauty. It is the spirit which informs the flesh, and I am certain that everything we do which makes for beauty of spirit and serenity of mind will help us to get beauty of poise if we cannot have beauty of feature, and, after all, this is most surely a gift worth having.

THE ART OF HAIRDRESSING

By DAVID NICOL

Diploma of Honour, Paris Exhibition; Coiffeur by Appointment to H.M. the Queen.

Continued from page 4810, Part 40

SOME COURT COIFFURES

HAIRDRESSING for presentation at Court is always a problem—a very serious problem—to those ladies who are privileged to be presented to their King and Queen.

On such an occasion every woman naturally desires to look her best. But ladies seem to feel that the general "strangeness" of the whole proceeding, and the peculiarities of their dress—train, bouquet, feathers, and veil—demand a total change from their ordinary appearance.

A Common Mistake

When a girl knows she is to be presented her first thought seems to be, "How can I alter my hair for the occasion?" The knowledge that three white feathers and a white tulle veil of regulation length must be fixed to her head imbues her with a desire for change. Not one girl in ten, on being presented, thinks that her ordinary coiffure, with additions, is the right thing. Consequently, ladies are often seen at Court with their hair obviously dressed for the occasion in a way it has never been before—stiff, hard, and unbecoming. Now, all this is a great mistake.

To look her best, a woman wants to feel natural; and a brand new style of coiffure induces self-consciousness more quickly than anything else. Because feathers and a veil have to be added, is it any reason that the whole style of hairdressing should be radically changed? By no means. Certain regulations have to be observed as to the length and position of the feathers and veil; but, that apart, there is no reason why an everyday and becoming coiffure cannot be used for presentation purposes with complete success. Softness is the great thing in hairdressing for such a function. The effect

is seen principally from a distance, and any hard lines are doubly hard when viewed from afar.

In dressing the hair for presentation at Court, two important factors should always be remembered. First, that the front of the hair is the most important part, since the back is almost hidden by the veil. Secondly, that outline counts for a great deal. Care should be taken to make the front dressing as soft and becoming as possible; and the waving plumes, drooping over softly waved hair, give a charmingly youthful effect. Elaborate detail at the back of the head is quite wasted; but the outline of the dressing is most important, as it shows clearly through the folds of the veil. The present tendency towards Greek effects in back dressing is particularly applicable to Court coiffures, for a protruding knot of curls or puffs looks very attractive under a veil.

The Customary Plumes

Regulations with regard to feathers have changed recently, and are much more strictly enforced than at one time. Three plumes must be worn, of regulation length, in pure white. The centre feather is rather longer than those on either side, which are identical in length. It was customary for the feathers to be inserted in the hair at the centre of the back, and allowed to droop forward or to the side in the natural manner. The new regulations decree that the feathers are inserted in the same place, but, when fixed, they are all inclined towards the left, tilting slightly over the left side of the head. The veil is fixed in the ordinary way below the feathers, and, when secured, is lifted into loose folds over the back dressing, and fixed with fine hairpins



Fig. 1. A graceful Court coiffure in Pompadour style. Care has been taken to make the front dressing as soft and becoming as possible. The combination of plumes and waved locks produces a charmingly youthful effect

Designs by David Nicol, 50, Haymarket, S.W.

at a becoming angle. Presentation feathers and veils of regulation size and length can be obtained from any good draper or dress-making establishment, and are also supplied by some hairdressers. It is part of a qualified hairdresser's art to know exactly how to fix presentation feathers and veil at the correct angle.

While feathers were allowed to follow more or less natural inclinations, and fall forward or sideways, many ladies could have turned them to the right or left, and been merely dubbed eccentric or desirous of doing something out of the common in order to suit their particular style. But to-day any lady appearing at Buckingham Palace without her three feathers tilted towards the left is courteously sent back to repair the omission before entering the Throne Room! So let all ladies be warned in time, and remember that regulations are made to be kept, and that the three feathers must incline, in a bunch, to the left.

Presentation hairdressing is most becoming, unless combined with a stiff, alien style which is obviously new to the wearer. A few years ago, when high styles in hairdressing were fashionable, it was customary to build the hair up in front at right angles to the head, and to draw it straight up at the back in a very chic manner, showing clearly

the shape of the back of the head and the sides. The plumes and veil, falling softly over the raised hair in front, and plain outline at the back, proved very becoming. Nowadays, it is the mode to show as much of the shape of the head as possible, especially on the top. The back is more hidden by padded curls or coils, but the fashion for tightly swathed bands, coils, and plaits has brought back the decided outline of the head at its prettiest part. Court hairdressing was always smart, but never more so than at the moment, for modern fascinating styles are well suited to veils and feathers, which lend softness to the grace of a good outline.

Court hairdressing can be combined with every type of arrangement of the front hair, as I have endeavoured to prove in choosing the illustrations for this article. It lends

itself to a Pompadour, as seen in Fig. 1, or to a side parting, with which it looks particularly chic, as seen in Fig. 2; or to a centre parting, in conjunction with one of the small fringes so popular at the moment, as seen in Fig. 3.

FIG. 1. POMPADOUR STYLE. The hair needs well waving for this style, either on pins or in Marcel fashion. If on pins, the front and side hair should be divided into eight or ten strands, and each one placed on a pin for waving. The foundation should be tied on the crown of the head, not lower, as any dressing very low in the neck, worn in conjunction with feathers, is apt to produce an overweighted and elongated appearance. The best model to bear in mind—unless using a dressing that lies flat against the

head—is the angle of Greek curls. French comb the front hair carefully, and arrange it in a soft Pompadour roll, drawing it downwards over the forehead with the fingers, in order to avoid any hardness of line. No pad is needed in this style; and having arranged the front with special care, it only remains to form the foundation tail into about six loose, light puffs.

If any additional hair is used, an interlaced coil would be very effective, twisted between the puffs; but the dressing is quite pretty without it. Lastly, the feathers are in-

serted at the top of the bunch of puffs, and inclined gently to the left; then the veil and the coiffure is complete. If a tiara is worn, it is most easily attached to a Pompadour style.

FIG. 2. SIDE PARTING. A side parting is extremely smart at all times, and proves remarkably effective for Court wear, more especially for ladies who are not *débutantes*. As the feathers must droop to the left, it is good to make the parting on the left side; but if a lady usually wears her hair parted on the right the dressing proves equally pleasing, as the illustration, showing the parting on the right, proves. This dressing is illustrated lifted rather high at one side, but it can be left flat if preferred. Having waved the hair and tied the foundation tail, French comb the front and side strands, and arrange them at the angle most becoming. On this



Fig. 2. If a side parting is preferred, the dressing may be lifted rather high at one side. The regulation feathers must droop towards the left, and therefore the parting can be made on that side, if this be thought desirable

style a flat back dressing would look particularly well, and for this purpose I should suggest a waved chignon. No false switches are needed for this, but the back hair must be waved and lifted over a pad with a hole at the bottom. In this case, the foundation must be tied rather near the neck. An absolutely flat swathe can then be added, and looks charming in conjunction with feathers and veil, demonstrating the adaptability of the newest styles to Court wear.

FIG. 3. CENTRE PARTING, WITH FRINGE. This style is rather more severe than the others, and is shown with a tiny V fringe in the centre of the forehead. A fringe, by the way, can be worn with either of the styles previously described. This particular dressing demands the severity of Marcel waving, and the hair should be left rather wide in the front. The foundation is tied in the same place as for the Pompadour mode, but instead



Fig. 3. A coiffure with centre parting and a fringe. This style being more severe than those previously described demands Marcel waving. The hair should be left rather wide in front

of being made into loose puffs is twisted into a large figure of eight. This "eight" will look better under a veil if made over a moderate-sized pad. The hair must be left fairly loose below it, to give softness to the outline, which would otherwise be very severe. The "eight" can be left without further ornamentation if desired; or a coil may be placed loosely round it, and secured with shell pins.

This article proves, I hope, that ladies can adapt their everyday coiffure to Court use; and I can only beg them not to be persuaded to appear at Court with their tresses arranged in some strange manner, for they will only look and feel ill at ease. It is best to go to a hairdresser for Court dressing, and if a lady knows one who may not be very sure of

Court styles, but who understands her needs, she has only to give him a few hints—and remember about the feathers—and then all will be well.

BEAUTIFUL WOMEN IN HISTORY

QUEEN LOUISA OF PRUSSIA

By PEARL ADAM

ONE day in 1794 the Countess von Voss,

Mistress of the Household to the Crown Princess Louisa Augusta Wilhelmina Amelia of Prussia, opened a door in the palace at Berlin, and started back, appalled by the sight which met her eyes.

The Crown Prince and his wife were sitting very comfortably on a sofa, very close together, and talking most affectionately with "thou" and "thee"!

It was enough to shatter the nerves of any well-brought-up Mistress of the Ceremonies. They might have been a thousand miles apart, and not on speaking terms, without horrifying her half so much. But she was always having shocks in those days. When the Princess made her state entry to Berlin, and a nice fat infant presented her with a bouquet at the gates, this most reprehensible young woman hopped out of her carriage and hugged the small girl. Hugged her! With all Berlin watching!

Of course, the Countess von Voss might

have been prepared for anything after the awful manner in which the Crown Prince and Princess Louisa behaved when they first met. All their relations had been praying for this particular match; but they prayed with sighs, knowing how two eligibles always dislike each other. They told the young people nothing, but arranged a meeting, when Princess Louisa was travelling with her grandmother. Three days later, the two came tremblingly to their relations to confess that they had fallen in love! It was really, in the opinion of the elders, almost uncanny.

Much as the Prince and Princess disliked ceremony, they could be dignified and stately on occasion. The Princess was exquisitely lovely, both in feature and expression and colouring. She could wear heavy fabrics and bright jewels as well as anyone, but the real life of the two was not in these splendours. Once when, after a big function, the Princess had, with relief, got into a simple,

pretty frock again, the Prince took her in his arms and said: "Thank God you are my wife again!" She laughed. "Dear me! Am I not always your wife?" "No; too often you are obliged to be the Crown Princess."

A Nation's Idol

"Königin Luise" is to-day the idol of Germany. How did she attain this proud position? It was not that she took part in politics, faced Napoleon, and was both the right and the left hand of her husband. Other queens have done as much and have not been adored either alive or dead. It was not that she loved beauty, and encouraged all the arts, leaving none out. Many rulers have done that without stirring anyone's heart. It was not even that she was a devoted wife and a perfect mother; Germans expect their queens to be that. It was that she had a disposition as lovely as her face, and she could not move a step from her palace without being moved to some little act of sweetness that helped to enshrine her in the nation's memory.

Once, when she was on a journey, nineteen little girls, all in white, strewed flowers before her. She immediately began to talk to them, for she was never content to consider herself just a part of a spectacle. They were soon quite at ease, and told her how they should have been twenty, but one was sent home because she was ugly. Half an hour afterwards, that disappointed, tear-stained, ugly little twentieth was being caressed and made much of by the most fairy-tale of queens.

When her travelling carriage stopped anywhere her keen eyes sought among the crowd, and anyone, such as an old soldier, who seemed specially worthy of attention was beckoned forward and talked to. Mothers of children were elated to the skies by the Queen's notice of them. Villagers in one place could tell how she left her carriage and ate pancakes with them. At country fairs she would appear in state clothes, and dance among them all. They were as much flattered by the compliment she paid them in dressing so brilliantly for their fair as they were by her dancing with the farmers.

A Queen of Hearts

Then she was so generous. Many pretty stories are told of her alms-giving. She and Frederick William had a playful way of handing medicaments on to each other when both were present, which usually ended in the applicant being paid by both. When she was a child she had been very severely reprimanded for borrowing money of an old nurse. Then it was discovered that she wanted it to give to the poor, so her allowance was increased.

To the suffering she came as an angel from heaven. When she was thirteen she ran away from her very happy home, and was found at the bedside of a daughter of one of the runners of the duchy, who was ill of scarlet fever. (One pictures Countess von Voss

shivering when told of it.) Before she was twenty-one she was called "The Mother of Germany."

She merited that name in many ways. It was she who never failed to voice the ideal of a united Germany, when even her husband seemed content to let things slide. Political enemies she had, and enemies in her household—the ones who said she was secretly an ally of Russia, the others who said that manners were sadly relaxed at Court. So they were, for, about the only time in history, Louise of Prussia made a Court at which courtiers could be human. As for her being a friend of Russia, she was a friend of Tsar Alexander, but first and foremost she was a lover of Germany and her Fritz.

Four years after their marriage, her husband succeeded to the throne of Prussia. The Queen's life inevitably became more public, but she still had many happy hours at her Castle of Oranienberg, which the King gave her for a birthday present. There she looked after her children, talked with her husband, managed her house, and oversaw the fortunes of her servants and the villagers.

But evil times were drawing near. The shadow of Napoleon fell dark over Europe, and, after a brave stand, Prussia was laid in the dust before him. The guns of Jena sounded fatefully in the ears of Goethe as he sat at breakfast with his Christiane in Weimar—Goethe, who, years before, had secreted himself in a tent when two young princesses—Louise and her sister—came to visit their future husbands in camp. He said they seemed like "two celestial beings." Now, the heavy guns of Jena fell no more gloomily on his ear than did their echo on the heart of the distant Queen.

Gathering Clouds

They spelt exile to her and her family. The following years found them established at a little farmhouse, living frugally, sometimes almost entirely without ready money. Yet the King, when he sold his gold plate, did so for the poor, not for himself nor even for his children. The Queen was almost happy. This quiet domestic life was what she was born for.

Her famous interview with Napoleon at Tilsit will never be forgotten. She constrained herself to be pleasant and gracious with him, and humbled herself to plead for her conquered country. He translated her manner characteristically—thought he had made a conquest. But he admitted that had she been present when peace was first discussed the issue might have been different.

The life in the farmhouse at Memel, outside Berlin, was by no means empty of outside interests. Louisa spent her time encouraging young men of genius in the arts. She wrote essays herself, and sang patriotic songs in a sweet, pathetic voice.

It was at this time that she wrote to her father, the Grand Duke of Mecklenburg-Strelitz, a very long and very beautiful

letter, of which the following is only a small portion :

" You will learn with pleasure, dear father, that the misfortune which has overtaken us has not penetrated into our domestic life ; it has rather made it more steadfast and precious. The King, the best of men, is kinder and more loving than ever. I often think I see in him the lover and the betrothed. Only yesterday he said to me simply, and looking me straight in the face with his honest eyes, ' Dear Louisa, you have become dearer and more precious to me in misfortune. Now I know from experience what I am to you. Let storms rage without, if only in our married life there is good weather and a continuance of it. I called our youngest daughter Louisa because I love you so much. May she become a Louisa ! ' "

" This kindness moves me even to tears. It is my pride, my joy, my happiness, to possess the love of the best of men ; and because I love him from the heart in return, and we are so one with each other that the will of the one is the will of the other, it is easy for me to preserve this happy harmony, which becomes more inward as the years go on."

Borowsky, preacher in Neurissgarten Church, said of her :

" Joyful our dear Queen is not at this time, but the clearness and calm which God gives her diffuse

a grace over her whole personality which is full of dignity. Her eyes have, of course, lost their former vivacity, and one sees that she has wept, and still weeps much. They have, however, a milder expression of melancholy and calm longing that is more attractive than any delight in life. The bloom of her countenance has faded, and a soft pallor has overspread it, but it is still beautiful.

. . . A gentle quivering of the lips is observable at times instead of her former gentle smile. It indicates pain, but not bitter pain. Her dress is extremely simple, but choice of colours is determined by her mood."

In 1810 she went to visit her father, the King following her in a few days' time. Before he joined her she was standing near



Louise, the beautiful and heroic Queen of Prussia, who was the idol of the German nation during the dark days that followed the disaster of Jena. She humbled herself to plead for her country with the victorious Napoleon, but without success

From the painting by Dahlring, 1805

the Grand Duke's writing-table, and on a sudden impulse she sat down, and wrote a little note to him :

" My dear father, I am very happy to-day, as your daughter and the wife of the best of husbands." That was her last letter. She was taken ill that evening, and though she rallied, it was not for long. She died very quietly, with her hand in her husband's, and

her body was taken back to Berlin on the seventeenth anniversary of her entry there.

She was mourned as a daughter and a saint in every home in Prussia. Thirty years afterwards, when the King died, it was found that the cover of his Order of the Black Eagle concealed a portrait of his young wife, which he had worn all those years unknown to anybody. He founded two orders in her memory—the Luise Order, for services rendered by women to the sick and wounded in time of war; and the famous Order of the Iron Cross, the V.C. of Germany.

Far away in England a young duke nearly followed her from sheer grief at her death; and among men of genius she was lamented indeed. Rauch's monument was inspired by his attachment to her. Novalis wrote that all mothers ought to hang her portrait in the rooms of their daughters: "So shall the young girls have continually before them a

lovely reminder of the ideal whereto they should seek to conform their lives. So shall likeness to the Queen become the chief characteristic, the national feature, of Prussian women."

Once she visited some mines, and the old miner who took her through the cavern, describing her in her miner's dress, said:

"I sat at the rudder, and I could see the Queen's sweet face well by the light of the lamp. In all my life I never saw such a face. She looked grand, as a Queen should look; but she was gentle as a child, and had the sweetest smile I ever saw. . . . She gave me with her own hand a little paper with two new Holland ducats, and I gave them to my wife, and she wears them for a necklace when she goes to church, or to take the Sacrament, for what that Queen had touched was holy."

And the old miner's eyes were streaming with tears.

BEAUTY ADORNED

Continued from page 4815, Part 40

Colour in a Hat an Important Consideration—Unbecoming Hats—How Jewels Should be Worn to Bring out the Wearer's Best Points—Dress as an Aid to Beauty

THE rules given in the previous article, on page 4815, Vol. 7, on symmetry in dress as an aid to beauty, should be followed by these now mentioned, which refer particularly to colour:

"A black hat with feathers, or with white or red or rose-coloured flowers, is becoming to blondes; it is not unbecoming to brunettes, but does not have such a good effect; brunettes might substitute orange or yellow trimmings.

"A dead-white hat is only really becoming to white or rosy complexions either blonde or brunette. This does not apply to hats of gauze, crêpe, or tulle, as these are becoming to all complexions. For blondes, the white hat can be trimmed with white, rose, and especially blue, but brunettes should avoid blue, and choose red, rose, or orange.

"A bright blue hat is particularly becoming to a blonde; it can sometimes be trimmed with yellow or orange flowers, but never with rose or violet. The brunette who risks wearing a blue hat cannot omit orange or yellow trimmings.

"A green hat sets off white or delicate rosy complexions. It can have white, red, and especially rose flowers.

"A rose-coloured hat must not be placed near the skin; it ought to be separated from it by the hair or a white trimming (green is still better). White flowers with a great deal of foliage have a good effect with the rose.

"The different shades of red hats are only advised for faces having too much colour.

"Avoid yellow and orange hats. A violet hat is always trying to fresh complexions; at least, unless it is separated not only by the hair, but also by yellow trimmings; only a brunette can wear a yellow hat with blue or violet trimmings."

With regard to jewels, the general verdict

is that rubies, all red stones, opals, and diamonds are the brunette's choice, if she wishes her jewellery to enhance her beauty, whilst sapphires and turquoises are for the blonde. Yellow stones are given to the brunette. But a pure blonde can wear topaz and amber and gold, and call attention thus to her own golden beauty, whilst rubies do not necessarily become a brunette, and especially if she has a pronounced colour. No very young woman should wear diamonds, as they give the idea of age, and no woman with a sallow complexion would wear diamonds, with the idea of enhancing her looks, could she realise how trying this stone is to any but the fresh complexioned. Diamond earrings, too, seem to subdue the brightness of any but the finest eyes—let a woman who can choose note the difference to her looks if she substitute a pearl drop for the diamond. Only dark-eyed women should wear emeralds, and a light-eyed woman putting on a necklace of emeralds will at once appear to have dull and insignificant eyes. Because of the intrinsic beauty of precious stones, the wise woman uses them sparingly, except on those ceremonious occasions when the woman is merely representative of her position. For she sees how quickly jewellery gives the effect of over-dressing—in other words, puts the personality as mere background to ornaments.

Dress with all its detail is indeed an important aid to beauty, but the adornment stands, or should stand, in the same relation to the adorned as an accompaniment stands to a song. The ideal accompanist always remembers that 'tis the song that matters, the accompaniment being made flawless and perfect, so that it shall fit the song smoothly and enhance it without obtrusion. And so, often in spite of dressmakers, is the beauty of the woman of first importance.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of *EVERY WOMAN'S ENCYCLOPEDIA*, therefore, among many other subjects, are included:

Famous Historical Love Stories

Love Letters of Famous People

Love Scenes from Fiction

Love Poems and Songs

The Superstitions of Love

The Engaged Girl in Many Climes

Proposals of Yesterday and To-day

Eloquents in Olden Days, etc., etc.

TRUE LOVE STORIES OF FAMOUS PEOPLE

No. 35. TWO WARRIORS IN LOVE—WELLINGTON AND WOLFE

Continued from page 4832, Part 40

By J. A. BRENDON

NO; emphatically no—he would not ask Miss Hoskins to marry him—despite her £30,000 a year. He had given his heart to Elizabeth Lawson. What was there to prevent him from marrying her? Surely he was old enough to choose for himself.

Lieutenant-Colonel James Wolfe, aged twenty-three, glared at his mother; for the first time in his heart he felt really angry with her. Then he stalked out of the room, picked up his hat, and left the house, slamming the door behind him.

He had had so many disappointments lately that he cared not what happened to him now, or what he did. Self-respect—no, he assured himself, he had none. But, by nature, Wolfe was not a rake. As a matter of fact, a young man of remarkably strong character, he held in utter contempt the follies and excesses of the age. But now he indulged freely in them, out of mere bravado, just because he felt disgusted with himself and everything.

Then, after four months of reckless license, he returned to Scotland, where he was stationed, worn out, ill in mind and body.

And forthwith, in a fit of remorse, he sat down and penned a letter to his father, begging forgiveness for his recent conduct.

"I am very glad," he wrote, " . . . to be able to make some sort of apology for every particular instance of folly that has . . . fallen under your notice. . . ."

I believe the first step to amendment is to acknowledge our faults, a proof that we think them faults. This I do very heartily and truly, though I must assert that most of them have arisen from inadvertency and not from any ill intention."

Forgiveness, needless to say, was granted, but the father still remained in bitter opposition to his son's matrimonial project. And Wolfe, of course, a soldier and a soldier's son, could but conform, outwardly at any rate, to his father's wishes.

The boy's outlook on life, therefore, seemed in no way to be bettered. He was still cramped up in Scotland without enough to do to keep him occupied. He was still in love. Moreover, he felt heartily ashamed of himself, and, what is more, had now lost the opportunity of pleasing his parents by marrying Miss Hoskins, because in 1751 that lady had given her heart and fortune to his old friend and schoolmate, John Warde.

Poor Wolfe! The obvious thing for him to have done now, you may say, was to find someone else to fall in love with. But even this he could not do—yet. He remained splendidly loyal to Miss Lawson; yes, although in his heart of hearts he was at last beginning to lose faith in her.

And—even when at length the powers-that-were granted him a term of furlough so that he might work, travel, and study foreign military methods, and thus prepare

himself to his great future—even then the vision of Miss Lawson followed him perpetually.

In a letter written in Paris, he confessed to his mother that he had not yet recovered from the "disorder" into which his love had thrown him. He could not, he said, even hear her name mentioned without "twitching." "But," he added, "my *amour* has not been without its uses. It has defended me against other women . . . and something softened the disposition to severity and rigour that I had contracted in the camp, trained up as I was, from infancy to the conclusion of the Peace, in war and tumult."

He had resolved, he said, never to marry—now; much though he dreaded the prospect of a life of single blessedness. "It must be a solitary kind of latter life," he wrote, "to leave no relations nor objects to take up our thoughts and affections." But, he reflected, "with us soldiers" marriages must, of necessity, be contracted late. "We are not able," he said, "to feed our wives and children till we begin to decline."

And many disappointed lovers have written in this strain, for the wounds inflicted by Cupid's little arrows are often very painful. But fatal—they prove fatal very, very rarely. The malady usually has but to run its normal course. Though in Wolfe's case, one must confess, progress was slow and tedious.

In the end, however, it was the woman herself who found for him the remedy—that sovereign remedy, disillusionment. In short, the more impassioned his appeals became, the colder her reception of them. Why, he wondered? Had he been making a fool of himself? Had the girl been merely playing with him? Or, he wailed, "is she the extraordinary woman that has no weakness, or, happily, constructed without passions? Or, lastly, and most likely, does she bid her reason choose?"

"She may push that matter too far," he added sagely, "for common-sense demonstrates that one should not remain a maid—of honour—too long." But Miss Lawson did. At any rate, she never married. Perhaps, then, it was no mere idle rumour which declared that some serious impediment prevented her.

Still, Wolfe always cherished her memory tenderly. "My mistress's picture," he wrote in 1754, when staying with her uncle, General Mordaunt, "hangs up in the room where we dine. It took away my stomach for two or three days, and made me grave; but time, the never-failing aid to distressed lovers, has made the semblance of her a pleasing, but not a dangerous object. However, I find it best not to trust myself to the lady's eyes, or put confidence in any resolutions of my own."

But after this one hears very little of her. Another woman usurped the affections of her erstwhile lover, and a more worthy woman. Though exactly when Wolfe first met Miss

Katherine Lowther I know not, nor when he first learned to love her. Still, it would seem, before the close of the year 1756, he had succumbed completely to her charms. But still he dared not tell her of the fact. Love he might—nay, did; but to speak of it—that was a different matter. Mars was his god; Cupid only a secondary deity.

Besides, his finances were in a lamentable muddle. It was more than he could do to pay his own expenses. What right, then, had he, penniless, beset on every side by dangers and by duty, to ask any girl to marry him? None; absolutely none. Nor did he. With the secret of his love known only to himself—to himself and to his mother—he sailed with Amburst for America.

And in her mother's heart, perhaps, Mrs. Wolfe sorrowed that the boy's sense of duty was stronger than his love. She would gladly have kept her son at home. She would gladly have welcomed Miss Lowther as his wife.

But what had Wolfe to offer to such a lady? Nothing; only his love. But in the girl's eyes, although the sister of an earl, the first Lord Lonsdale (and therefore, it may prove interesting to note, related to the present Earl and the present Speaker of the House of Commons), this alone surely would have proved enough—this and his valour, for Katherine Lowther was no mere butterfly. And she was very beautiful.

But in the following year, when Wolfe returned to England, after the expedition to Louisbourg, things were very different. He left England an unknown soldier. He returned a hero, the man of the moment; his name was on the lips of everybody. Then he could speak. Then he did speak. Nor was his suit rejected. And in one moment he became the proudest, happiest man in England.

But it was a fleeting happiness. A few days later Pitt summoned him to London. Why? Eager with curiosity, Wolfe hastened to obey.

And what did the great statesman require of him? Merely that he should achieve the impossible, that he should take Quebec by storm and so win Canada for the Empire! Merely this! Only a Pitt would have made such a proposition to a soldier thirty-three years old. But only a Wolfe could execute it. Pitt knew his man; like most great statesmen, the secret of his genius lay in the power of recognising ability in others.

But Wolfe received the mandate with mingled feelings of joy and sorrow. At last, it is true, had come his great opportunity. But why had it not come before? In front of him lay a hazardous undertaking. He might never return. Sorrow tinged his joy; regrets his pride. He must leave his Katherine. What would she say? Could he leave her? Perhaps one might forgive him had he wavered for a moment in his sense of duty. But he did not. Straightway he hastened down to Bath. And there he said farewell.

Charles Johnstone, in "Chrysal," has given an elaborate description of the scene. But here it need not be quoted. It is merely a characteristic piece of eighteenth century emotional writing, quite untrue to life. Yet still one may believe that Katherine, when she received her lover, "soon perceived an alteration in his countenance that showed that his heart was not at ease." She asked him the reason. He told her. Then she said: "Go, go, and Heaven guide and guard your steps . . . I shall no longer struggle with the sacred impulse that leads you on to glory." These may not have been her words. But surely they tell her thoughts. Wolfe was a hero. She would be a hero's bride.

His mother the young general spared from the suffering of an interview. He wrote to her. Then he set sail.

But here to tell again the story of the expedition would be superfluous. How Wolfe achieved the impossible, and won Canada for Britain, that is history. Only the final, splendid scene on the Heights of Abraham calls for description here, the picture of Wolfe leading his troops in that mad, memorable charge to victory.

Never had man more dauntless courage. Even when a ball struck him in the groin, still he pressed forward, heedless to the pain. But soon another struck him.

Then a third—this one in the breast. He could barely stagger now, but bravely he kept his feet while the grenadiers dashed past. Then his strength failed him.

"Support me!" he gasped, clutching at Lieutenant Brown. "Let not my brave fellows see me fall."

But it was too late. Before Brown could save him, he had fallen unconscious to the ground. Two other men then hastened to his side. The remainder of the victorious army still surged forward. These three men alone had seen their general fall. And

between them they carried his helpless, suffering body to the rear. One of them then proposed setting out to find a doctor. But Wolfe restrained him.

"It is needless," he said. "All is over with me."

For a moment there was silence, a grim, anxious silence. Then from the distance came a cry: "They run! They run!"

Wolfe raised himself slightly on one elbow. "Who run?" he asked.

"The enemy, sir."



Arthur Wellesley, the great Duke of Wellington. The Iron Duke was not a successful lover, despite his magnetic personality

From the original painting, by Lawrence, at Apsley House

"Now God be praised," he sighed. "I die happy."

And then, his last breath spent, he rolled over on his side. The hero of Quebec was dead.

And, it would seem, he had known that he would die that day. Indeed, only on the previous evening, he had entrusted to the care of his friend John Jervis—afterwards Earl of St. Vincent—the will which he had made three months before at sea, his notebook, and his papers. He had had, he said, a presentiment of death.

Then he drew from below his tunic the portrait of a girl. For a moment he gazed wistfully at it; then he gave it to his friend. The portrait was Miss Lowther's. Should he fall, Wolfe said, he wished it to be returned to her—set in jewels.

For six years Miss Lowther mourned her soldier lover. Then she married another man—the Duke of Bolton. But still, and to her dying day, she wore this miniature, covered with black velvet, on a chain around her neck.

Perhaps she did not like to wear openly the gift of a former lover. But still she wished to keep his memory ever green. Wolfe always remained her perfect hero. Besides, had not his last thoughts been of her—of her and of his country?

The Iron Duke's Story

But throughout the long life of the Iron Duke there is not one such glimpse of lovely sentiment. He was ever a lonely man, despite his greatness, despite his fame and splendour, and in private life never a happy one. He may have won most of the prizes that the world can offer, but he failed to win the greatest. A woman's love always was denied him—even a mother's.

Her third son, in fact, was never a favourite with Lady Mornington. And Lord Mornington died when the boy was in his infancy. Even his brothers looked coldly on him. In fact, they almost despised him, for Arthur they regarded as the duffer of the family, a dreamer, a waster, deficient both in brains and spirit. And with this reputation he went to school. Nor was he able there to live it down.

Now, we have been told, and told, surely, till we are tired of hearing it, that Napoleon was defeated on the playing fields of Eton. It is curious, therefore, that the very hero of Waterloo should have been known at Eton as a dullard. But it was so. In school games, indeed, Arthur Wellesley took little or no part. As a scholar he was an utter failure. Nor did he form even a single friendship among his schoolmates.

In short, he was an unpopular boy, who shunned and was shunned by his fellows. And, when he left school, he was sent into the Army, not because he really wished to be, not because he showed any signs of genius, but mainly because the Army seemed to be the proper and only possible vocation for a younger son of such mediocre ability. Surely a remarkable and inauspicious beginning for a great career!

He secured his first commission when eighteen years of age as an ensign in the 73rd regiment. But ultimately, in 1793, thanks mainly to the generosity of the eldest brother, he was able to purchase the lieutenant-colonelcy of the 33rd, the regiment in which he served for many years.

And it was at about this time that began the first and also the last real love story that his biographer can chronicle. As one of the aides-de-camp to Lord Westmorland,

then Lord-Lieutenant of Ireland, Wellesley, of course, moved much in society—that is to say, he had to attend state functions at the Castle in Dublin. And it was at one of these functions—a dinner-party, I believe—that he first made the acquaintance of Lady Catharine Pakenham.

Although he had not met the girl before, he must already have heard of her, for she was well known as one of the most fascinating of the beauties who frequented the vice-regal Court. Nor did Wellesley find her reputation exaggerated. Indeed, seated next to her, the young soldier fell an immediate victim to her charms. At last he felt that he had found somebody who understood him, somebody who could give him that sympathy he lacked so sadly.

In fact, he was very happy and lost no time in renewing the acquaintanceship. It quickly ripened, day by day becoming closer, until at last Wellesley dared to tell Lady Catharine that he loved her. And she—in reply she said she loved him also. And the great Duke lived the happiest moment in his life.

But from love's young dream he soon received a very rude awakening. The Earl of Longford, Lady Catharine's father, was more than angry when he heard of what had happened. That a young officer, a younger son, with no means other than his pay, and no apparent prospect of bettering his position should dare thus to steal Catharine's heart—the impudent young puppy! His lordship put his foot down firmly, and separated the would-be lovers peremptorily. Nor was there any pledge between them save a tacit understanding that both should wait till better times.

And so Arthur Wellesley went his way sad and disconsolate. So sad, in fact, that he thought of abandoning the Army, and seeking more remunerative work. Indeed, he begged his brother to procure for him a position in the Customs office. His brother tried. But, fortunately, the application was refused. Had it been granted, what might not have happened? The fate of Empires often depends on very slender threads.

In 1797, therefore, as a colonel, the future victor of Waterloo sailed with his regiment for India. For ten years he was away. Ten years—it is a long while. And not once during all this time did he write to Lady Catharine, nor she to him. But, then, how could he write? A man with Wellesley's stern sense of honour would hardly carry on a secret correspondence with anybody, much less with a girl whose good name he valued highly, the girl he loved.

Yet still he remained true to her. Once he had offered her his hand and heart. Whenever she might be able to accept it, it should be hers to take. This was his determination.

And on his return to England he sought her out forthwith, and renewed his suit. And now his position was a very different one. The Earl of Longford, indeed, welcomed him

warmly, and encouraged him in his wishes, for Wellesley, the hero of Assaye, was no longer an obscure, unheard-of soldier, but a great man with clearly a great future before him, a man who had deserved well of his country, and whom any father would be proud to let his daughter marry.

But ten years—it is indeed a long time, a big chapter out of the book of a girl's life. And time had wrought its inevitable changes. The man, it is true, had only ripened in his manhood. But the girl—she had passed irrevocably beyond her girlhood days. No longer the fresh young creature who once had fired a soldier's heart, she was now a woman, and an embittered woman, embittered, perhaps, by the long absence of her lover, for during all those years of separation not one word had she received from him. And then, again, even her beauty had faded. Some say that she had lost it altogether, that an attack of smallpox had robbed her of every charm.

Nor was Wellesley unconscious of the change. But blindly he shut his eyes to it, and in due course married her. Honour left him with no alternative.

But alas! the marriage did not prove a happy union. How could it have been? Once it has been allowed to burn low, it is hard, very hard, to rekindle the fire of love.

But Wellington, although never a lover his wife, was always a just and generous husband. And she for her part ever regarded him with unbounded admiration. Still, she failed utterly to understand him. His interests were never her interests. And then, again, she was afraid of him, and, because she was afraid of him, practised foolish and unnecessary little deceptions on him. This he could not tolerate, this and debt. And the duchess was wilfully extravagant; keep herself free from debt she could not.

And so each new year saw the breach grow wider which separated wife from husband. Before long not even patience could span it. It was a fatal rift. And it sprang into being almost on the wedding day. Wellington then discovered that at the time when he returned from India his wife had been engaged to another man—another man whom she threw over callously in order that she might marry him. For this he never forgave her, not because of her attachment for



The portrait of Miss Katherine Lowther worn by Wolfe up to the very day before his death. Subsequently it was returned to her, at the request of her dying lover, set in jewels
A reproduction from the original, now in the possession of Lord Barnard

the other man, but because she herself had not told him of it. Henceforth, she never held his confidence.

It is a sad story. Yes; even greatness has its penalties. This Wellington himself maintained often and often. But surely the woman deserves more pity. Her loss was irreparable. She failed to win the love of the Iron Duke, she who really had the opportunity. And to have won the love of such a man surely would have been a prize beyond all price.

FAMOUS LOVE PASSAGES FROM ENGLISH LITERATURE

AYLWIN

By THEODORE WATTS-DUNTON

THIS very charming and poetical story, although written many years ago, only appeared in 1898, when it immediately became a classic of the language. The dreamy hero, the gipsy heroine, Sinfi, and the delicately drawn Winifred, the deep Romany lore, the haunting speculations on love and death, make the book unforgettable.

There are two scenes, both of love, which sum up the beauty of the story. Here is the betrothal of Henry, then a cripple, with Winifred. Both are children, and the child-spirit is unerringly reflected in their talk:

"Don't you wish," said the little girl meditatively, "that men and women had voices more like the birds?"

The idea had never occurred to me before, but I understood in a moment what she meant, and sympathised with her. Nature, of course, has been unkind to the lords and ladies of creation in this one matter of voice.

The Voices in Eden

"Yes, I do," I said.

"I'm so glad you do," said she. "I've so often thought what a pity it is that God did not let men and women talk and sing as the birds do. I believe He did let 'em talk like that in the Garden of Eden, don't you?"

"I think it very likely," I said.

"Men's voices are so rough mostly, and women's voices are so sharp mostly, that it's sometimes a little hard to love 'em as you love the birds."

"It is," I said.

"Don't you think the poor birds must sometimes feel very much distressed at hearing the voices of men and women, especially when they all talk together?"

The idea seemed so original and yet so true that it made me laugh; we both laughed.

"Do you like my brother, Winifred?" I said.

"Yes," she said.

"Why?"

"Because he is so pretty and so nimble. I believe he could run up——" And then she stopped; but I knew what the complete sentence would have been. She was going to say, "I believe he could run up the gangways without stopping to take breath."

Here was a stab, but she did not notice the effect of her unfinished sentence. Then a question came from me involuntarily.

"Winifred," I said, "do you like him as well as you like me?"

"Oh, no," she said, in a tone of wonderment that such a question should be asked.

"But I am not pretty, and——"

"Oh, but you *are*!" she said eagerly, interrupting me.

"But," I said, with a choking sensation in my voice, "I am lame." And I looked at the crutches lying among the ferns beside me.

"Ah, but I like you all the better for being lame," she said, nestling up to me.

"But you like nimble boys," I said, "such as Frank."

She looked puzzled. The anomaly of liking nimble boys and crippled boys at the same time seemed to strike her. Yet she felt it *was* so, though it was difficult to explain it.

"Yes, I *do* like nimble boys," she said, at last, plucking with her fingers at a blade of grass she held between her teeth. "But I think I like lame boys better, that is if they are—if they are—*you*."

I gave an exclamation of delight. But she was two years younger than I, and scarcely, I suppose, understood it.

"He is very pretty," she said meditatively, "but he has not got love-eyes like you and Snap, and I don't think I could love any little boy so very, *very* much now who wasn't lame."

The Lame Lover

She loved me in spite of my lameness; she loved me because I was lame, so that if I had not fallen from the cliffs, if I had sustained my glorious position amongst the boys of Raxton and Graylingham as "Fighting Hal," I might never have won little Winifred's love. Here was a revelation of the mingled yarn of life that I remember struck me even at that childish age.

I began to think I might, in spite of the undoubted crutches, resume my old place as the luckiest boy along the sands. She loved me because I was lame! Those who say that physical infirmity does not feminise the character have not had my experience. No more talk for me that morning. In such a mood as that there can be no talk. I sat in a silent dream, save when a sweet sob of delight would come up like a bubble from the heaving waters of my soul. I had passed into that rare and high mood when life's afflictions are turned by love to life's deepest, holiest joys. I had begun early to learn and know the gamut of the affections.

"When you leave me here and go home to Wales you will never forget me, Winnie?"

"Never, never!" she said, as she helped me from the ferns, which were still wet with dew as though it had been raining. "I will think of you every night before I go to sleep, and always end my prayers as I did that first night after I saw you so lonely in the churchyard."

"And how is that, Winnie?" I said, as she adjusted my crutches for me.

"After I've said 'Amen,' I always say, 'And, dear Lord Jesus, don't forget to love dear Henry, who can't get up the gangways without me,' and I will say that every night as long as I live."

Years later they meet almost in the same spot, but with rank and wealth and the opposition of their elders standing between them.

Henry Proposes

"Winifred, it is not my doing; it is Fate's doing that we meet here on this night, and that I am driven to say here what I had as a schoolboy sworn should be said whenever we should meet again."

"I think," said Winifred, pulling herself up with the dignity of a queen, "that if you have anything important to say to me it had better be at a more seasonable time than at this hour of night, and at a more seasonable place than on these sands."

"No, Winifred," said I, "the time is *now*, and the place is here—here on this very spot where, once on a time, you said 'certainly' when a little lover asked your hand. It is now and here, Winifred, that I will say what I have to say."

"And what is that, sir?" said Winifred, much perplexed and disturbed.

"I have to say, Winifred, that the man does not live and never *has* lived," said I, with suppressed vehemence, "who loved a woman as I love you."

"Oh, sir! Oh, Henry!" returned Winifred, trembling, then standing still and whiter than the moon.

"And the reason why no man has ever loved a woman as I love you, Winifred, is because your match, or anything like your match, has never trod the earth before."

"Oh, Henry, my dear Henry, you *must* not say such things to me, your poor Winifred!"

"But that isn't all that I swore I'd say to you, Winifred."

"Don't say any more—not to-night, not to-night."

"What I swore I would ask you, Winifred, is this, Will you be Henry's wife?"

"What changes have come upon us both, Henry, since that childish betrothal on the sands!"

"Happy changes for one of the child-lovers," I said—"happy changes for the one who was then a lonely cripple shut out from all sympathy save that which the other child-lover could give."

"And yet you then seemed happy, Henry—happy with Winnie to help you up the gangways. And how happy Winnie was! But now the child-lover is a cripple no longer: he is very, very strong—he is so strong that he could carry Winnie up the gangways in his arms, I think."

I wonder what words could render that love-dream on the dear silvered sands, with the moon overhead, the dark, shadowy

cliffs and the old church on one side, and the North Sea murmuring a love-chime on the other!

Suffice it to record that Winifred, with a throb in her throat (a throb that prevented her from pronouncing her n's with the clarity that some might have desired) said "certainly" again to Henry's suit—"Certainly, if in a year's time you seek me out in the mountains, and your eyes and voice show that prosperity has not spoiled you, but that you are indeed my Henry."

"What a beautiful world it is," said she, in a half whisper, as we were about to part at the cottage door, for I had refused to leave her on the sands or even at the garden gate. "I should like to live for ever," she whispered; "shouldn't you, Henry?"

"Well, that all depends upon the person I lived with. For instance, I shouldn't care to live for ever with Widow Shales, the pale-faced tailoress, nor yet with her hump-backed son, whose hump was such a constant source of wistful wonder and solicitude to you as a child."

She gave a merry little laugh of reminiscence. Then she said, "But you could live with *me* for ever, Henry?" plucking a leaf from the grape-vine on the wall and putting it between her teeth.

"For ever and ever, Winifred."

"You ought to marry a great English lady, dear, and I'm only a poor girl—just Winifred," she continued.

"Just Winifred"

"Just Winifred," I said, taking her hand, and preventing her from lifting the catch.

"I've lived," said she, "in a little cottage like this with my aunt and Miss Dalrymple; and done everything."

"Everything's a big word, Winifred. What may everything include in your case?"

"Include!" said Winifred. "Oh, everything, housekeeping, and—"

"Housekeeping!" said I. "Racing the winds with Rhona Boswell and other gipsy children up and down Snowdon—that's been *your* housekeeping."

"Cooking," said Winifred, maintaining her point.

"Oh, what a fib, Winifred! These sun-burnt fingers may have picked wild fruits, but they have never made a pie in their lives."

"Never made a pie! I make beautiful pies and things; and when we're married I'll make your pies—may I, instead of a conceited man-cook?"

"No, Winifred; never make a pie or do a bit of cooking in *my* house, I charge you."

"Oh, why not?" said Winifred, a shade of disappointment overspreading her face. "I suppose it's unladylike to cook."

"Because," said I, "once let me taste something made by these tanned fingers, and how could I ever afterwards eat anything made by a man-cook, conceited or

modest? I should say to that poor cook, 'Where is the Winifred flavour, cook? I don't taste those tanned fingers here.' And then, suppose you were to die first, Winifred, why, I should have to starve, just for want of a little Winifred flavour in the pie-crust. Now, I don't want to starve, and you sha'n't cook."

"Oh, Hal, you dear, dear fellow!" shrieked Winifred, in an ecstasy of delight at this nonsense. Then her deep love overpowered her quite, and she said, her eyes suffused with tears, "Henry, you can't think how I love you. I'm sure I couldn't live even in heaven without you."

Then came the shadow of a lich-owl as it whisked past us towards the apple-trees.

"Why, you'd be obliged to live without me, Winifred, if I were still at Raxton."

"No," said she, "I'm quite sure I couldn't. I should have to come in the winds and play round you on the sands. I should have to peep over the clouds and watch you. I

should have to follow you about wherever you went. I should have to beset you till you said, 'Bother, Winnie! I wish she'd keep in heaven.'"

I passed along that same road where, as a crippled child, I had hobbled on that bright afternoon when love was first revealed to me. Ah, what a different love was this which was firing my blood and making dizzy my brain! That child-love had softened my heart in its deep distress, and widened my soul. This new and mighty passion in whose grasp I was, this irresistible power that had seized and possessed my entire being; wrought my soul in quite a different sort, concentrating and narrowing my horizon till the human life outside the circle of our love seemed far, far away, as though I were gazing through the wrong end of a telescope. I had learned that he who truly loves is indeed born again, becomes a new and a different man.



THE LANGUAGE OF FLOWERS

By LYDIA O'SHEA

(continued from page 4853, Part 50)



R

Ragged Robin—"Wit."

Ranunculus—"You are radiant with charms."

Ranunculus (wild)—"Ingratitude."

Rhododendron—"Danger," "beware." From two Greek words—"Rhodon" (rose-coloured), and "dendron" (a tree).

Rocket—"Rivalry."

Rose—"Love." Probably no other flower has been enriched with more legends than the rose. Mythology tells us that its birth was simultaneous with that of Venus, the goddess of love. Sir John Mandeville gives us a Christian version: Zillah, a beautiful Jewish convert at Bethlehem, was condemned to be burnt. But God averted the flames, and the stake to which she was bound budded, so that she stood unharmed under a rose-tree, full of white and red roses.

Rose (Austrian)—"Thou art all that is lovely."

Rose (Boule de Nègè)—"Only for thee."

Rose (bridal)—"Happy love."

Rose (Burgundy)—"Unconscious beauty."

Rose (cabbage)—"Ambassador of love."

Rose (Campion)—"Only deserve my love."

Rose (Carolina)—"Love is dangerous."

Rose (China)—"Beauty always new."

Rose (daily)—"Thy smile I aspire to."

Rose (damask)—"Brilliant complexion."

Rose (deep red)—"Bashful shame." Tradition says that originally all roses were white, and gives two versions (pagan and Christian) for their red colouring. According to the first, Venus, in her haste to assist Adonis, trod upon the thorns of a white rose, and the blossoms were dyed crimson from her

blood. A more dainty version is that when Eve, in Paradise, first beheld the white rose, she bent to kiss the flower, which, directly it received the impression of her lips, blushed a rosy red.

Rose (dog)—"Pleasure and pain."

Rose (Gloire de Dijon)—"A messenger of love."

Rose (hundred-leaved)—"Pride."

Rose (Japan)—"Beauty is your only attraction."

Rose (John Hopper)—"Encouragement."

Rose (La France)—"Meet me by moonlight."

Rose (maiden blush)—"If you love me you will find it out."

Rose (musk)—"Capricious beauty."

Rose (Nephitos)—"Infatuation."

Rose (single)—"Simplicity."

Rose (thornless)—"Early attachment."

Rose (white)—"I am worthy of you."

Rose (yellow)—"Decrease of love," "jealousy," "envy."

Rose (York and Lancaster)—"War." These curious striped roses are supposed to have sprung up from the soil under which those killed during the Wars of the Roses were buried.

Rose (full-blown, placed over two buds)—"Secrecy."

Rose (red and white together)—"Unity."

Roses (crown of)—"Reward of virtue."

Rosebud (red)—"Pure and lovely."

Rosebud (white)—"Girlhood," "innocence."

Rosebud (moss)—"Confession of love."

Rosemary—"Remembrance."

Rue—"Disdain."

To be continued.



This section of *EVERY WOMAN'S ENCYCLOPÆDIA* forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery

Embroidered Collars and

Blouses

Lace Work

Drawn Thread Work

Tatting

Netting

Knitting

Crochet

Braiding

Art Patchwork

Plain Needlework

Presents

Sewing Machines

Darning with a Sewing Machine

What can be done with Ribbon

German Appliqué Work

Monogram Designs, etc., etc.

HOME-MADE HAIR ORNAMENTS

Bandeau in Gold Thread with Pink Border—Spray of Golden Apples and Leaves—Butterfly in Silver Thread and Tosca Beads—Instructions for Making—Materials Required

THE gold, silver, and coloured metallic threads so much in vogue at the present time may be put to many fashionable and decorative uses, one of the most charming productions being ornaments for the hair suitable for evening wear.

They are distinctly attractive and artistic, and can be accomplished easily by the home worker, at a very moderate cost.

Figs. 1 and 2. *Bandeau*. Required : Old gold thread, pink thread, florist's wire, and a crochet hook, size 4½.

With the old gold thread work 36 ch. Take the florist's wire, and lay it on the top of the chain ; then (over wire) work 2 d. cr. in the second ch. from hook, securing the end of wire tightly. * Over wire only, work 6 d. cr., then (over wire) 2 d. cr. in the 5th ch. from last 2 d. cr., making these stitches as tight as possible. Repeat from * to end of ch. There will then be 7 loops of 6 d. cr.

Turn, and work 8 d. cr. over wire ; then (over wire) * 2 d. cr. in the centre of 1st space of previous row, drawing these 2 stitches tightly, 6 d. cr. over wire only. Repeat from *. Continue this row backwards and forwards until a length of 8½ or 9 inches is worked.

Border. 1st row. Here the wire is not required.

Secure the pink thread in the 1st end space with 1 d. cr., and in the same space work 2 ch., 1 tr., 2 ch., 1 tr. Work * 2 ch. to next space ; in it work 1 tr., 2 ch., 1 tr. Continue from * to end of row, turning the corner with 2 ch. and 1 d. cr.

On the side work * 3 ch., then in the space 2 tr., 6 ch., 2 tr., 3 ch. to next space (d. cr. between loops), 1 d. cr. into it. Repeat from * to end of row.

Turn the corner with 3 ch. and 1 d. cr., and work the end and the other side in the same way as just described.

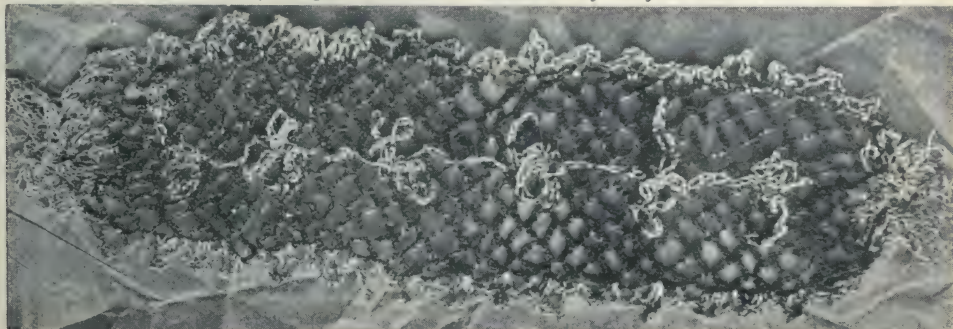


Fig. 1. A pretty hair bandeau in old gold and pink metallic threads, inexpensive and easy of execution, yet eminently becoming



Fig. 2. Detail of the metallic thread bandeau, showing the first stage of working

2nd row. In each of the end spaces work 1 tr. with 2 ch. between.

For the sides, work 3 ch. to turn corner; then *, in the space of 6 ch. work 4 d. cr. with 3 ch. between. 3 ch. to space of 3 ch., and work 1 d. cr. into it. 3 ch. to next space of 3 ch., and work 1 d. cr. into it, 3 ch., and continue from *.

On completion of the border, draw both ends together by working d. cr. stitches tightly into each space. Turn, and work loops consisting of 25 ch. into each space, securing them with d. cr. stitches.

Crochet a yard and a half of ch., and sew it along the centre of the bandeau, forming true lover's knots at intervals.

Figs. 3 and 4. *Golden Apples.* This spray makes a handsome decoration for the hair, but could also be used equally well as a trimming for beaver and plush hats.

The spray is done in "florestore" work (see page 1843, Vol. 3, *EVERY WOMAN'S ENCYCLOPÆDIA* the leaves only being worked over wire.

Required: Gold thread, florist's wire, white ribbon wire, cotton-wool, some yellow paper, a strong hairpin, and a crochet hook, size $4\frac{1}{2}$.

In gold thread, work 3 ch., and join in a ring. Into this work 12 d. cr.

2nd round: Work 2 d. cr. in each stitch of previous round.

3rd round: The same as the 2nd round.

4th round: 1 d. cr. in each stitch of previous round. Repeat these instructions for 5 or 6 more rounds, or until the work is shaped like a thimble.

Take a piece of cotton-wool, roll to the shape of a ball; then, holding $3\frac{1}{4}$ inches of wire in the left hand for stalk, wind it over the wadding; bring it down and bend for stalk; wind over wadding several times, securing a length for stalk each time (see illustration). Lastly, twist the wire round the stalk to keep all the wires together.

Nicely shape the apple with the finger and thumb, and cover with yellow paper, winding wire tightly round the edge of the paper at the top of apple.

Draw the crochet work over the apple, and work 1 or 2 more rounds of d. cr. to the top, drawing the stitches tightly towards the stem.

To form the eye of the apple, take a needle and cotton and pass it from the centre of bottom of apple to the top; draw thread tightly, and secure round the stem.

Bind the bottom of the stalk for about an inch with gold thread.

Three apples are required for the bunch, the stems of which bind together for about another inch.

Apple Leaves. With gold thread work 15 ch.

Lay the florist's wire on the top of ch., allowing 2 or 3 inches for stem; then (over wire) work 2 tr. in the 2nd ch. from hook. In the next 3 ch. also work 2 tr. In the next 6 ch. work 2 long tr., and 2 tr. in each of the remaining 4 stitches to end.

Turn, working 3 d. cr. to form point of leaf.

Work along the other side of leaf in the same way—*i.e.*, 2 tr. in each of the 1st 4 stitches, 2 long tr. in the next 6 stitches, 2 tr. to end of row.

Twist the two ends of wire for stem, and bind closely with gold thread.

Work 2 more leaves to match; arrange spray, and bind stems together.



Fig. 3. A spray of apples and leaves, executed in gold thread, suitable for a hair ornament or as a trimming for a hat



Fig. 4. The foundation of the golden apples is cotton-wool. Above is shown the method of forming one apple and binding the stalk, also the thimble-shaped tinsel covering ready to put on to the cotton-wool foundation

Fold evenly 9 inches of ribbon wire, and bind about half an inch tightly with strong thread. Turn in the end, and bind about an inch and a half of stalk with gold thread. Attach the apples, and continue binding stalk for about two inches, then add the spray of leaves, and complete the binding to end of stalk. Lightly bend the stalk here and there.

An Ornament for the Hair

Fasten the hairpin securely to the stalk by winding the gold thread round it several times. If preferred, the hairpin can be omitted, and the spray pinned in position as required by passing hairpins over the stalk, and then into the hair.

Figs. 5 and 6. *Butterfly Ornament*. This is a most becoming adornment for the hair, and may also be used as a hat-trimming.

Required: Silver thread, Tosca beads, florist's wire, ribbon wire, a strong hairpin, and a crochet hook, size $4\frac{1}{2}$.

Wing of Butterfly. Work 5 ch., and join in a ring.

1st row: Work 5 ch. Lay the florist's wire on the top of the ch. round the ring, leaving a small piece with which to attach the wing to the body; then, in the ring (over wire), work 6 tr. (thread over hook 3 times), 6 long tr. (thread over twice), 6 ordinary tr., and 1 d. cr., 2 ch. Turn.

2nd row: Over wire, 1 tr. in top of 1st tr. of previous row. 2 tr. in next stitch, 1 tr. in next stitch, 2 tr. in next stitch, 1 tr. in next stitch, 2 tr. in next stitch. In next stitch, 1 long tr., 2 long tr. in next stitch, until 9 stitches have been worked; then work 9 stitches of tr. (thread over hook 3 times) in the same manner.

3rd row: Over wire, 2 tr. in each stitch of previous row.

When the end is reached, work d. cr. stitches across the inside of wing.

This completes one wing. Work a second one to match in exactly the same way, reversing the order of stitches, as, for instance, the 1st row would be begun, after making a ring and crocheting 5 ch., with 6 ordinary tr., 6 long tr., and 6 tr., with thread 3 times over hook.

Body of Butterfly. Take about 3 inches of

ribbon wire, double, and press closely together to resemble the body of a butterfly, then wind silver thread closely round. (If the body is first covered with silver paper less thread will be required.) Finish off securely with one or two sewing stitches.

The Addition of Beads

Twist silver thread round two pieces of florist's wire, each $2\frac{1}{4}$ inches long, for the antennæ (or feelers), and, with fine sewing cotton secure them under the fore part of the body.

Take up 4 beads, pass them over the top of body, and secure underneath. Repeat 10 times, lastly adding 2 bright beads for the eyes.

Fix the wings to the body with wire left over for the purpose.

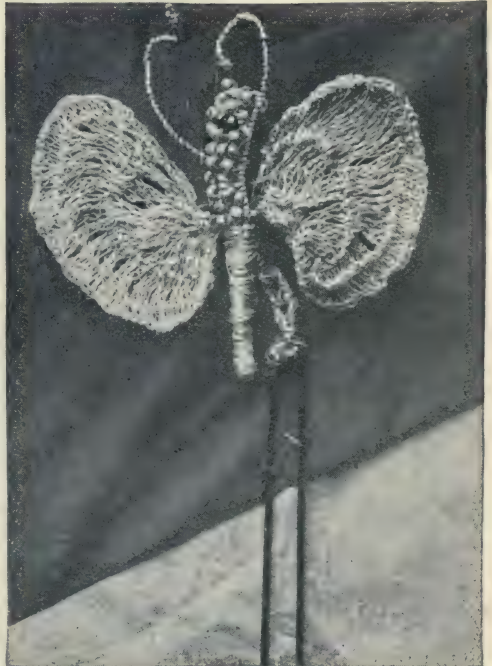


Fig. 5. A dainty butterfly in silver tinsel thread and beads, which would make a charming ornament for evening wear

The illustration shows the hairpin permanently attached to the butterfly by florist's wire, but this, as in the case of the golden apples, can be left to the choice of the worker.

In addition to butterflies, other insects, such as dragon-flies, beetles, can be evolved, and these the practical worker will soon be able to accomplish herself. And here the lessons that have already been given in florestore work will again come in useful, as they can easily be utilised for metallic thread. (See *EVERY WOMAN'S ENCYCLOPÆDIA*, page 1843, Vol. 3, page 3045, Vol. 5, and page 4316, Vol. 6.)

For example, the fuchsia blossoms could be easily copied. Worked in pink and mauve metal thread, with green thread for the leaves, the result would be charming; but carried out in gold, silver, or aluminium, the effect would be even more artistic.

There are also pansies, forget-me-nots, and marguerites that are always acceptable flowers as ornaments. The latter would look

exceptionally pretty on a bandeau made in the style of Fig. 1, but for this the measurement should not be less than 12 inches long, and a bunch of marguerites should be placed at either end.

One word as to the metallic threads. If an absolutely untarnishable thread is required, then aluminium should be chosen. It is obtainable on silk and cotton, and in several sizes.

It is well for the worker to know that the bright-surfaced metallic or aluminium threads are mounted on a silk or cotton foundation or core. That with a cotton foundation is quite easy in work, but even more pliable is the thread with a silk foundation. The latter is, of course, the more expensive, costing about 3s. per ounce. The fine

makes are especially work.

It is also well to bear in mind that the threads are made smooth and twisted, the former being the better for fashioning the dainty flowers and leaves, as seen in the illustration.

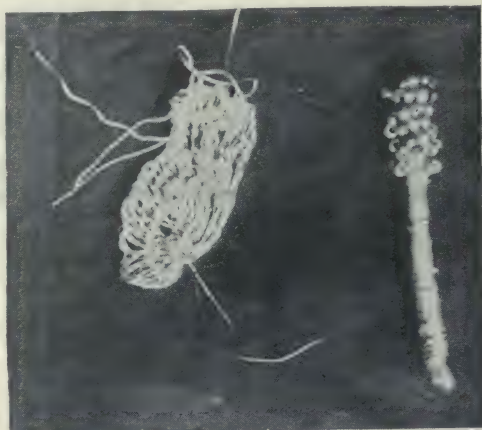


Fig. 6. How the wings and the body of the butterfly are worked

HAIRPIN WORK

Continued from page 441, Part 37

The Application of Hairpin Work to Various Uses—Wide Scope and Adaptability of the Work—How to Join the Gimp—Edgings and Finishings in Crochet—Beads as a Decorative Effect

MOST people familiar with the use of the crochet hook will see manifold possibilities in the strips of hairpin work known as "gimp." These can be used as an insertion for underlinen, or as an edging for a duchesse set.

Worked in macramé thread, strips united together make a substantial Dorothy or marketing bag. Joined into a broad strip, they make serviceable curtain bands; while in fine crochet cotton, a dainty d'oyley of lacey appearance results from combining ordinary crochet work with hairpin work, as shown in one of the illustrations.

As an edging, the gimp may be applied to numbers of articles, embroidered or crocheted. Even pretty openwork shawls can be done in wool by arranging the strips diagonally, and fascinators can easily be made, their border loops being threaded with ribbon. Then there are table-centres, toilet-covers, towel-ends, and, indeed, too many articles to enumerate here.

As to the methods of joining the strips, there is first the simple one of linking the

loops with a crochet hook by a series of slipstitches. Place the pieces of gimp, which should be of equal length, edge to edge over the left fingers, the end loops held between the thumb and forefinger. Their being of different width does not, of course, matter. Draw the first right loop through the first left loop with the hook; then the left loop through the loop on the hook, then the right loop, and continue slipstitching alternate right and left loops through the last loop on the hook till the two strips are united. To secure the end loop on the hook so that the work does not come undone when the hook is withdrawn, tie the thread through it securely. In Fig. 1 the hook is shown about to draw the loop on the right through the loop on the hook.

This method of joining is most suitable when the loops are long, and the thread rather fine. On the other hand, short loops of macramé thread are awkwardly joined in this fashion, and are better treated in one of the alternative ways here described.

A favourite method of joining two pieces

of gimp is by a crochet chain, exemplified in Fig. 2, where a narrow gimp is joined on either side to wide strips. The loops show to advantage when two or three chain intervene between the drawn-in loops. When several chain intervene the work acquires an openwork appearance.

Sometimes, with pleasing results, the joining thread—wool or twine—may be coloured to harmonise with the rest of the work; and the joining may be effected by working a treble or a double crochet into the opposing loops to be joined. A pretty case for a comb-bag or needlework-bag might be made with a white thread, and the gimp joined with pink or blue with a treble stitch.

By the introduction of a fancy braid, such as antimacassar braid, a lacy edging for underlinen can be produced. Care is necessary in such a combination to see that the crochet cotton corresponds with the

braid in coarseness. In making up the hairpin gimp, the worker will find out the advisability of keeping it flat, and, therefore, of winding it as it is made; for when it twists and gets out of shape it is tiresome to join.

A number of beads may be passed on to

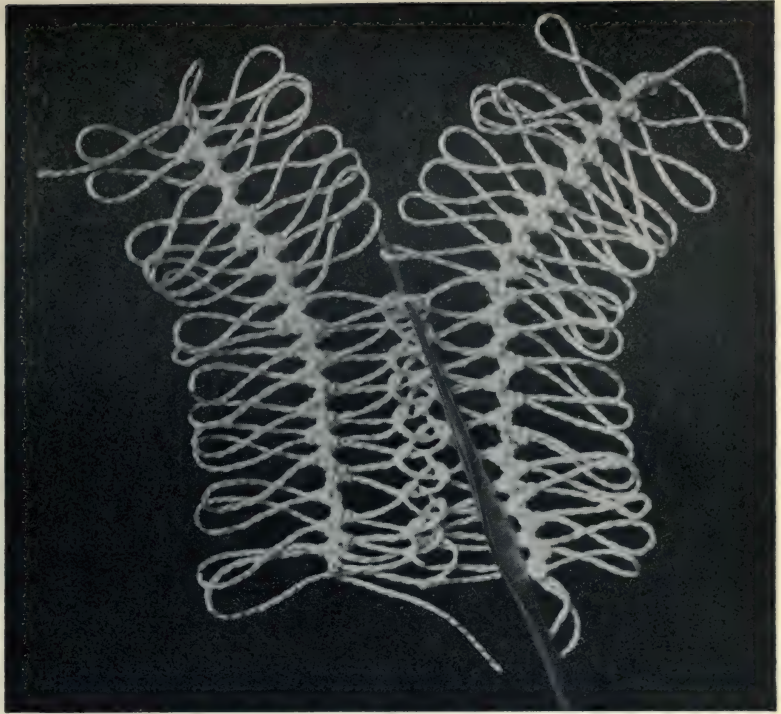


Fig. 1. Joining two strips of gimp by linking the loops with a crochet hook by a series of slipstitches



Fig. 2. Narrow gimp joined on either side to wide strips by a crochet chain

the thread before beginning the hairpin work, and as the loops are formed on the fork, one bead placed in position on each to form a beaded fringe along one side, when the work is withdrawn from the fork.

Another fringe is made by leaving one row of loops unjoined, and crocheting a heading along the other row of loops. To anyone familiar with crochet patterns, numerous adaptations will quickly occur to mind. For instance, hairpin crochet can

single crochet into 1st chain to form a picot, 1 double treble, 1 treble, all into 1st hole, 1 double crochet into 2nd hole. Repeat from *.

Openwork Edging

The openwork edging shown on the other side is made in the following way :

1st row : 1 single crochet through 2 loops, 4 chain, and repeat. 2nd row : * 1 treble into 1st hole, 3 chain, 1 treble into same hole. Repeat from *.

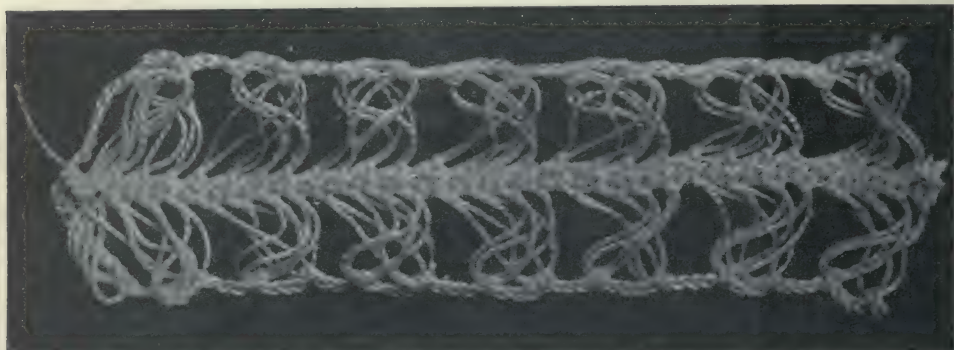


Fig. 3. A pretty fernlike insertion in hairpin work, which would be suitable for use on underlinen

be strengthened by crocheting over the loops in double or treble stitch. In this way a strong insertion can be made, and when the double treble or the tree pattern with its solid centres is used, a most substantial trimming is the result.

Fig. 3 shows a pretty fernlike insertion, obtained by working a treble stitch under the hairpin loop instead of into it, and then working chains along both edges and draw-

As with most crochet-work, picots such as those shown in Fig. 4 or Fig. 2 make an attractive finish or edging, particularly when worked in crochet cotton.

It is noticeable that any thread suitable for crochet-work may be utilised for hairpin gimp ; thus the favourite gold and silver threads are appropriate for making fine gimp intended for a crochet-bag purse or for a dress trimming. A very different purpose

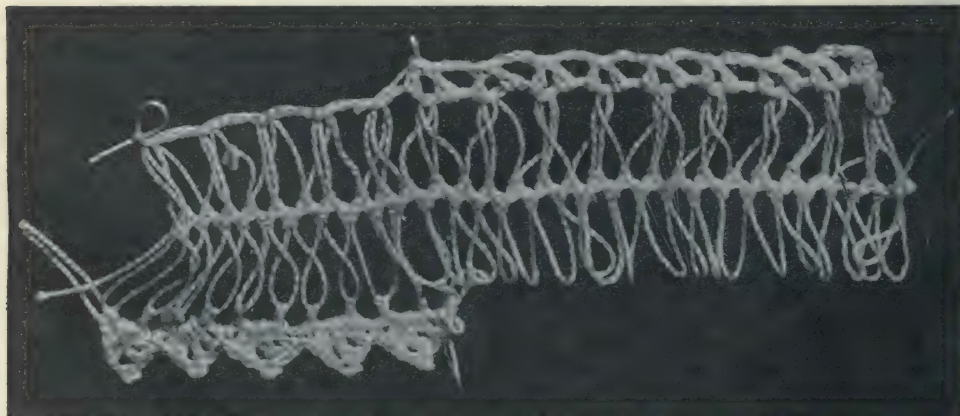


Fig. 4. Two examples of edgings, one in openwork style and the other a pointed design

ing in the loops by crossing successive pairs over the two following, so that they are worked into the chain first.

In the fourth example two different edgings are worked along the gimp, one on either side. The pointed one is worked as follows.

Pointed Edging

1st row : 1 double crochet into loop, 2 chain, and repeat. 2nd row : * 1 treble into 1st hole, 1 double treble, 3 chain, 1

may be served by thick wool ; for, crocheted in one of the close stitches described in the first article (page 4439), the strips of gimp can be joined together to make an acceptable baby-carriage cover or a *couvre-pied*.

But perhaps the daintiest and most pleasing effects in hairpin work are secured with very fine thread, and in imitation of lace. One of the distinct merits of the work is undoubtedly the rapidity with which successful results are achieved.

SOME WAYS OF UTILISING SCRAPS OF RIBBON

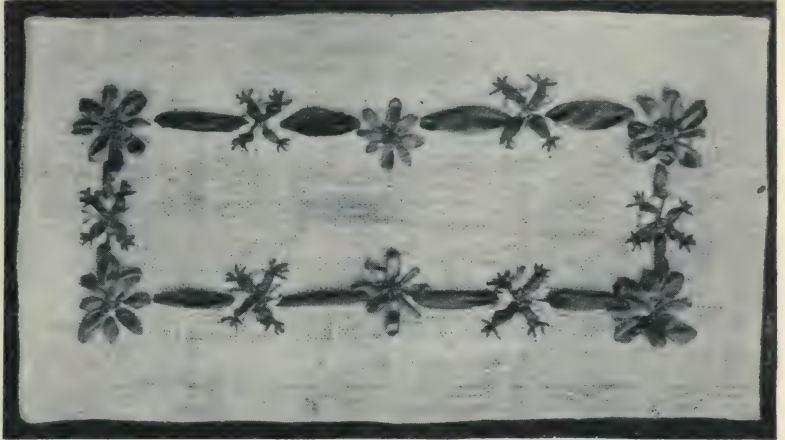
Taking Stock of Odd Lengths—How Remnants of Silk and Canvas may be Utilised—A Suggestion for a Table-centre—Hydrangea as the Motif for a Charming Design—Daisies and Buttercups

IN every household "odds and ends" are apt to accumulate. These fragments often seem of no value, and are frequently consigned to the nearest waste-paper-basket.

Take, for instance, the pieces of ribbon used to tie up chocolate-boxes, pocket-handkerchiefs, and the fashionable Christmas card. Form a collection of these remnants, and even needlefuls of lustrine, embroidery silks, and wool; then one day turn them out, and you will be surprised at the practical value of your assets.

If you happen to have any remnants of canvas or loosely grained materials by you, it will be so much the better, and they will be useful in the working up of these oddments. If not, short lengths may be purchased for a few pence.

Mount the canvas foundation on cardboard with the centre cut out as described in the article on Braidwork (p. 4078, Vol. 6).



Section of table-centre of canvas worked in a floral design with odds and ends of narrow ribbons and silks. Four of these sections should be joined by insertion, and the whole edged with lace to match

A tasteful table-centre may be worked in four sections joined by an insertion which can be bought for a penny a yard. A floral design lends itself excellently to the working up of odd lengths of ribbon and silks. Mark

the centres of your flowers; carefully measuring the distances; then take the ribbon, threading it with a tapestry needle, and work the petals as in ordinary ribbon-work. Some pieces of green ribbon serve to make most suitable stalks. Between the flowers may be inserted a conventional blossom, with oddments of pink and green ribbon, the petals decorated with a few stitches evolved from a yard or two of green lustrine, some French knots in brown forming the centres of the flowers.

An odd hemstitched canvas mat could be beautified



Hemstitched mat worked with ribbon in the delicate hydrangea shades is artistic, and by no means difficult to arrange if short lengths of narrow ribbon are available



The hydrangea design carried out in the palest shades of pink, mauve, and blue, with green ribbon for leaves and stems, may be utilised on a pincushion

in the same way. For the motif take the hydrangea, which lends itself to working out in true Japanese fashion with delicate tinted ribbon. The result is a medley of blue, pink, and lilac flowers after Nature, and yet tiny lengths of ribbon of only a few inches are sufficient to carry out this idea to perfection. The green leaves and stalks can be finished off with wool, lustrine, or floss silk.

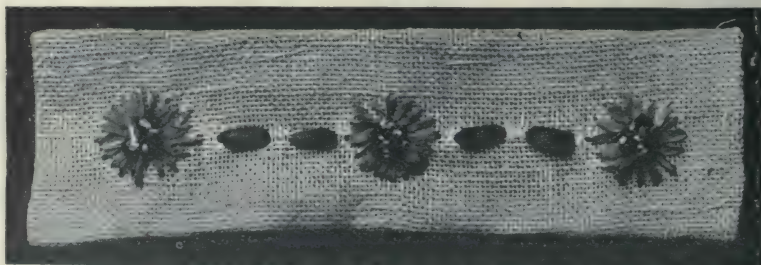
This useful plant form may be also used to form the decoration of a very pretty pin-cushion. After mounting the canvas on its cardboard frame, mark the centre and four corners, working the former outwards in pink ribbon surrounded with four groups of three leaves. Four long stitches in a darker shade of green connect the

corners with the central design. Work the centres of the flowers in French knots, and keep the petals and leaves uniform in size and even.

If the canvas has cut to waste, use any strips left over for serviette or table napkin rings. The usual length is from six to seven inches, and the breadth about two inches. After mounting the canvas on the tiny frame work three Michaelmas daisies in violet baby ribbon. Form the centres with woollen French knots. If this looks heavy, a few knots in light pink silk can be inserted. Conventional stalks may be threaded in long, narrow ribbon stitches to join the flowers. A full set of these rings make quite a nice present, suitable flowers would be daisies in different colours, buttercups, wild roses, or white jasmine on a dark ground.

The rings are best finished off with a narrow cord, and the pincushion with any kind of lace, or a frill.

Almost any useful article can be decorated with ribbon-designed flowers, shoe-bags, handkerchief-cases, scent-sachets, and sofa-



An odd strip of canvas worked in baby ribbon might be arranged as a serviette ring. Daisies, buttercups, and roses are quickly worked flowers

cushions, to name only a few. In fact, there is no end to the useful purposes that can be carried out from the mere savings of the rag-bag, or to the variety of useful presents costing little except time and labour.

HOW TO MAKE SAFETY-PIN HOLDERS

A Simple Arrangement for Keeping Safety Pins—Materials Required—A Practical Idea for the Nursery Pincushion

THE safety pin is a toilet requisite of everyday life; not only is it used by the mother to ensure comfort to her children, but most women like to have a few of these practical little fasteners at hand. All sizes are to be found on the modern dressing table, from the serviceable pin that safely secures skirt and blouse

together to the tiny lace safety half an inch long.

But safety pins have a way of tangling themselves together in a very aggravating fashion unless special provision is made for their safe keeping.

A safety-pin holder is therefore one of those trifles which may add to the sum of

one's individual comfort, and will certainly appeal to those who like a "place" for their belongings.

To make a holder such as is illustrated on this page there will be required five brass rings and between two and three yards of inch-wide ribbon. Some heavy embroidery silk or mercerised thread and sewing cotton, to match the ribbon in shade, and the materials are complete.

First cover each ring in the embroidery silk by closely working double crochet stitches over it. Then measure four lengths of ribbon, respectively 15, 12, 9, and 6 inches, and to one end of each secure a covered ring.

Sew the four lengths of ribbon together at the top, so that the rings come one above the other, and attach the four thicknesses to the fifth ring, by which the holder will be suspended.

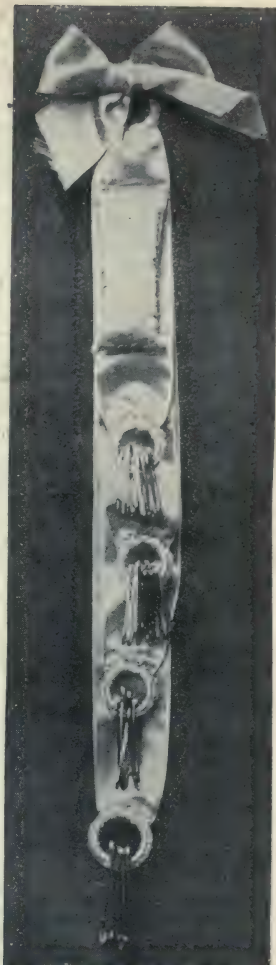
The addition of a tiny pincushion for the reception of ordinary pins is a distinct advantage, and this should be fastened through the ribbon tabs, holding them in position.

A bow of the same ribbon tied over the top ring is a pretty finish, while a little fancy stitchery on the cushion, and at the junction of ribbon and rings, gives an individual note. A tiny flower embroidered or painted on the ribbon is another suggestion for the decoration of this decidedly useful holder.

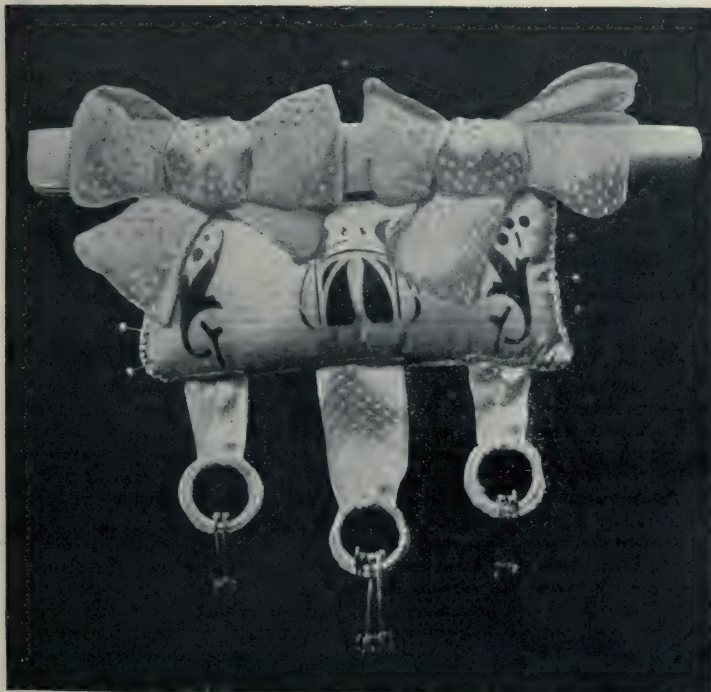
The contents of a box of steel safety pins can be arranged in their varying sizes on the separate rings, and the user can see at a glance which size is required.

Another pincushion, with rings attached for the reception of "safeties," is a practical idea for the nursery. Such a cushion is intended to be tied to the railing of the bed of mother or nurse when in charge of small children at night. Or when used for an invalid it would save the nurse many steps in search of the ever recurring need of a safe and quick fastening for wrap, shawl, or bandage.

The stuffing of these little cushions should be of woollen material cut into tiny pieces. Coarse soft wool in skein, cut into short lengths, also forms an admirable stuffing. There is an art in filling a cushion satisfactorily,



Hanging holder for safety-pins of varying sizes, and small cushion for ordinary pins



A pincushion that can be tied to the bed-rail is a great convenience when nursing an invalid. It should contain safety-pins as well as the ordinary kind

simple as it may appear. The stuffing must be packed tightly and firmly, but not to bursting point; the corners have to be filled and pulled out to shape, or the trim-appearance of the finished cushion will be spoilt. A cotton filling is not to be recommended; the pins will not pass easily through it, and nothing is more annoying than to find that pins or needles refuse to slip smoothly into the substance of a cushion.

Either of these holders are trifles that are quickly made, and which will prove extremely good "sellers" at bazaars.



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in:

Home Dressmaking

How to Cut Patterns

Methods of Self-measurement

Colour Contrasts

Boots and Shoes

Choice

How to Keep in Good Condition

How to Soften Leather, etc.

Home Tailoring

Representative Fashions

Fancy Dress

Alteration of Clothes, etc.

Furs

Choice

How to Preserve, etc.

How to Detect Frauds

Millinery

Lessons in Hat Trimming

How to Make a Shape

How to Curl Feathers

Flowers, Hatpins, Colours, etc.

Gloves

Choice

Cleaning, etc.

Jewellery, etc.

THE CORSAGE AND THE BLOUSE

The Deposed Magyar—New Collars and Sleeves—The Ubiquitous Belt

IN 1911 the Magyar pattern in blouses and corsages was all-conquering. In 1912 it is deposed from its high estate, and in its stead a very numerous array of designs appear, dedicated to the service and delight of femininity.

As it is quite the plainest, albeit one of the smartest models—that is, perhaps the most useful one of all—let us first scan the possibilities of the tailor-made shirt.

The ideal design is of a truly practical type, with the front opening that is an essential characteristic of the tailored shirt fastened with three substantial mother-o'-pearl buttons warranted not to come off easily, for they are stitched, in the old-fashioned way, through and through four little holes punched in the pearl.

Twill silk is the chosen fabric for the tailor-made shirt of this spring, and two characteristic details of it are the Byron collar and the breast pocket. The Byron collar is of the overturned persuasion, and in its limp simplicity is reminiscent of the poet's choice in neckwear. It leaves the throat free, and is decorated in front in various manners.

One is accomplished by the addition of a soft Windsor tie made into a loosely drooping bow, and another is brought about by the addition of cords fastened to a couple of cord ornaments fixed on the collar fronts, from which hang ends of cord with tassel terminations. Folded ribbon would make an excellent substitute for the cord.

A shirt as sturdy as this—and, by the way, one of its essential points is its full or easy fitting—is the accompaniment of the corselet

skirt in its newest edition. Into the skirt the shirt is tucked, but the hard line of the skirt is avoided by the addition of an up-standing frill of material fuller at the back than in front, and round the waist over the skirt is worn a white or coloured patent leather belt.

There is reason to think that the Magyar blouse will be succeeded in overwhelming popularity by the fichu or kerchief corsage, which is of so obliging a design that it can be used for an evening and a daytime dress indiscriminately.

The evening corsage is a very trivial affair. Please understand the word aright. It is not trivial from the point of view of its importance, but from that of its size and bulk. By using a length of very precious lace, the fichu and the sleeves can be composed in one, providing a little addition of tulle be made for draping the arms beneath the kerchief.

Several stately Court corsages are made with the lace kerchief adornment, and in the afternoon robes the delightfully feminine adjunct is specially noticeable. Other corsages may be styled mainly collar, for the kerchief has a rival in the collar, and particularly in the lace one of the exaggerated sailor shape.

An excessively smart and most becoming evening dress for a great reception has a corsage collar of black Spanish lace starting from the *décolletage* line and falling straight to the hem of the long train like a loose panel. There are shorter collars, some ending upon the waist-line, others a few inches below, many pointed, some cut square, and not a

ricing, braiding, or insets of embroidery. The armhole is cut smaller now than it was when the pinafore bodice was in vogue before, and in many cases fichu draperies, epaulets, or shoulder-straps of the material are added.

Early in the season it was declared that the high-neck corsage would be a dominating fashion for daytime wear. Nevertheless, the mode's edicts are being flagrantly disobeyed,

few with the quaint hood effect that is fashionable, exposing to view the corsage beneath.

An old favourite in corsage designs is being welcomed back. It has been suppressed lately, but at one time it was one that possessed close acquaintance with women. I allude to the pinafore bodice again appearing in our midst. Nothing is more useful than this design, for it enables different chemisette and sleeve sets to be worn with one costume. There will be a lace set, a taffetas set, a frilled set, an absolutely plain set, an embroidered nainsook set—anything, in fact, that the inventive genius of woman can design is available in conjunction with the pinafore corsage. Where the armhole of the bodice comes there is a certain amount of decoration conveyed by means of

Two attractive blouses of varying styles, adapted for wear with the new form of the corselet skirt. The one above exemplifies the popular one-sided effect; that below, the simple but becoming vogue of the kerchief bodice

and it looks as if the collarless corsage would be almost, if not quite, as popular as it was last year. In many cases a corsage is worn now collarless, and anon with a collar, a plan easily achieved.

To inaugurate the new *régime* several alterations have been affected in the cut of the *décolletage*, and new collar patterns have been issued. As well as the Byron



collar already mentioned, a very simple silk or linen affair, there is the absolutely new crocheted wool collar made in various colours with raised flowers at the edge in crude tints—the tints that were favourites in mid-Victorian days, such as a bright purple, a vivid pink, a staring green, and a violent amber. This is the design of a great Parisian dressmaker. No lace collar can possibly come amiss. A season of lace this most undoubtedly is, and every kind is used in white, *écru*, and black.

Instead of cutting the *décolletage* of the day corsage round, it is an obsession to cut in a V, and beneath the collar is passed a soft handkerchief knotted in front. The V-shaped corsage is for the evening as well as for the day, a most fashionable asset, and is cut very deep at the back in some cases, though in others there is a sloped back with a V front.

The summer tub frock, and its treatment, is already an appropriate subject for our consideration. The one-piece dress will again be a favourite choice, and the corsage will be a moderately full and very easily fitting affair, with the V-cut neck or the round one, as preferred.

Upon a white corsage rose and blue embroidery in wool will be noticeable, and there is a very pretty and novel way of cutting bands of cretonne and covering it with the finest possible little silk buttons, each one of which on the summit has a gold, silver, or steel bead. The effect is absolutely charming, but more practical for a cloth frock than a washing one.

I have seen several soft lingerie shirts with colour on them very sparingly disposed, but effectively, and the favourite shades for a fine white cambric blouse are Delft blue and currant red. This is indeed a season for colour, colour everywhere.

One-sided effects are noticeable still, for the fashion which was inaugurated last year has gained many devotees, and affords opportunities to the designer of dress to produce striking effects.

Though the *furor* for the one-sided lawn jabot has departed, it will be seen on the V-cut corsage made of hemstitched silk or batiste. The double and very broad frill is in this connection a valuable asset, especially for the middle-aged woman of a spare figure. It bestows a pretty look upon the V-shaped corsage, and when rendered in white is a valuable asset, for a touch of white on the corsage is becoming to most complexions.

When I say white I include in it the biscuit, *écru*, and ivory shades that are so very fashionable this season.



A graceful evening dress; the collar, elongated beyond the waist, is joined on the shoulder to the folds of the fichu. These latter fall over the skirt in front tunic-wise, and make the train at the back, where they are once more joined

It would be safer not to choose materials and colours haphazard for the blouses of the coming season. Despite the fact that blouses of different colours were said to be going to be worn with skirts of a contrasting shade, little confirmation of that idea has so far been noticed.

The fact of the matter is that the blouse that differs to a great extent in colour and material to the skirt cuts up the figure and is not becoming. This being so, the rather pretty notion of matching the lining of a coat and a blouse falls to the ground. It need not be completely disabled, however.

A blouse by its trimming may repeat the colour of the coat-lining to great advantage. Supposing a sand-brown suit of bengaline be worn and the coat be lined with white, the blouse might be made of sand-coloured net or chiffon, with a tracery of tiny pearls or crystals and milky beads to coincide with the lining of the coat. Imagine, again, an indigo-blue coat lined with cyclamen-pink taffetas. What prettier blouse could there be than one made of indigo chiffon with pipings and crystal buttons of a cyclamen-pink shade?

There is one point upon which I have not already

touched respecting the blouses of this spring, and that is that by their sleeves they are differentiated completely from those of past seasons. The sleeves are, for the most part, much wider than before, and the armhole line is definite. There are three-quarter and long sleeves, and for the evening corsage



puffed and wired sleeves—that is to say, the chemise pattern is given a little hidden wire at the hem to keep it away from the arms. The trimming of the sleeves differs according to that which is displayed upon the dress.

All the daintiest taffetas models have little ruches and *bouillonnes*; with the tailor-made suit the blouse corsage has sleeves edged with pipings, folds, and silk soutache. There are deep cuffs and cuff straps, a freak idea suggested by the ubiquitous wristlet watch and the rage for bracelets.

Never have I seen more beautiful editions of the sleevelet or under-sleeve than those produced this spring, with their fine hand-wrought embroideries and their narrow ruffles of lace. The transparent sleeve calls also for special remark. It is a charming fashion, and one that we shall welcome when the summer comes. Gauged chiffon and tulle are available for the purpose, and lace

A charming blouse-corsage, with a novel and becoming edition of sleeves and under-sleeves. The front opening shows a dainty little vest, a most original note

is ever acceptable; indeed, as I have said before, there cannot be too much of it seen.

Belts of all kinds abound and are rather elaborate, with their insets of coloured leather on black and of suède on patent leather and kid. Sashes are as numerous as ever, and the velvet model with the upturned bow, which extends almost to the armhole, is a novelty that is highly approved.

THE STORY OF THE GARTER

Antiquity of the Garter—Garters of the Past—The Modern Garter

THE origin of the garter, which is at once an article of attire and of adornment, is shrouded in mystery. It is probable that it had its genesis at the same time that stockings were introduced. It is possible that it was of even earlier origin, for instances of primitive races—guiltless of hose—have been found where “decorative bands of grass, skins, threads of fibre simple or adorned by feathers, shells, beads, or other ornaments,” have been worn on one or both legs above or below the knees.

It is generally supposed, however, by historians of dress and fashion, that both garters and stockings had their origin in Spain, and were introduced into England at a very early period. There are frequent mentions of them by Shakespeare and earlier poets and dramatists, and at these particular

The first knight in my Court shall be happy to wear,
Proud distinction! The garter that fell from the fair;
While in letters of gold—'tis your monarch's high will—
Shall be inscribed 'Ill to him that thinks ill.' ”

Ben Jonson, the Poet Laureate of his day, and a contemporary of Shakespeare, in one of his plays wrote of a character :

“ This comes of wearing
Your fine gartering, with blown roses.”

From being comparatively simple and uncostly articles of attire, designed originally merely to serve a useful purpose, extravagance was ultimately introduced in them both as regards the material used and the adornment of these articles. John Taylor, the Water Poet, wrote of the extravagance of the taste of his own time thus :

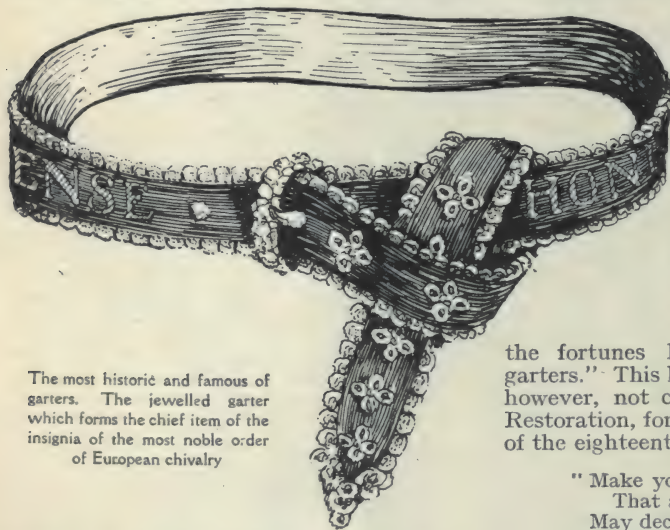
“ Wear a farm in shoestrings
edged with gold,
And spangled gartering, with
blown roses.”

And yet another writer of the Restoration period speaks of Court ladies as “ fair, frail beauties who lift their petticoats to show the gallants the fortunes hung around their legs as garters.” This love of display was evidently, however, not confined to the ladies of the Restoration, for a sarcastic poet of the middle of the eighteenth century wrote :

“ Make your petticoats short,
That a hoop eight yards wide
May decently show
How your garters are ty'd.”

The garters worn by men in the sixteenth and seventeenth centuries often took the form of richly embroidered scarves, fringed with point lace or gold, and tied in a bow at the side of the knees. At a later period they were often adorned with diamond, paste, or steel buckles, and were broad or narrow according to fashion.

As is perhaps only natural, the possibilities of the garter as an article of adornment, and one upon which extravagance could be lavished, soon attracted the attention of French “ fashion makers.” Of this phase a modern French writer says : “ Upon the garter the brain of woman and of artists concentrated to make it an article not only useful but original, graceful, and poetic. Soon it was turned into an adornment adorable and often costly, hidden from profane eyes, but rejoiced in by the soul of woman.” Its varieties, the same writer goes



The most historic and famous of garters. The jewelled garter which forms the chief item of the insignia of the most noble order of European chivalry

periods the garter formed an important article of men's as well as of women's attire.

The most historic and famous of garters is undoubtedly that of the Countess of Salisbury—the picking up of which by Edward III. at a ball in the middle of the fourteenth century led to the foundation of the “ Most Noble Order of the Garter,” with the motto “ Honi soit qui mal y pense,” the words having, so tradition states, been uttered by the King to rebuke the titters of the courtiers at the Countess of Salisbury's embarrassment.

Describing the incident, a poet wrote :

When Salisbury's famed Countess was dancing
with glee,
Her stocking's security fell from her knee.
Allusions and hints, sneers and whispers, went
round ;
The trifle was scouted and left on the ground :
When Edward the Brave, with true soldier-like
spirit,
Cried : “ The garter is mine ; 'tis the order of
merit.

on to declare, were innumerable—"as many as that of the begonia." At this period there were fashions in garters which gave to the princess bows of fine silk ribbon adorned with gold and fine lace and even gems; those for duchesses were of velvet tied in enormous bows whilst the marquise had hers made of muslin or silk of different colours, and more simply adorned. Jewellers devoted their energies and artistic instincts to the production of beautiful buckles, clasps, and decorations for garters. These were attached to strips of ribbon or lace, and the fastenings were often in the form of crowns, dragons, mermaids, and other allegorical figures. Filigree gold and silver garters were greatly esteemed in the eighteenth century, whilst women of simpler taste wore them made of ribbon and finest lace. Gold, silver, enamel, gems, were all used in

and had others designed, on the ribbon portion of which was worked the follow-



A pretty garter of the eighteenth century, as worn by a lady of rank and fashion

ing motto: "L'Amour est tout."

Mary Queen of Scots, we are told, on the day of her execution, wore violet silk stockings, and "upheld them with the aid of exquisite garter scarves."

In one of the French museums is preserved a garter of a duchess who was guillotined at the time of the Revolution. It is of

faded blue silk, and is worked with silver *fleur de lys*, with the motto "*Je maintiendrai*" ("I will maintain").

In a very fine collection of historic and curious garters made by a French lady of title are some exquisite and costly as well as very interesting examples. One of white satin, now faded with age, and worked with roses in gold thread, is

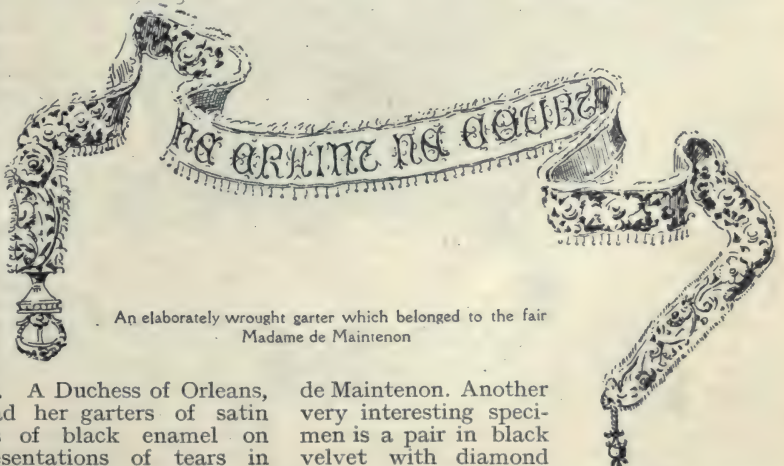
believed to have once belonged to Madame



A pathetic relic of the French Revolution. A garter reputed to have been worn by a friend of the ill-fated Marie Antoinette, who, like her Royal mistresses, was also a victim of the guillotine

the adornment of these articles of feminine wear; and a famous jeweller, Meurice, designed a superb pair as a *gage d'amour* for an illustrious tragedy queen of the period in which he lived.

At the commencement of the nineteenth century, and even before, mottoes and inscriptions were often placed on garters, and great ingenuity was used in the selection and evolution of suitable and appropriate words and sentences for this purpose. Often these mottoes were accompanied by emblematic designs. A Duchess of Orleans, when widowed, had her garters of satin adorned by strips of black enamel on which were representations of tears in silver, and the words "*Je pleure toujours*" engraved. She married shortly afterwards,



An elaborately wrought garter which belonged to the fair Madame de Maintenon

de Maintenon. Another very interesting specimen is a pair in black velvet with diamond clasps, known to have graced the dainty limbs of Frances Stewart, that frail



A flexible gold snake with ruby and diamond eyes which formed the garter of the famous danseuse Madame Vestris

beauty of Charles the Second's Court. Concerning that period of the garter's history, we read in a contemporary memoir :

"All English ladies of quality wear silken stockings. Green is now a favourite colour; and those who cannot afford silk, the sooner than disfigure their shapely limbs with cotton, go barelegged, showing on occasion their white, soft skin, than which nothing could be better. Such is the fashion for gartering that even then they are worn often of black velvet with bejewelled clasps."

Yet another interesting specimen, once belonging to the famous Madame Vestris, is a golden pliable snake with ruby and emerald eyes, long enough to more than encircle any average feminine limb above or below the knee. A garter, said to have been one of Queen Elizabeth's, lies in a specially made casket or box lined with pale green silk to contrast with the faded vieux-rose of the garter itself. The clasp is a plain gold one in the shape of a crown, now broken.

It will be easily gathered that the garter in the past has been ornamental, costly, extravagant, artistic, and plain by turns. It has never probably been on occasions more elaborate, costly, or bizarre than at the present time. The nymphs and *merveilleuses* of the Directoire period garlanded their lower limbs (often exhibited in broad daylight clad merely in skintight pantaloons of kid) with real flowers. Flower garters are

by no means unknown at the present time. A Regent Street florist, in 1911, made up several pairs, for a well-known "society" woman, of Parma violets, and of "button" roses mounted upon broad silk elastic. A lady at the Court of the Second Empire encircled her knees with flexible golden snakes with diamond eyes costing 10,000 francs (£400) the pair. Recently (1911) a pair of gold snake garters was made, costing very little less.

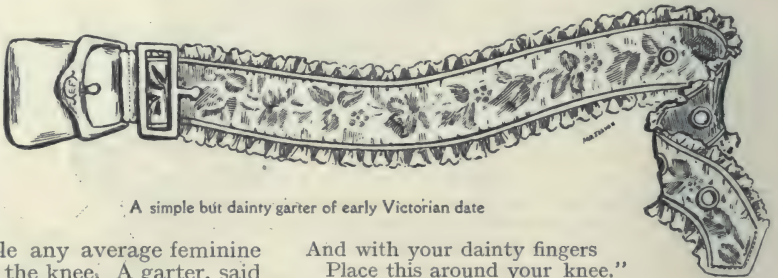
And so fashion in garters, as in other things, repeats itself.

Formerly mottoes for garters were in fashion. Nowadays there seems to be a revival. Recently a pair was made on one of which was embroidered in gold thread, "Ich dien," on the other "Have no Fear."

Should garter mottoes again become fashionable, possibly poets may break forth into suitable verses such as the two following, which grace a pair of elaborate ones dating from the middle of the last century.

On one was embroidered :

"When night with morning lingers,
Awake and stirring be,



A simple but dainty garter of early Victorian date

And with your dainty fingers
Place this around your knee."

On the other was ;

"When day with eve reposes,
And owls begin to see,
Unloose this band of roses,
And, dear one, think of me."

There are several quaint customs in connection with garters. A description of two, however, must suffice. The one is

that prevalent in several mid-European countries, of taking off the bride's garter by the best-man at the "break-fast," and cutting it up, and distributing the pieces amongst the groomsmen and guests. The second is the practice in the German Imperial Family of giving the bride thirteen



A dainty garter worn by a modern bride, copied from a beautiful model of the Watteau period

pairs, one pair of which is kept as a memento by the bride as likely to bring her good luck. This pair is always made of pale blue silk (the virgin's colour), and has diamond clasps. Another pair is sent to the museum in Berlin—where there are something like seventy most interesting specimens—and the remaining pairs are given as keepsakes to the young nobles and others who attend the bridegroom at the altar.

What does the German Mrs. Grundy say? Judging from the modern specimens, garters are even nowadays scarcely less dainty, elaborate, or costly than of yore, though perhaps often worn more for ornament and sentiment than for use.

The "hobble skirt" garter, which narrow skirt fashions necessitated, linking the limbs together, was devised to put a restraint

upon the "manly" stride many girls and women had cultivated.

Occasionally, beautiful model garters are made from old examples, which are to be found preserved in such museums as the Cluny, Paris, or that of Berlin, or are to be found illustrated in old books of fashion, or in the quaint and now valuable mezzotints and prints of the eighteenth century. Of such a nature was a pair (one of which we are able to illustrate) made recently for a well-known "society" bride, copied from a model which must have graced the limbs of a Watteau shepherdess of the French Court of Louis the Fourteenth, or those of one of the dainty *merveilleuses* of a somewhat later age.

But of whatever fabric, elaborate or simple, the garter has always seemed to have exercised a fascination over the mind of the fair sex.

DRESS ACCESSORIES

A Muff with Interchangeable Linings—How to Make the Inner Muff

FOR everyday wear a black-lined muff is undoubtedly the most useful. But there are occasions on which the possessor of such a muff wishes it were lined with white. When wearing white gloves, for instance, if the hands are thrust into the black lining which has been used with dark gloves they are quickly soiled.

By a very simple but ingenious method the difficulty can be overcome in the flat muffs which are so comfortable and roomy in wear.

Into a flat plush-covered muff measuring 17 inches across and 13 inches deep a smaller inner muff lined with white can be inserted.

To make this inner muff will be required a piece of white satin quilting measuring 15 inches by 14 inches. Next take a piece of black satin or merv silk to match the lining of the big muff, measuring 18 inches in length by 15 inches.

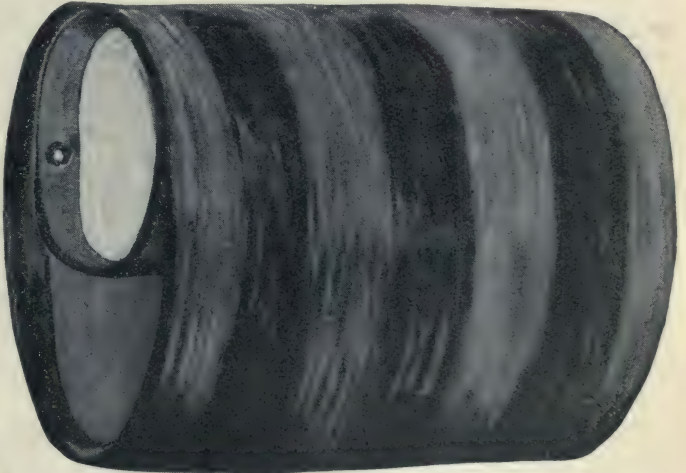
Place the quilted silk on the wrong side of the silk, leaving 2 inches of the latter at each side, which turn over and fell neatly down to the right side of quilted silk, allowing $\frac{1}{4}$ inch turnings. Next join into a muff shape by backstitching the four raw edges together, cut away a little of the quilting, and fell over the lining to the line of stitching, making all neat and forming a ridge.

The inner muff is now complete in itself, and ready for attachment to the large one.

Turn the latter inside out, and firmly sew the ridge of the inner muff to the lining, either at the extreme top or bottom, leaving about an inch margin at each end. Turn the

muff back to the right side, when the inner muff should be in the position shown in the illustration.

To secure the small muff firmly, slip-stitch it down at each side to the lining for about five inches. Care must be taken to make the slipstitching strong, and finish off with buttonhole stitch. This will leave sufficient spread for the insertion of the hand into the white muff. Attach a clip fastener at each end on the black



A small inner muff, lined with white silk, for use when wearing light gloves, is a practical suggestion for the woman who carries a large dark-lined muff

border, so that when fastened no white lining shows.

For use with dark gloves the muff is turned the other way up, the inner case forming a partition down the whole width of the muff, giving two capacious pockets. The white case is quite securely closed and safe from soil.

When light gloves are worn, simply unfasten the clips and a white lined muff will then be quite ready for use.



This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

<i>Choosing a House</i>	<i>Heating, Plumbing, etc.</i>
<i>Building a House</i>	<i>The Rent-purchase System</i>
<i>Improving a House</i>	<i>How to Plan a House</i>
<i>Wallpapers</i>	<i>Tests for Dampness</i>
<i>Lighting</i>	<i>Tests for Sanitation, etc.</i>

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

<i>Glass</i>	<i>Dining-room</i>
<i>China</i>	<i>Hall</i>
<i>Silver</i>	<i>Kitchen</i>
<i>Home-made Furniture</i>	<i>Bedroom</i>
<i>Drawing-room</i>	<i>Nursery, etc.</i>

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

FITMENT FURNITURE

By MRS. F. NEVILL JACKSON

Furniture which Economises Floor Space—Disadvantages of Piece-furniture—Amateur Cabinet-making Usually a Failure—The Merits of Fitment Furniture—A Wardrobe of Multiple Uses—A New Idea for a Writing-table

EXIGENCIES of house and room space demand specially designed furniture. A new type of dwelling-house has created a new kind of equipment, and the flat-dweller or inhabitant of a small house need no longer be overburdened with large wardrobes which must be taken to pieces ere they can go upstairs, sofas whose legs must be unscrewed that they may turn a corner in the hall, or chests of drawers which have to enter bedrooms by their windows.

The Houses of Yesterday

In olden days the family mansion was designed on spacious lines ; its stucco portico was the size of a small bedroom, its storeys numbered three or four. The upper middle-class family provided itself with a ten-foot sideboard, topped by a mirror, huge console tables that were used for nothing in particular, a bookcase that reached from floor to ceiling, and that measured at least twelve feet in width.

The low-ceiled room of the small country house type had not yet been planned, and its charm was unknown to the householder who gloried in sash windows (but seldom opened them), and who expected to have pairs of curtains three and a half yards long to every window.

The perfection to which fitment furniture has now been brought is extraordinary. One would almost think that ship architects had been employed to design some of the latest examples of furniture made to fit into the least possible space.

If there is a chimney jamb in a room, on either side will appear a cabinet with latticed glass flush with the outstanding chimney. These cabinets give us opportunities for stowing books, china, and other bibelots, besides such "untidinesses" as paste, string, magazines, etc., which are so unattractive in a room, and yet which must be put somewhere if the machinery of daily life is to be carried on. It is easy to tack a thin silk curtain over a latticed glass door, so that all our "necessary evils" are ready to hand, yet discreetly concealed.

Good or Cheap?

The maximum of accommodation in the minimum of space is the watchword of fitment furniture builders, and yet a standard of workmanship and decoration is achieved which we are wont to associate only with the finished productions of the best cabinet-makers of the eighteenth century.

The rough and ready shelf of wood, strongly supported and duly concealed with

chintz, nailed on by the nimble fingers of a housewife, which used to do duty for a cosy corner arrangement, is no longer sufficient. Firms of European reputation now design special couches for the angle or corner which the householder wishes to utilise. Softly padded seats replace the well-intentioned but uncomfortable flock-covered plank, with its unfortunate habit of becoming so thin in much-frequented spots that the user felt somewhat as if sentenced to a plank bed without the option of a fine.

It is better surely to pay for a good thing, which will last for years and afford comfort all the time, than to glory for a few months in a gimcrack contrivance of one's own manu-

upon it, as in the case of a toilet-table or looking-glass, or, as in the case of a lounge, through its proximity to the fireplace or close neighbourhood to a bookcase.

It is extraordinary how much space can be found in the odd nooks and corners of a room. We may be astonished also to find that in a room thus arranged all the necessary furniture has found a place without encroaching in a single instance upon the floor space.

Nor is economy of space the only advantage. Some necessary pieces of furniture are rather unsightly, however we may glorify them, as, for instance, a boot-cupboard or a towel-horse. If such things are put in



By the use of fitment furniture space in a bedroom can be economised to a wonderful extent. Here is shown a fitment washstand, wardrobe, shelves, and a boot-cupboard by means of which the room is rendered easier to clean and more convenient to occupy

Photo, Heal & Sons

facture, and then to find oneself stranded with some worn-out material and a few useless pieces of rough wood.

"Quality remains long after price is forgotten." Such is the business axiom of a noted firm, and it were well if the householder, contemplating fitment furniture, were to lay the words well to heart.

Fitment furniture is not necessarily the home-made rough and ready arrangement that it used to be. It consists of cleverly contrived pieces, each of which has been specially built for the nook it is to furnish.

It has been designed also for the use for which that wall or corner peculiarly lends itself, either through a good light falling

the nooks and corners of a room they are ready to hand at any moment, yet do not offend the artistic sense, nor are they apt to wander into the centre of the room, as a towel-horse has been known to do when left untethered in a corner.

The corner fitment wardrobe illustrated is indeed a joy to its fortunate possessor. It is more roomy than the ordinary wardrobe, for it can be fitted with a rail from which a dozen wooden shoulders can hang, and hold as many coats and wraps as are required. It has a plentiful supply of pegs for skirts, long and short, and altogether it is a very desirable possession.

The cupboard next to it, with drawers

beneath, has the advantage of being long enough to hold a trouser-stretcher. Every man knows that this bulky possession has to be stowed somewhere, and if a sufficiently long shelf is not available in an enclosed cupboard dust and smuts will play havoc with good cloth, however carefully brushed.

The Choice of Wood

Every inch of space in this fitment is utilised. The small medicine cupboard above the washstand is ready for bottles of toilet wash, tooth powders, or medicine; the carefully placed mirror above is also a great convenience. There are drawers, a boot-cupboard near the ground, and another cupboard large enough to hold a suit-case and hat-boxes.

Though ordinary white enamel has been used for the subjects in our sketch, fitments such as these are made in mahogany, fumed oak, Sheraton inlaid wood, and many other styles and colours. Chairs, bed, and bed furniture can also be had to harmonise with any scheme of decoration chosen.

The very beautiful corner fitment illustrated, with its large lounge seat and bookcase, cupboard, and china shelf, is a fine

piece of furniture, which gains distinction through having been designed to fit a particular corner.

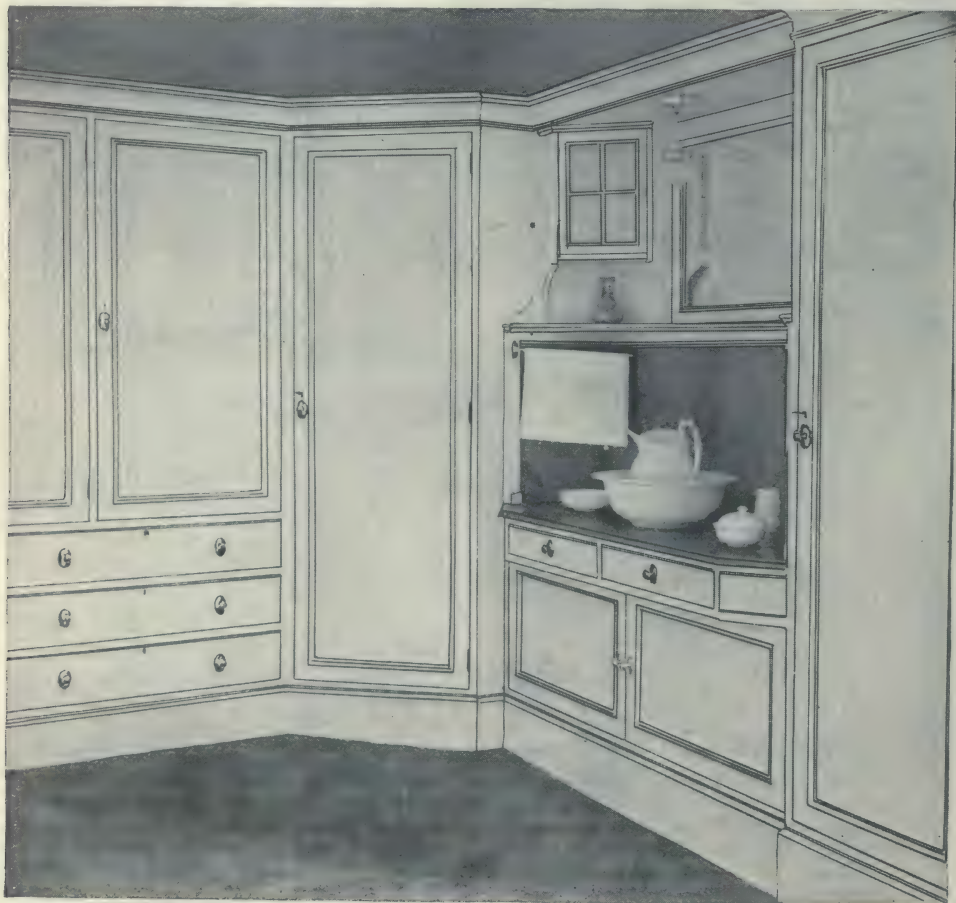
Its seats are softly padded and the cabinet work of its panels and carved arms are equal in finish to any specimen of ordinary furniture. The householder who wishes for individuality in her furnishing would be well advised to have such conveniences specially planned according to her individual taste. Such a special fitment measured about 6 feet 6 inches in height; it cost about £30, and for so ornamental a piece of furniture, which is at the same time couch, bookcase, cupboard, and seat, the price is truly moderate.

A Writing-table Idea

There is a charm about a specially designed fitment writing-table which is not generally associated with this piece of furniture so indispensable to the modern woman.

In the ordinary drawing-room or small sitting-room the busy woman often finds a small writing-table which for her purpose is practically useless.

Where space permits, a tiny spindle-legged desk suffices to hold the many papers,



How a corner in a bedroom may be utilised to the utmost advantage by means of a fitment wardrobe, cupboards, and washstand. Such furniture may be had in white enamel or in a variety of natural woods

invitation cards, time-tables, and books of reference, as well as tradesmen's books, bill-files, etc., which accumulate so rapidly.

It is better to have made for one a little shelf that will let down when not in use, on the principle of the serving shelf in hall or pantry. Then, with a serviceable set of deep drawers or shelves specially built to fit a corner, one can defy the post office to bury one under an avalanche of correspondence.

Such a cleverly contrived writing-shelf and drawers is worth a dozen unsteady tables, and, to the woman who takes her writing hour seriously and needs telephone

It is impossible to take too much care in furnishing the room where a baby crawls or learns to take those first tottering steps which are such a joy to the mother's heart.

Furniture fitting into the chimney jamb, thus making the door of cupboard or drawer chest flush with the walls, gives no hard and dangerous corners. The nursery toy cupboard is better in a recess than sticking out into the room. Air and floor space is more valuable in the nursery than in any other room. Children need all the room that can be spared.

Who does not know that the preliminary



A corner fitment for a sitting-room, consisting of a comfortable lounge seat, a bookcase, and a china shelf. The scheme should be carried out to harmonise with the room in which it is to be used

or typewriter, the fitment writing-table is indeed a boon.

There is no room where fitment furniture is more useful than the nursery. Every woman knows how dangerous to romping boys and girls are the sharp corners of drawers and wardrobes; barked shins, and bruised and cut faces and hands, are often the result of a hard knock against the outstanding edges and sides of movable furniture. I know of a case of permanent disfigurement where the sharp corner of a wardrobe outstanding from the wall was the instrument which inflicted the scar on the face of a pretty girl.

to every game is the moving of furniture? If the room is supplied with fitment furniture it is always cleared for action, with the exception of a light table in the centre, which can easily be pushed aside.

Corner cupboards are good for nursery use. They fill up the space which there is no possibility of using in other ways, for the corner as a punishment place has long since passed out of fashion, and Puss in the Corner games can be played even if each corner is filled with cupboard, chest, or sofa; it will be found that the room is furnished without a single outstanding sharp edge, and without appreciably diminishing the floor space.

HOUSEHOLD LINEN

Continued from page 4804, Part 40

HOW TO KEEP LINEN IN ORDER

The Sewing of Buttons—Tapes and Loops—Uses of Old Linen

PEARL buttons are very easily sewn on, but they are not very much used for household things, as they are too apt to be broken in mangling.

Sewing on Pearl Buttons

The needle and cotton is just passed through the pierced holes of the button three or four times to form either a cross or a straight bar. The fastening off is done in the same way as for linen buttons.

To Sew a Tape on a Pillow-slip

Cut a piece of tape the required width and length, and hem one end neatly with a very narrow hem. Turn up about a quarter of an inch at the raw end of the tape, and place to the line of the hemming on the wrong side. Fell down the tape on each side for rather less than half an inch and to the edge of the hem, taking these last stitches through to the right side to prevent the strain of the tape coming solely on the hem. Turn the tape back, crease it firmly where it meets the under side of the hem, and seam the two together. Turn over the tape, and flatten the work with a thimble. Slip the needle between the folds of the hem, and cut off the cotton.

Attached in this way to the inner edge of the hem, all tapes can be pushed out of sight when the pillow-slip is in use.

To Put a Loop on a Towel

This is very useful and necessary for any towel that has to be hung up on a hook or nail.

First cut a piece of tape a suitable length for a loop, and make a mark across the middle of the length. Sew one side of the two selvages together for about an inch, beginning at the cut ends. Fasten off securely, and flatten out the join with the thumb. Then turn in about a quarter of an inch of the raw edges, and the loop is ready to sew on. A loop must always be sewn on to some double part, such as the hem of a towel. Make a crease on the wrong side of the hem of the towel where the loop is required, place the line of sewing on the loop to this crease, and pin or tack in position. Fell round the three sides, keeping the corners very even, and be careful when felling over the hem that every stitch comes through to the right side, otherwise the strain of the loop would come upon the stitches of the hem. Turn the loop back, crease it where it meets the outside edge of the hem of the material, and seam together. Turn up the loop again, and flatten the last seam with the thumb. Slip the needle between the folds of the material, and cut off the cotton.

Sheets usually show the first signs of wear in the middle, and as soon as any thinness is noticeable they should be turned with the sides to the middle. This is effected by cutting the sheets down the centre and sewing the two sides neatly together, thus making a seam down the middle of the sheet, and re-hem the side edges. By this means the time of wear may be considerably lengthened, and the sheet, although not so elegant, will look quite neat.

Utilisation of Old Linen

If there are children in the house, the larger sheets, when worn, may be cut down to make sheets for small beds or cots; in fact, for this purpose the worn sheeting is almost to be preferred to new, as it is softer and more easily washed.

Old sheets are extremely useful as dust sheets when they are too shabby to be used on the beds, or pieces of them may be hemmed and used as covers for drawers or shelves, or as wrappers for fine linen or other things that are laid away.

Or, again, the best pieces of old sheets may be used to make underslips for pillows or bolsters to keep the ticking clean. It is not advisable to make outside pillow-slips or bolster-slips from worn linen, as the wear would be so short that the work of making would not be repaid.

When large tablecloths become worn round the edges they may be cut down to make smaller cloths, or the best portions may be turned to account for sideboard or tray cloths, fish d'oyleys, etc., and will be found quite good enough for ordinary purposes.

Fine bedroom towels, when too old and shabby to serve their original purpose, can be utilised as housemaids' cloths for wiping the toilet service. The coarser towels, when worn, will serve as kitchen and house rubbers, and the remains of huckaback towels make excellent dishcloths.

Pieces of white muslin from window blinds, when worn, should be washed and put aside for straining purposes, for making poultices, etc.

Old Linen for Bandages

Real linen should never be thrown away. When unfit for other uses, it should be carefully washed and preserved for bandages, for which purpose it is invaluable.

Hospitals and dispensaries are always glad to receive a parcel of old linen.

Many other purposes for the utilisation of old linen will suggest themselves to a thoughtful housekeeper, and she will take care to procure the best she can afford, and to obtain the utmost wear out of her possessions.

THE NOISELESS HOUSE

Continued from page 4807, Part 40

By MRS. F. NEVILL JACKSON

The Claims of the Healthy Child—A Patient Parson—Minimising Unavoidable Noises—On Practising—A Quiet Bedroom—How to Ameliorate Household Noises—Floor Coverings—Baize Doors—Putting on Coals Quietly



For those whose living-rooms face a noisy thoroughfare, double windows will be found useful in deadening the sound of traffic. A light sleeper will find such windows a great boon

IN arranging contrivances and restrictions for obtaining a quiet house, we must not forget that the making of noise in one form or another is the perfectly natural instinct of every healthy child.

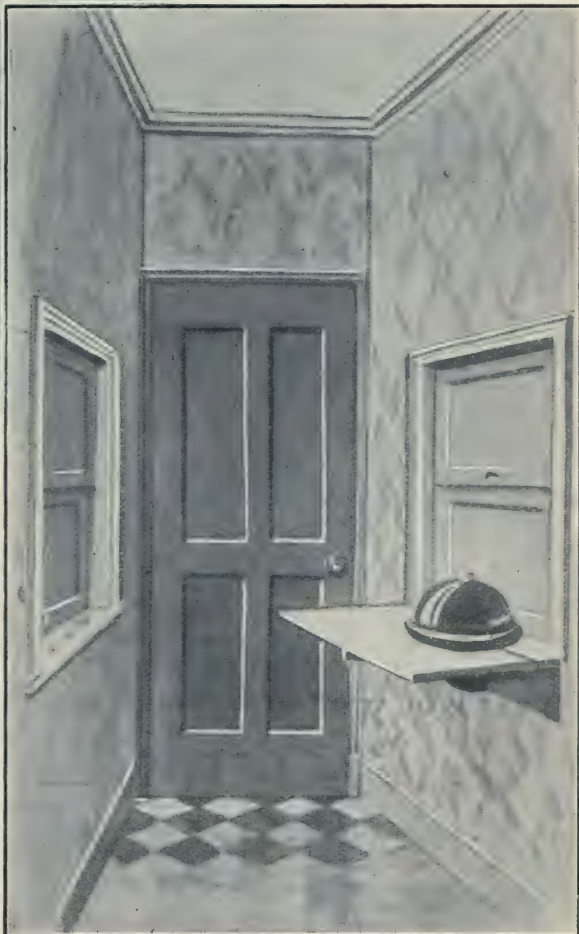
Never attempt to suppress noise altogether in your nursery or school-room or you will rear a very dull and depressed family. Here, then, is another problem for the woman who must consider a husband's wishes for a quiet home and her children's laudable desire to romp and make a noise. The two points which will help to solve the problem are the choice of the room in which noisy games may be played, and restrictions of the time when such games may take place.

The question of the room is one of

utmost importance. We have known a busy vicar endure daily torture uncomplainingly because he knew it was good for his children to laugh and romp in the nursery overhead, but we blame the want of thought which arranged that the study should be below.

Always remove the children's domain as far as possible from the part of the house devoted to peaceful study or work. In the case of a doctor, writer, or parson, this rule is imperative.

As it is easier to deaden sound on either side than to minimise the annoyance of noise overhead,



A serving-hatch from the kitchen to the dining-room expedites service, and minimises the risk of noise or odours from the kitchen penetrating to the living-rooms

make it a rule never to have the nursery immediately above the study. If the father goes to a peaceful office to do his business, the drawbacks of an overhead nursery are not so great, for, by the time he returns home the children will be in bed, or, at least, their noisy time will not coincide with his working hours.

For the benefit of the wife, also, who is always a home-worker, and who must transact all her business in the turmoil of her home duties, the workroom should be

their evening meal in peace. Practising before breakfast, also, unless it can take place in a remote part of the house, should not begin before people are called. A thick piece of felt or a fur mat placed beneath the piano on which the children practise has an excellent effect in deadening the sound.

Quiet in the Early Hours

The time when noise is most jarring to the nerves is in the early hours of the morning.

Every well-trained servant knows that she should knock firmly but not with too great energy; should enter the room quietly and perform her duties, such as placing tea by the bedside and drawing back the curtains, without undue haste or knocking about of furniture or china. If a maid does not perform these duties with care, it is the duty of every mistress to instruct her in the way they should be done. Many women give their maid special felt or thin-soled slippers to be worn before breakfast. These greatly minimise the sound of necessary work in the hall and elsewhere. Felt is good to cover broomheads.

With regard to night noises, these, unfortunately, are generally beyond our control, being outside the house. The only remedy for disturbed sleep from such cause is to "run away" from the sound; to have the bedroom on the quietest side of the house. If a flagged pathway runs past the front door, sleep at the back of the house; if a road on which there is late traffic goes on one side, have the bedroom on the other side. It is better to have a small and ugly room where you can sleep peacefully, than a fine apartment, where you are disturbed by outside noise. It is often possible to overcome the difficulty by using the ordinary bedroom for every purpose except that of sleep, and to retire to a quiet slip of a room to spend the hours of the night.

Each one must arrange for herself, but when buying or hiring a house, never lose sight of the noise question by night as well as by day, and, if you have a member of your family who suffers from nerves or insomnia, do not take a house where a paved

road is likely to have much night traffic; nor where a chiming clock in town hall or church tower rings out each quarter—nor where a railway line with its siding is near.

Kitchen Noises

The woman who desires as noiseless a house as is compatible with the carrying on of the work of the household, should be careful of kitchen noises. Chopping, grating, and saucepan-scraping should only be allowed with firmly closed doors, nor should



A noiseless passage can be ensured by the use of a door stop, indiarubber tiling as floor covering, and the attachment of a draught slip at the bottom of the door itself

as far as possible removed from the nursery. The children's piano or violin practising times are those which most need careful restriction. What is more trying than to hear the wail of a beginner on the violin just as one takes the first spoonful of soup at dinner after a strenuous day's work?

Schooldays are strenuous, and practising is not to be trifled with, but some careful readjustment of the schedule may regulate the practising time to an earlier or later hour, so that mother and father may have

floor-scrubbing go on while guests are in the drawing-room, if the kitchen is near that room.

Such noises are necessary evils, but if the servants are of the right kind, they will exercise their commonsense in the matter when they know the wishes of their mistress.

There is one noise which is wholly preventible, and yet it occasions much annoyance in many houses. We allude to the banging of the oven door. Not only is the sound annoying, but the banging of the door is very bad for the contents of the oven.

Serving-doors are apt to let into the dining-room all the noises of the kitchen. Where possible, there should be a narrow passage between the kitchen serving-door and that in the dining-room. The cook or kitchen-maid then puts the hot dish through the kitchen serving-door on to a table in the passage, closing the door at once. The parlour-maid, hearing the door close, opens the dining-room serving-door and takes the dish from the passage table. Thus the two doors are never open at the same time.

Felt Under Carpeting

A great aid to the noiselessness of a house is the judicious use of carpeting felt and brown paper beneath the ordinary carpet. This deadens the sound of footsteps upon the floor.

If waxed wood, parquet, or pitch-pine is used in the passages, a strip of thick pile-carpet should be placed down the portion most used, and felt placed beneath.

Linoleum is good as a sound-deadener, and for this reason, and also for its cleanliness, may be used with advantage in bedrooms, but a thick make should be chosen, and stout brown paper placed beneath.

There is nothing so sound-deadening in a house as deep pile-carpet, and this, combined with the old-fashioned baize partition doors, will make movements in any ordinarily well-built house unheard.

Baize Doors

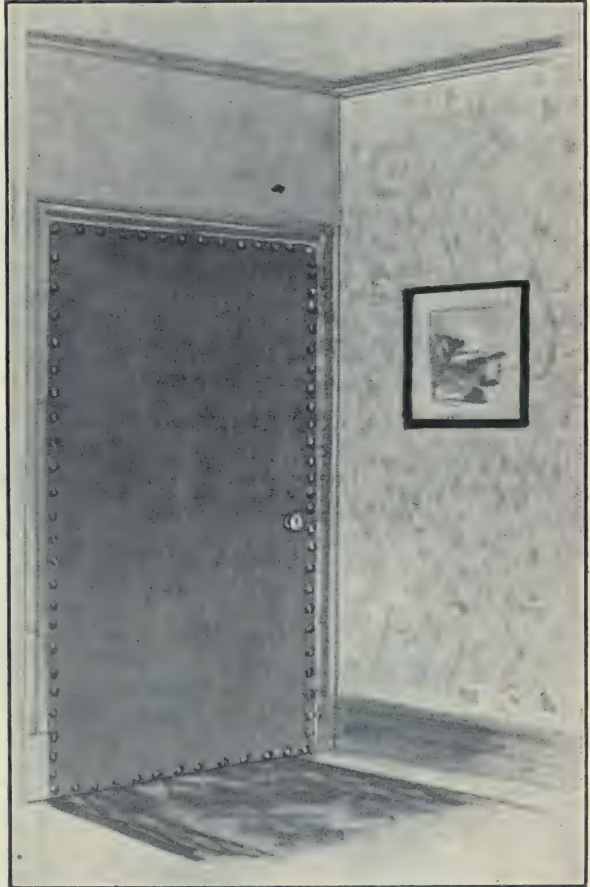
The old-fashioned baize doors have not yet been surpassed for the work they are intended to do. One at the end of the nursery and schoolroom passage will shut off much of the noise which necessarily takes place in that part of the house. A baize door placed outside the door of a study will be a great comfort, while outside a bedroom all early morning noises will be deadened. Nor is such a door less useful when placed between a bedroom and a dressing-room, when it is desired to use both as bedrooms.

Coal-carrying Noises

Ordinary care in filling scuttles and carrying coals will do much to minimise the nuisance of winter coal-carrying, but it is nearly always necessary to impress your wishes in this respect on a new maid.

Unless the room is empty, coals should never be thrown on from the scuttle, nor ladled out with a scoop with the horrible preliminary scraping of metal against metal.

Lumps, large or small, should be placed



A baize door to the schoolroom or nursery will deaden much of the noise inseparable from these rooms. It can be used also between a bedroom and a dressing-room

carefully on the fire by means of small tongs; wood, of course, being put on in the same way, or by hand.

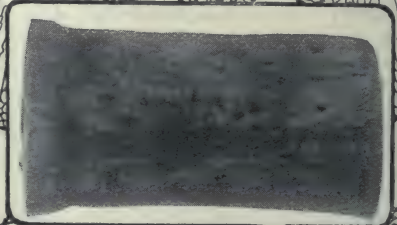
In the sick-room an old thick glove should be kept near the grate, and the coal put on by hand.

Another expedient, which saves noise and is quicker than stoking with tongs, is to have the coal brought into the room in paper packages of large and small pieces, massed together and wrapped up in sufficient quantity to replenish an ordinary fire. Such parcels are then just placed on the fire; the paper wrapping burns away, and the fuel falls noiselessly into its place.

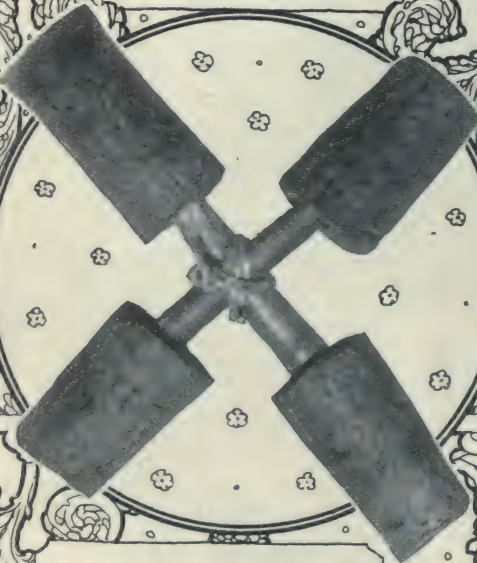
USEFUL ARTICLES MADE
FROM THINGS MOST
PEOPLE THROW AWAY



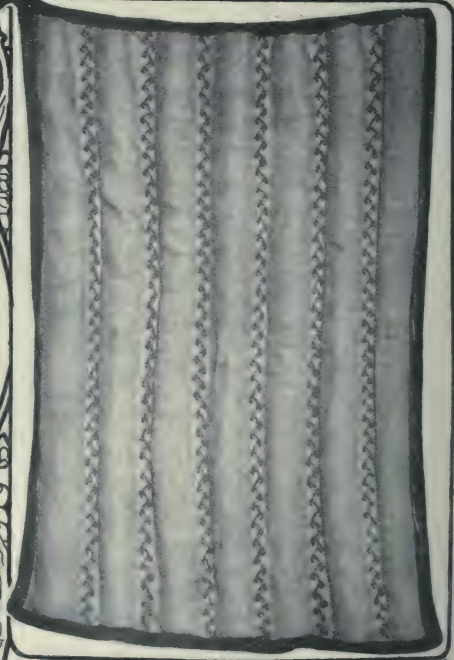
A mattress kettleholder, the filling
of which is shredded cork, a non-
conductor of heat



An ordinary cork, as used in making
the articles here illustrated



Firelighter made of two thin sticks bound
together, with a cork fixed on each
extremity



A bath or foot-mat of two pieces of canvas
stitched together at two-inch intervals, and filled with corks
in each division thus made



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in *EVERY WOMAN'S ENCYCLOPÆDIA*. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony
Honeymoons -
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

HOW TO BE POLITE THOUGH MARRIED

By the REV. E. J. HARDY, M.A.,

Author of "How to be Happy Though Married," etc., etc.

A Fatal Error—Advice Which Failed—An Ill-mannered Poet—How to Rebuke a Chinaman—Mutual Admiration Families—The Test of Manners

It is a mistake to suppose that the forms of civility can be safely dispensed with in family life. With the disappearance of the forms, the reality may also disappear. Husband and wife think that they may omit small courtesies because they understand each other, but they cannot. More coldness and quarrels in married life come from a disregard of courtesy than from any other cause.

"Me and My Missus Never Argued"

I knew of a couple who were happy in a marriage that lasted sixty-four years. Talk-of their married life, the old man used to say: "Me and my missus never argued." To be polite and pleasant to each other, and never to argue, is the way for husband and wife to retain love for each other after marriage. A friend who was with me at a hotel said of a couple who were also staying there: "I did not know they were married, for the lady always converses with the man and is so polite to him." What a satire on other couples who take geniality for granted, instead of granting it!

True home geniality is too rare. Too often there is "joy abroad and grief at home." A man is politeness itself in his club, and his wife at home "starves for a merry look." He is suave and tactful at his place of business, but before starting for it in the morning, he depresses his wife and children for the day. He is painfully funny when dining out, but mute and murmuring at his own table.

"My difficulty," said a bride to her friend, "is how to know whether beef is tough or

not." "If you wait till dinner-time," said the other, "your husband will tell you."

Before marriage women speak with their eyes, after it with their tongues; but even with their tongues they are not as courteous to their husbands as they are to strangers. The poor husbands may even be ridiculed by such women for the amusement of their friends, instead of being made the most of, as good breeding would prompt.

A Bad Beginning

The whole day is rendered dismal and disagreeable when there has been "a storm" in the breakfast tea-cup between husband and wife. So far as happiness goes, each must confess in the evening, "I have lost a day!"

"Oh, what matter! It's only my wife." So spoke a man in my hearing when accepting an invitation to join some friends at the hour he had promised to be at home to help his wife to entertain a party of guests.

"Only my wife!" Only a wife, only a husband! Why, no two people can torment each other more than husband and wife, therefore they should be especially careful not to break appointments or disregard in any way each other's feelings.

A lecturer on marriage, after telling wives to make their husbands speak to them as they speak to strangers, went on to advise husbands to kiss their wives as they did in courting days. An old man meeting the lecturer the following day said: "That about kissing in your lecture was all nonsense.

When I went home and put my arm round my old woman to kiss her, she pushed me from her and said : ' What's gone wrong with you, you idiot ? ' ”

That softening of the heart should have been mistaken for softening of the brain, showed how lamentably deficient the husband had been in manifestation of affection.

It was said of the celebrated scientific man, George John Romanes, that, although he had always on hand much work, he was “ never too busy to be kind.” Smaller men think that they have no time to be attentive to their wives and children. They leave home early in the morning, stay away all day, and come back in the evening morose and uncommunicative. This is to be busier than they ought to be, and to neglect true riches. They should make less money and more wealth or well-being.

And there are wives who are not less rude to their husbands. They are all smiles when they welcome other men to their drawing-rooms, and if, when they are conversing with them, they are called away they say, “ Excuse me for a moment.” But politeness like this is not shown to husbands.

The appalling intimacy of domestic life tends, when not guarded against, to deteriorate manners. People put on silk and velvet to go out into the world, and think that anything will do to wear at home. They have company conduct for abroad, but home is to them not only Liberty Hall, but a hall of licence, where they allow their evil natures full play.

What a Home Should Be

Home should be a place of peace ; the shelter, not only from injury, but from doubt and division. In so far as it is not this, it is not home, but only a part of the outer world which we have roofed over and put fire in.

Too often the hours that should be spent in sweet companionship between husband and wife are wasted in trying to get the last word, and this last word is seldom a polite one. It may be as uncourteous as the one word with which Lord Byron sometimes answered his wife. Lady Byron would knock at her husband's study door and ask : “ Do I disturb you, Byron ? ” And the noble poet would reply : “ Confoundedly ! ” An interruption when composing must be very annoying to an ardent poet, but an answer like Byron's takes poetry out of life.

When the manners of husband and wife are not what they ought to be, the children take after them. What can be expected of those who are reared in an atmosphere of rudeness ? On the other hand, if “ a gentleman, always a gentleman,” and “ a lady, always a lady,” are the examples set by papa and mamma, the children will take them in almost through the pores of the skin.

If a man is well-mannered, it is because he has had a nice mother or has early-married a girl who knew how wisely to wield a moral and social pruning-knife.

Certainly the daughter-in-law of a mother who has not inculcated chivalry into her son, will not rise up and call her blessed.

When I lived in China, it struck me that the manners of the Chinese to their parents and to old people generally were much better than are ours. In China parents are held responsible for the manners of their children ; accordingly, for the credit of their parents, people try to be polite. If you are mobbed in a Chinese town, you should look straight at one or two of the people and say : “ Your parents did not pay much attention to your manners ; they did not teach you the rules of propriety.” A remark like this will make the crowd slink away ashamed.

Home Truths

The expression “ home truths ” has come to be almost synonymous with abuse, for members of a home say things to each other which they would not dare say to outsiders. A little bracing criticism may do good, but we protest against the cynical spirit that prevails in some families. In these everyone has a nickname, and the slightest enthusiasm is snubbed. Censoriousness is not a mark of good taste, but just the reverse. A person of good taste is the first to discover excellence in persons and in things.

In his advice to a bridegroom starting on his honeymoon, Coventry Patmore says : “ Beware of finding fault.” If a husband is censorious and fault-finding during the honeymoon, what will he be afterwards ? A wife said of her husband : “ If he lived with the Angel Gabriel, he would tell him his wings were a wrong shape and colour.” What must it be to live with a man like this in the searchlight of matrimonial intimacy !

Self is the shadow that darkens our lives and prevents us from being bright companions. Occupied with thoughts of our own unhappiness, we become a cloud on the sunshine of those with whom we live.

The Wisdom of Mrs. Wiggs

How much better it is to be like “ Mrs. Wiggs of the Cabbage Patch,” who always put her worries down in the bottom of her heart, sat on the lid, and smiled.

But if some families are uncourteously censorious to their members, others go to the opposite extreme, and see no good in any person who has not the honour of belonging to them.

They seem only to care to talk to each other, and praise each other so much that you become uncomfortable in the presence of perfection. This is bad manners towards any stranger who may be within the gates of the mutual admiration society.

A good manner is the art of putting people, either at home or outside it, at their ease. Whoever makes the fewest uncomfortable, is the best-mannered person in a room. Politeness is real kindness kindly expressed ; it is the small change of Christian charity, and we know that charity should begin at home.

Give, if thou canst, in alms ; if not, afford
Instead of that a sweet and gentle word.



WHEN A MAN LOVES A MAID IN BRITTANY

A Fortress of Forgotten Rites—Where Marriage is Truly Sacred—"Marrying Day" at Plougastel—
A Relic of the Pagan Past—The Mother's Pathetic Farewell

IN Brittany nothing ever seems to change.

It is the land of the picturesque; impervious to the exigencies of time and circumstance. This, surely, is one of the country's strongest charms—for those who love it. And all Englishmen love Brittany. A bond of kinship, as mysterious and indefinable as it is real, links together the two peoples. Bretons and Britons—the similarity of name is no mere accident.

Briton and Breton

Brittany, in fact, is the last true stronghold of the Celt. What Wales was once, Brittany still is. There still prevail the same old customs, superstitions, and beliefs as were in vogue in Britain centuries ago, the same delightful customs, even the same language.

In Wales, it is true, custom, costume, language, have not withstood the onslaughts of progression. But temperament dies harder. It yet survives. And the Briton of to-day, although intermingled in him is the blood of countless races, still shares the emotions of his Breton brother, his sentimentalism, his reverence for romance and superstition.

But the Breton has not been similarly hounded by invaders, harassed by new ideas. He is still Celt—and almost pure, for rarely, very rarely, does he marry a woman not of his own race. Indeed, almost always he marries one from his own village, and often—for the welfare of the race, alas! too often—one of his own kinsfolk.

And so in Brittany marriage retains all its primitive and simple sweetness. It is not a convention. It is a sacred, hallowed rite. To the Breton the French idea, *un mariage de convenance*, is hateful. In his eyes love is—as, indeed, it should be—the one sublime great mystery in life. And in marriage he sees love's just fulfilment.

But the Breton is essentially a prudent man. And a union which, from any point of view, could be regarded as a *mésalliance* he condemns as a calamity most certainly to be avoided. He has a keen sense for the fitness of things. If a man loves a maid but is unable to provide her with a home, then he must work for her until he can. If that maid loves the man, then she must wait

for him. And this, again, is surely as it should be, for in Brittany love is the essential attribute to marriage. Ugly pre-betrothal formalities are unknown.

Matchmakers they may be—of course, are—for matchmakers are an institution as old almost as is the world. But in Brittany, as in England, it is the man who woos and the blushing maid who yields.

Perhaps in the twilight of an evening in some little country lane he slips a horny hand around her trim young body, and whispers his devotion, just as lovers do in other lands; or perhaps on some Sunday or some feast day in the wood beside the babbling brook. Why not the Bois d'Amour at Pont-Aveu? Have you ever been there? Not only the name, but the very trees invite romance. Or perhaps he asks the fateful question while returning from some distant village where they have been together to attend a Pardon—one of those curious semi-pagan, semi-religious festivals peculiar to the country.

And if the match is not approved of, then the parents are to blame. The lovers should not have been allowed alone together in the twilight or in the Bois d'Amour!

The Functions of the Village Tailor

But in some places quaint old customs still survive, especially in Southern Brittany. Here, I believe, the man does not himself ask his loved one for her hand. Instead, he confides his great secret to the village tailor. And the tailor, as prescribed by ancient custom, acts the emissary of his love, consulting first the maiden, and after that, if she consents, her parents and the man's.

The lover is then permitted to pay a formal visit to the girl, accompanied by the tailor, who carries in his hand a long white wand, wound round and round with flowers, from which hang two hearts of bright red felt. And so begins the brief but ardent courtship.

Brief—for in Brittany there is no occasion to delay the wedding. The bride is always ready. Indeed, almost on the very day of the child's birth the Breton mother begins to make her daughter's trousseau. The trousseau often has to wait for the

bridegroom; the bridegroom never for the trousseau.

No; during their courtship days the young couple have naught to do save make arrangements for the wedding, and dream of the great happiness to come. Still, the wedding arrangements are in themselves an undertaking, for the Bretons are a hospitable people, and, although in most cases the bride and bridegroom are neighbours, everybody, even the meanest acquaintance, is invited to the wedding.

No Frenchman, it is said, ever refuses an invitation to a funeral. No Breton certainly ever thinks of declining to attend a wedding. Indeed, it is no unusual thing for so many as four or even five hundred guests to assemble on the momentous day. And they all have to be invited individually by word of mouth, with proper ceremonial, by three officials specially appointed—a master of the ceremonies, a maid chosen by the bride, and a groomsman selected by the bridegroom.

But perhaps there is a method in this hospitality, for, of course, each guest is forced to send a present, and the total value of the presents exceeds, no doubt considerably, the cost of entertainment, though what happens to the unlucky guests, at Plougastel, for example, it is hard to imagine. For there one day in every year—"marrying-day" it is called—is set apart for weddings, and on it all the engaged couples in the town go to the altar in solemn procession, one after another. This year (1912) no fewer than twenty-six couples were united. What a sudden drain on the

guests' exchequer! It must have sapped all their meagre savings.

The "viewing of the presents"—the *velladen*—takes place usually on the last Sunday before the wedding. This is quite an important function. For then is signed the marriage contract, a formality with which not even the poorest peasant ever dispenses, and then displayed in the house of the bride's mother, so that all who care to may come and see them, are the wedding presents and the trousseau.

And if the good nuns who taught the girl such letters as she may know should send a gift, as invariably they do—perhaps it will be a baby's tiny linen frock, for the Bretons are a picturesque and sentimental people—it is displayed on a table by itself, covered with white flowers, a rosary on top, and a candle burning on either side. And the guests, in passing, gaze reverently at the little gift, cross themselves, then each in turn hides a small coin among the flowers.

The Wedding Day

And so at last the great day comes. The bridegroom is astir early in the morning. Indeed, soon after dawn, accompanied by his *bazvalan* ("spokesman of love"), he sets out to claim his bride, for Brittany still remains loyal to the old tradition of marriage by capture. The groom's bachelor friends, armed with bagpipes—an instrument known in Brittany long before it was imported into Scotland—follow in procession. This constitutes the bridegroom's fighting force.

They arrive before the house of the bride.



At Plougastel one day in every year is set apart for marrying all the engaged couples in the village. On Marrying Day this year (1912) twenty-six couples were united. Above is depicted a typical procession to the church. Photos, Central News

Doors and windows all are bolted and barred. There is no sign of life within. The *bazvalan* pounds with his staff upon the door. No reply. He pounds again. Still no reply. Then the pipes begin to play. And for an hour, perhaps more, they are allowed to make hideous the morn, before at last a window is opened, and a kinsman of the bride thrusts out his head and grants a conference.

Then begins a long and tedious ceremony, conducted part in verse and part in song. What it is all about I know not, though I believe attempts are made to persuade the bridegroom to accept each woman in the house in turn, even the bride's grandmother, be she still alive and eligible, before at last he is allowed to enter and take to himself the girl of his own heart.

As his attendants cross the threshold, one and all they fall upon their knees. The pagan rites now are over; the Christian begin. First they recite a *Paternoster* for the bride and bridegroom, and then a *De Profundis* for their dead.

The Mother's Blessing

After this the bridal party forms into a procession, and prepares to set out for the little, white-walled church. The bride, clad in the dress in which her mother may have been married before her—perhaps even her grandmother—wears round her waist a sash so tied that it falls in long double loops. Just as she is about to leave the house, the mother, weeping bitterly, embraces her; then cuts this sash.

"The cord," she sobs—the words are an ancient formula, and antiquity has made

them dear to the heart of every Breton—"which has so long bound us together, my child, is broken now, and I must give to thy husband the authority over thee which God gave me. If thou art happy,—and may Mary grant it!—this will never again be thy home; but should grief find thee, I am thy mother still. And a mother's arms are ever open to her children. Like thee, I left my mother to follow my husband. Some day thy children will leave thee also. When that day comes, I charge thee, bless them as I now bless thee."

With these same words the mother also left her childhood's home, and her mother before her, and her mother's mother. The guests know this, and, hardy, simple peasants though they be, they, too, weep tears of genuine emotion.

The Wedding Feast

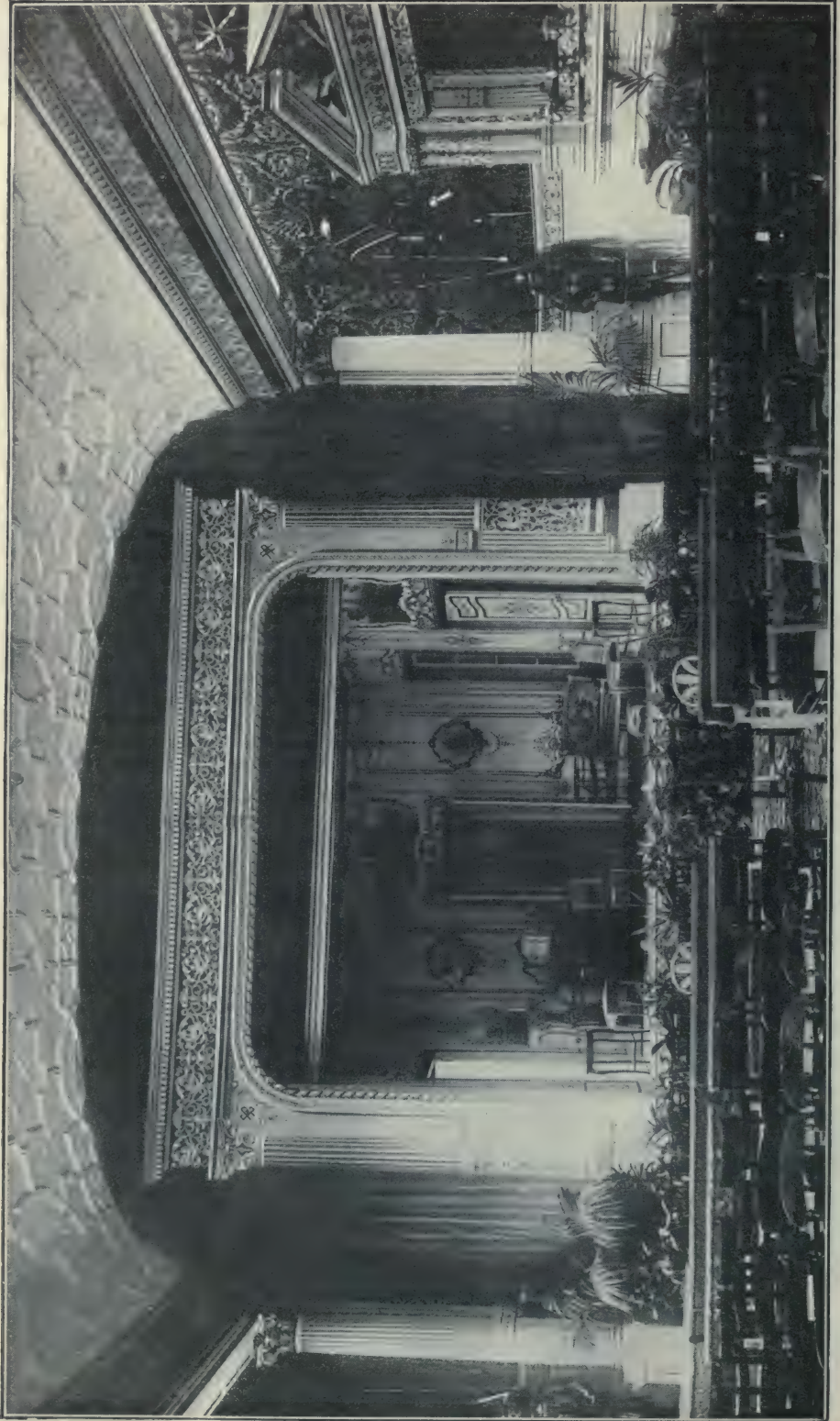
And so to the church. A short and simple service. Then home again, while the solitary tinkling little bell bravely rings forth its merry peal.

The ceremony is over. Then comes the wedding feast. The bridegroom and his kinsmen wait upon and serve the guests. And a joyous meal it is, and sumptuous. Then begins the dancing—dancing, romping, and singing. And the festivities are continued late into the evening, for the Bretons know how to enjoy their pleasures.

But at last all is quiet within the little village. The wedding day is over. And yet two more good souls have set out together down the road of life, bravely resolved to share in common all the fatigues and hardships of the journey—and its joys.



Some happy Plougastel bridegrooms photographed after the ceremony



The beautiful ballroom at Sandringham arranged for a command performance. The small size of the stage necessitates a very careful rehearsal upon it previous to the actual performance
Photo, Ralph



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

Presentations and other Functions

Court Balls

The Art of Entertaining

Dinner Parties, etc.

*Card Parties
Dances*

At Homes

*Garden Parties,
etc., etc.*

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

COMMAND PERFORMANCES

By RUDOLPH DE CORDOVA

Queen Elizabeth and the Drama—An Old Custom Revived by Queen Victoria—Dress at a Command Performance—Preparations and Rehearsals—The Performance and its Etiquette—Honouring the Actors—From a Royal Banquet to a Coffee-stall

IT was Queen Elizabeth who first instituted the idea of command performances. Many of Shakespeare's plays were performed at her Court, and there is a story to the effect that the "Merry Wives of Windsor" owed its origin to the fact that, having seen Falstaff in the historical plays, her Majesty was anxious to see him in a play in which he was represented in love.

Like the modern dramatist, who takes his facts and incidents from real life, Shakespeare introduced a "command performance" into one of his tragedies. The play scene in "Hamlet," which the Prince of Denmark himself describes as "a play before the King," is to all intents and purposes a command performance, for the actors played at the palace by his command. In the great hall they set up their stage, and they even introduced a speech, which Hamlet himself wrote, in order to give special point to the play in its relation to the circumstance of his father's murder.

During the reigns succeeding that of Elizabeth, masques and similar entertainments, as well as plays, were often "commanded" to the Court, but after a time the custom fell into abeyance.

A Victorian Revival

It was reserved for Queen Victoria to revive the custom of "command performances." In the early years of her reign; and during the life of the Prince Consort; her late Majesty took a great deal of interest in the theatre as an enlightening and inspiring force.

Charles Kean, the most noted Shakespearian actor of the day, whose productions were on a scale of magnificence which not even those of the late Sir Henry Irving or of Sir

Herbert Tree have ever surpassed, constantly directed these special performances, and had for his associates the most renowned actors of the time, such as Benjamin Webster, the grandfather of Mr. Ben Webster, now one of our most popular actors, or Mrs. Kean, John Ryder, Buckstone, etc.

After the death of the Prince Consort, Queen Victoria lived in seclusion for very many years, and never saw a play. In the later years of her life, however, her Majesty relaxed the austerity of her outlook, and after consenting to be present at a theatrical entertainment which was specially arranged by his late Majesty King Edward, then Prince of Wales, occasionally commanded performances at Balmoral and Windsor. In this way, the Queen was able to see some of the leading actors of the day.

The custom of command performances was greatly extended by King Edward, and rarely or never was any crowned head of Europe a guest of the nation but one or more command performances were given in honour of the event.

Its Sphere of Usefulness

The same thing, it may be assumed, will occur in the future, for these Court performances are very pleasing to our Imperial and Royal guests. Naturally, they offer opportunities for the display of costumes which would be out of place at an ordinary performance, unless it were a gala, which involves a great deal of special preparation, as well as for a certain stateliness which is always imposing in its ceremonial.

The arrangements for these performances are, like the arrangements made when the King and Queen go to the theatre, left in the hands of Mr. George Ashton, who has been

associated with the theatre-going of the Royal family for more than thirty years.

As soon as his Majesty has decided which manager he will honour with a command, the play to be produced is chosen. Very often it is one which is running in the ordinary way at the manager's theatre. Sometimes, however, it is not, but is selected from a list which the manager is asked to submit for his Majesty's selection.

Borrowing Actors

In the latter case the piece is specially cast, and the actors who have played in it before are often invited to take up their old parts, even though they are acting in other theatres at the time. Permission has then to be obtained from the manager with whom they are under contract. It need hardly be said this permission is never asked in vain, even though it puts a manager to the trouble of having special rehearsals, so that the understudy who takes the place of the actor may be thoroughly efficient in his duties and able to give a performance which will reflect credit on himself and the management on that one night.

If the play has to be arranged in this way, the rehearsals are conducted in London just as if the piece were designed for a run. While rehearsals are going on, the scenery is prepared. This is always exactly like that of the original performances. As, however, the space available at Windsor, Sandringham, or Balmoral, at one of which places the command performance will be given, is very much less than that in a theatre, the scenes are all on a much smaller scale. To allow time for the scenery to be made and painted, a sufficient notice of the date selected for the performance is always given to the manager.

His representative, accompanied by the scenic artist and the carpenters, go down to the Royal residence which is to be the scene of the performance and take careful and accurate measurements of the stage, so that the scenery may be made to fit it.

On their return to London the work is begun. The woodwork of the scene is put together, the canvas is stretched on it, and the old models which were originally made for the scene are got out, or the scene itself is carefully studied by the artist, who paints it so as to reproduce his original design with the utmost minuteness of detail. When it is ready it is sent down to the palace to be fitted in its place. Some of the stage carpenters go with it, and they may be away for three or four days or longer, getting all in readiness under the direction of the manager's representative.

Preliminary Preparations

The proper lighting of the stage is nowadays an important factor in every production. In these preliminary preparations the electricians are equally concerned, and are kept busy with the installation of the lights and the placing of the lamps so that the necessary effects may be accurately obtained.

In this way is assured perfect smoothness of working on the great night.

And it is a great night for the actors, for nothing is more flattering in the theatrical world than to play before the King. It is an honour which is very highly prized.

In the earlier days of his career, Sir Herbert Tree, when commanded to Balmoral to play the "Ballad Monger" and another play before Queen Victoria, included in the caste his daughter, now known to the playgoing world as the accomplished Miss Viola Tree, and she appeared as one of the pages to Louis XI. She was a little girl at the time, and had the honour of being presented, with her father and mother, to the Queen, who was greatly taken with her, for no one will need reminding that her late Majesty was very fond of children.

By reason of its proximity to London, Windsor has, of late, been the scene of the larger number of command performances. They are given in the Waterloo Chamber, which is best adapted for the purpose.

In anticipation of the coming of the actors, the stage is prepared there and the large hall is arranged for the reception of the guests.

How the Actors Travel

At a convenient hour on the day of the performance the actors go down to Windsor by train. On their arrival a number of Royal carriages are in waiting to take them to the Castle for the final rehearsal, which is always held on the stage. This is necessary, because the stage in the Waterloo Chamber is very much smaller than the one on which they usually act. In fact, it is no bigger than what is commonly known as a "fit-up stage," used when plays are given in town halls and similar buildings, in the smaller towns which have no theatre. At this rehearsal the actors get accustomed to moving about on the restricted space available.

While the stage has been decorated to fit it for its purpose, the auditorium has, equally, been made suitable for the reception of the Royal family and their guests. Gay flowers and tropical plants are added to the fine works of art which ordinarily adorn the walls, and rows of seats are arranged down the room, with armchairs in the front row for the Royal party. By the side of the armchairs are small tables for the programmes. These are specially printed on white satin, and opera-glasses are provided for the exalted personages.

The Auditorium

There is one striking difference in which the appearance of the auditorium differs at a command performance from that of the ordinary theatre, even when the latter is commanded for a gala. In the ordinary theatre, as everyone knows, the stalls go right up to the orchestra, and, in the theatres in which the orchestra is under the stage, right up to the stage itself. In the Royal theatre, however, there is a great gap between



"The Merchant of Venice," as played by Mr. Bouchier's company before King Edward and Queen Alexandra and their guests in the Waterloo Chamber, Windsor Castle. The Royal party are seated in the front row at a convenient distance from the stage, as it would be a breach of etiquette for their subjects to sit with their backs toward them

From a drawing by A. Forester

the stage and the front seats. This is necessary, because the King and Queen and their most exalted guests and the members of the Royal family sit in the front row, and they must be placed at a convenient distance from the stage that they may see everything to the best advantage. If seats were placed in front of their own, the King would be sitting with the backs of his subjects turned to him, and this would be a gross breach of Court etiquette.

When the rehearsal is over the actors are driven to the hotel where rooms have been engaged for them. They dine together, and either rest or go for a walk, as they like until the time when the Royal carriages arrive to take them to the Castle, so that they may dress and "make-up" for the performance.

While this is happening the guests who have had the honour of being commanded to the play arrive, and are shown to the seats allotted to them. They invariably include members of the nobility who are staying at the Castle, and others who, with distinguished men and women, have come down specially from London for the entertainment, in addition to certain notable residents in the neighbourhood and the members of the Household, who are accommodated in the gallery which runs across the Waterloo Chamber at the end opposite the stage.

It need hardly be said that the guests make a point of being in their seats before the hour fixed for the commencement of the performance. When the hour strikes, the Royal party enters to the strains of the National Anthem, played by the orchestra. At the first note the guests rise in their places and await the coming of their Majesties. If it is an affair of state, the Royal party is in ceremonial dress, the men in such uniforms as are appropriate to the occasion. If, however, it is merely a family and not a state occasion, the Royal party wear ordinary evening dress.

The Performance

On state occasions, the formal entrance of the Royal party in procession is an imposing one. Arrived in his place, the King bows to his guests and takes his seat. As soon as the members of the Royal party are seated the general company does the same.

When the audience is comfortably settled, the curtain rises and the play begins. The actors, naturally, are all on their mettle, anxious to give as fine a performance as they can. In one noteworthy respect, however, the performance differs from the regular one. There is little or no applause; indeed, there is never any applause at all unless the King himself starts it.

As soon as the performance is over the orchestra plays the National Anthem; the whole audience rises, and remains standing while the Royal party retires from the Waterloo Chamber to the supper-rooms.

As soon as the actors have changed from

their stage clothes into ordinary evening dress, they assemble in one of the banqueting halls, where supper is served for them. At supper one of the Court officials always represents the King, and conveys his Majesty's appreciation of the efforts of the actors in a complimentary message to the manager.

On state occasions none of the actors are received by his Majesty, but if the performance is not a purely formal one, the "stars" may have the honour of being commanded to the Sovereign's presence to receive the Royal congratulations in person. Naturally, they wear evening dress to be received in this manner.

Royal Considerateness

On one occasion, however, this rule was relaxed in the most gracious manner. It was at a command performance, given at Sandringham when the German Emperor was visiting King Edward. Mr. Arthur Bourchier and Miss Violet Vanbrugh, with their company, had been playing in "Dr. Johnson," and King Edward sent a message that he would like Mr. Bourchier to sup with the Emperor and himself. As Dr. Johnson, Mr. Bourchier wore an old, greasy suit of clothes, and his costume and make-up were so elaborate that they took some time to remove. King Edward was apprised of this fact, and he graciously had Mr. Bourchier informed that he might go to supper in the costume he had been wearing as Dr. Johnson instead of waiting to change into conventional evening dress.

After supper the actors are driven from the Castle to the station, and return by train to town. Next day some of them are happier, because they have been presented by the Sovereign, or on his behalf, with some souvenir of their association with what is, necessarily, a great event in their life.

A Contrast

After one of these commands at Sandringham an amusing incident happened to an actor. He had had supper after the performance, and left on the special train which brought the actors and guests back to town. When he arrived at King's Cross there was not a cab to be had, and as he lived in Brixton, he and a friend began to walk home.

The weather was exceedingly cold, and by the time they reached the other side of Waterloo Bridge they were nearly frozen and very hungry. To their delight, they found a coffee stall, and the two who had a few hours before supped as guests of the King breakfasted there cheerfully in company with some of the poorest of his Majesty's subjects.

To the actor, however, such a sharp contrast is all in the picture, for in the mimic life of the stage he does indeed play many parts, and becomes as well acquainted with the fustian of the poor man as the velvet of the monarch.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of **EVERY WOMAN'S ENCYCLOPEDIA**, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.*

WOMEN COMMERCIAL TRAVELLERS

A New Opening for the Business Woman—How it has Arisen—The Woman who Succeeds Therein—Salaries and Emoluments—The Work and How to Do It—Speciality Canvassers—An Opportunity which Should be Utilised

THE woman who visits local shops and stores on a periodical shopping expedition, and occasionally makes purchases at city shopping centres, has but a slight idea of the mechanism of organised commerce behind the scenes. She would probably be astonished to hear that among the more recent developments of industry—American in origin—is the institution of women as commercial travellers.

Work at which Women can Excel

Yet it is easy to understand how increased facilities for travel, the multiplication of articles of necessity and luxury purchased by women, and the capacity numbers of women show for business, have induced the woman possessed of certain qualifications, and especially of the liking for an outdoor or active occupation, eventually to find her way to work of the kind.

Consider, for instance, the underclothing department of a big drapery shop or departmental stores. A woman is naturally better able to enter into the merits of a particular corset, or contrast the attractiveness in cut and style of this or that under-garment, or look with a woman's eye on the likelihood of this ready-made coat and skirt, or that baby's bonnet, finding purchasers.

Just as a woman customer prefers to make certain purchases out of sight and

hearing of the man shopkeeper or shop-walker, so, too, it is better for the woman whose duty it is to sell such goods to order them of a wholesale house through a woman commercial traveller. Of course, many retail houses send up women buyers periodically to wholesale firms in producing or distributing centres, but numbers also order through commercial travellers, whose broughams, packed with cardboard boxes, are so familiar a sight at the entrances to drapery establishments.

Evidently, the woman qualified to obtain orders for a wholesale firm selling goods of this kind should preferably have had experience in a retail house, and it is usually the one who has shown exceptional business capacity along a certain line who is singled out to travel for a firm.

Her Qualifications

Perhaps a representative of the firm has come into contact with her in visiting a shop in some provincial town, and recognised her suitability. He sees she is quick-witted and physically strong, that she can speak chattily and persuasively, that her business acumen is undoubted, and her personality attractive. She seems the very woman who would be of value to his firm, and so it happens that she transfers her services to it. Or attracted, perchance, by the opportunity

for travel and change after being confined to a shop, a woman seeks employment under a wholesale house.

Moreover, engagements are made through agencies. There is at least one agency in London which introduced some fourteen years ago a system of extending trade on American lines, and bringing into contact employers and employes. It recognises that many women have innate business capacity, though they may have had no special business experience. They are taken on trial for one month, receiving a salary from the start. In the office they are initiated into business methods, and as soon as possible sent out to test their capacity. Thus it is soon discovered whether a woman has the qualifications for success, and in this way many a widow—not too elderly, of course—has been introduced to suitable work. Middle age is no barrier, so long as a woman is strong and energetic.

One very successful commercial traveller remarked to the writer that she took up the work because her health was suffering through confinement indoors, but she soon found it improve when leading a more active life. Her plan was to stay at least one week in a town and "do" it thoroughly, visiting all large and small houses likely to give her orders.

The Successful Woman

"One needs energy and strength for that," she remarked. "It would not do to omit a shop situated in the outskirts of a town because it could not be reached by tramcar or omnibus. You must be prepared for plenty of walking.

"I clearly and fully set forth the merits of the article I wish to sell, contrast it with others on the market, and state prices. Really, I would rather lose an order than induce anyone to buy of me for other than purely business reasons."

Looking at the speaker, a woman of fine presence and very attractive personality, one could but feel with her how much the individual character of any commercial traveller must have to do with his or her success. This one quickly understood the person with whom she had to deal. She had a pleasant manner, and was well and unobtrusively dressed; also tactful to a degree, with a bearing that would grace a Court.

It will be interesting to a woman contemplating a career of this kind to know what business arrangement is made between employers and the women who work for them. As a matter of fact, various arrangements are made, and the range of profit is exceedingly elastic. One woman will work for a small salary—too small, in fact—even as low as 10s. a week, and a small commission on orders obtained; another will receive 30s. a week and a higher commission; while a third works for a very good fixed salary.

Sometimes a salary is augmented by a small commission on orders worth more

than a certain amount. Usually, a salary and commission are paid to one who travels for goods for which there is a steady demand.

Naturally, when she is concerned in pushing the sale of a new kind of article, and has the responsible work of creating a demand for it, a traveller is more highly paid. A canvasser travelling in a small way may, on the strength of obtaining half a dozen orders for an article, order from the wholesale house the complete dozen, and take upon herself the risk of selling the rest of the dozen.

Salaries and Commission

While comparing the methods of payment of commercial travellers, it is well to point out the desirability of being paid a fixed salary, as indeed is the custom with the men who are most successful in this business.

Unless she already has a large connection, a woman who works on commission alone may find it a hard matter to earn even her bread-and-butter, and she will be disheartened again and again when she fails to obtain a single order after hours and days of effort. A fair arrangement is to pay a salary and a commission, the former being a reward for time and energy expended, the latter a reward for the result of work done.

Then there is the question of out-of-pocket expenses. In making an agreement with a firm, there should be a clear understanding concerning expenditure on fares and sundries. There may be a fixed daily allowance, in addition to reimbursement for fares, enough to cover cost of meals and incidental expenses, or this allowance may be sufficient to cover all personal expenses, including fares, hotel, and meals. There may be heavy samples, such as typewriters, to look after. These considerations show the need for a clear understanding of what the proposed payment by the employing firm is intended to cover, and a wise woman, before committing herself, will certainly obtain the opinion of one who has had experience of similar work.

On the Road

But though a salary is desirable as a solid basis to her income, payment by commission is a keen incentive to effort, and fair to both parties. When a traveller knows that all orders, received from customers living in the district she has covered, are accredited to her, the incentive to get orders and to interest people in the goods of the firm she represents is very strong.

A conscientious worker makes it her business to know everything of interest about the goods she wishes to sell—where they are made, how they are made, every use they fulfil. She will not disparage the article made by a rival firm, but rather emphasise and expatiate upon the merits of the one she advocates.

In her rounds she gauges the popular taste, and reports the results of her obser-

vation to headquarters. She is far too diplomatic to press upon any business firm an article she sees reluctance to buy. Curtness and unpleasant rebuffs she will rarely, if ever, encounter; no efficient business man or woman can afford to indulge in them, but she will so transact any business that, after booking an order and being bowed out, her customer is in no doubt that the order given is a good stroke of business on his part.

A woman usually prefers to keep out of the commercial hotel patronised by her male *confrères*. At present, her occasional presence in the coffee-room creates a mild excitement; naturally, therefore, until she has become too familiar an object to rouse comment, she prefers some quiet hotel or boarding-house near the central railway-station or business quarter. There she is generally glad to spend the last hours of the day in peace, for her work is always arduous. In rain and sunshine, cold and heat, the traveller must be prepared to set out on the round planned overnight; and as the day draws in, it is not to her own cosy home she returns, but to a strange room and bed.

On Keeping Fit

Among what would appear to many women as drawbacks should also be mentioned the wear and tear of railway travelling, which is more or less exhausting to the nervous system. That fact, no doubt, explains why the experienced commercial traveller previously mentioned spends a week at a time in one town. There are people who delight in change of scene, and are never tired of exploring towns and speeding over the country in a railway-carriage. A woman with these proclivities stands the better chance of success "on the road," provided she has the qualifications previously named.

One of the duties devolving upon her at the conclusion of the day's visits is the making-up of her accounts and the writing of business letters. She is in frequent communication with the firm she represents, and has to begin work the following morning clear of arrears. A woman keen on her work cannot afford to dissipate her energies on evenings spent in amusement. Next morning she needs all the clearness of mind and keenness of faculty she possesses to meet smart business men and women, and, in competition with others, induce them to buy her commodity or commodities.

Other Lines

Sometimes she is concerned in obtaining orders for one article only; for example, one woman representing a corset manufacturing firm made a practice of visiting boarding-houses during the season, and exhibiting in one of the bedrooms the article she wished to sell; while another, travelling for a baby-linen firm, might exhibit at once several kinds of goods at business houses only. In the former case she would be called a special saleswoman or a demonstrator, and her sphere of operations would include influential possible buyers in private houses as well as in business ones.

Some firms employ young women to demonstrate their proprietary article, at exhibitions, and pay anything from 30s. to £3 a week or more, according to requirements. Such work is obtainable through the Labour Exchanges, and by application to the heads of firms.

It may be worth remark that a commercial traveller has an opportunity of picking up bargains in the way of curios during her peregrinations—china, glass, cameos, rare pictures, etc. In this way a valuable collection may be formed.

A DYER AND CLEANERS' RECEIVING OFFICE

Continued from page 4890, Part 40

By A. B. BARNARD, L.L.A.

Responsibility of the Trade—Dry and Wet Cleaning—Their Respective Merits—How to Remove Stains at Home—Advice on Dyeing

IT is the custom of the dyeing and cleaning trade to take no responsibility for shrinkage or damage to an article during shrinking or dyeing. A defect due to wear, exposure to weather, or some error in manufacture, may easily ruin the work of a perfect dye; hence, though a good firm does its best with a soiled or faded article, it declines responsibility for results.

Mention has been made of the two processes of cleaning—wet and dry. The former is the old method of cleaning by the use of soap and water; the latter involves treatment with some solvent, a spirit, such as petroleum, benzine, or benzol, and, during this treatment, the material is scrubbed with a brush. As to which process is to be followed, no definite rules can be laid down, because materials are often of mixed com-

position. They may be partly silk and partly wool, partly silk and partly cotton, partly wool and partly cotton, or partly wool, cotton, and silk. Some contain chinagrass, or jute, while their linings may be of quite different material.

In the case of dyeing, the colour the material already bears much affects the result. Many factors have therefore to be taken into account.

The dry process of cleaning has a distinct advantage in obviating the necessity for removing trimmings of laces, ribbons, and fancy-work; it is also quicker. The actual dry cleaning can be done in one day, and the finishing, including ironing, in about two days or so, though "special" orders can be hurried through, particularly mourning orders.

When a garment is to be subsequently dyed, the wet process of soap cleaning usually comes first, and stains may have to be removed.

Perhaps a few hints on the removal of stains may prove serviceable for home treatment. The nature of the material in question must always be considered. Grease-spots are very common. They may be removed from silk by applying ammonia; from woollen fabrics by ammonia and soapy water (one tablespoonful to one gallon of soapy water); from white linen or cotton by soap, and from coloured linen or cotton by lukewarm soapy water, or rubbing with rectified benzine (highly inflammable); also from cloth materials by petrol (inflammable).

Removing Stains

Benzol will remove wax, tar, and pitch stains; and, in the case of tar and pitch, oil may first be rubbed in, or turpentine substituted for benzol, finishing by washing with soap.

Turpentine and chloroform are used at works for removing old paint and varnish from most materials, followed by soaping in the case of cotton fabrics and coloured woollen fabrics. Apply turpentine alone to fresh paint-stains.

Glue, sugar, and blood stains are cleansed with warm water. Inkstains can be taken out of coloured cotton or woollen fabrics by applying a mixture of glycerine and soft soap; from white cotton, woollen, or silk

with warm oxalic acid liquors; but with acids extreme care is needed, lest the remedy prove worse than the disease. Much depends on the ingredients of the ink. Stained linen freshly inked may be soaked in milk. Tea or coffee stains on linen are generally removed by boiling water.

Dyeing

Another question of interest is what are the best shades to dye coloured materials? For instance, pale blue takes almost any colour; dark blue takes dark brown, green, olive, claret, cardinal; brown takes brown, olive, claret, dark prune; light green takes most colours, but not pink, rose, yellow, or pale blue; dark green takes dark brown, Navy blue, maroon, claret; mauve takes dark brown, olive, claret, prune, maroon, all with a reddish tinge; pink takes any colour; grey and fawn take most colours, except light ones, such as pink, pale blue, rose, and yellow; while scarlet takes dark red, brown, and dark Navy blue.

Further practical knowledge of cleaning, brushing, and preparatory treatment of articles is within the scope of a girl who intends to understand cleaning and dyeing.

The work of a receiving office is not arduous. The customers are usually pleasant, and as the work is one which leads to a distinctly profitable business it can be recommended. A recommendation is that it requires no stock-in-trade.

ACCOUNTANCY AND BOOK-KEEPING

The Future of Accountancy as a Profession for Women—The Necessary Training—Where and How to Obtain It—The Value of Experience—Commercial Openings—Civil Service Appointments

Is the profession of accountancy suitable for a woman? Could she be competent in the practice of it? Are means of training available? When trained, can she gain entrance to this "protected" profession? What are her prospects of employment?

These are a few of the questions which are asked by the woman attracted to book-keeping and accountancy. Since women have obtained entry into so many professions formerly barred to them, the first question may seem superfluous; yet a little inquiry brings to light a survival of an antiquated idea that women are incapable of understanding and mastering figures, an idea perpetuated both by men whose wives have had no opportunity for adequate training in the keeping of accounts, and who in consequence shun any difficult piece of calculation, and by others who would hinder women from qualifying as accountants from fear of competition with them.

Yet is there, even in public accountancy, anything so difficult in the work that an able calculator and mathematician should be barred from the profession on the ground of sex? After all, the question is one

of intellectual capacity and fitness of character. A good accountant, whether man or woman, must be quick and accurate at reckoning, possess method, a sure memory, grasp of details, intuition, patience, courage, a real liking for working, manipulating, and arranging of figures, unimpeachable honesty and reliability, besides technical knowledge of book-keeping and the work of accountancy. With the exception of the two last qualifications, the rest are to be found in many a girl in the highest form at school or college, who, when trained and qualified like her male *confrère*, is capable of becoming very proficient in her work.

One is apt to forget that only for about half a century has the middle-class girl had any chance of even a smattering of instruction in arithmetic. In the 'sixties of last century vulgar fractions were terrors and decimal fractions mysteries to the average girl, who rarely advanced beyond the "compound" rules. Considering this fact, the thoughtful observer sees, in the way girls and women are taking possession of ledgers to-day, ample evidence that want of training and lack of opportunity, not inherent incapacity, have been the common deterrents.

Quite recently a man who organises the classes at one of the Civil Service training colleges remarked to the writer, "Soon all book-keepers will be women." French-women have, of course, long proved their ability in this direction, but our country is slow in shaking off a prejudice or adopting a new idea, and it certainly is a new idea to entrust to women precious "books" of a business firm, auditing of accounts, production of a balance-sheet, etc., and to expect of them judgment on semi-legal points connected with accountancy.

How to Qualify

One day, the fact that women were in 1912 still barred from admission to membership of the Institute of Chartered Accountants in England and Wales and to the Society of Incorporated Accountants and Auditors will be regarded as surprising and short-sighted prejudice.

At present, however, a woman who qualifies as an accountant does so as an outsider from the two influential societies; though it is fortunate for her that, having trained and qualified, no one can debar her from practising, since any unqualified man or woman can do that in the present state of the law. There is as yet no register of qualified practitioners, nor legislative recognition of the profession. Both, as has been the case with medicine, law, and dentistry, are, however, bound to come in time, and by then it is probable women, having vindicated their suitability and proved their fitness for accountancy work, will not only expect but receive fair treatment.

So far, only one corporate body has admitted women on equal terms with men—viz., the London Association of Accountants, 21, Balfour House, Finsbury Pavement, E.C.; but it is an important and influential association, whose members are to be found all over the British Empire practising as members, associates, or fellows (A.L.A.A. or F.L.A.A.). Considering the generous treatment the association metes out to women accountants, it is desirable a capable and ambitious book-keeper should think carefully before she gives up the idea of qualifying for admission to it and remains only a book-keeper all her life.

Where to Train

Let us trace the steps a girl possessing the qualifications previously mentioned might be disposed to take—a girl with a well-balanced mind, strong physically, educated at a good secondary school, aged about seventeen, and holding the London Matriculation, or one of the Senior Local certificates. She might, after leaving school, set about preparation for the examination of the London Association of Accountants, to which it is desirable to devote some three years at one of the universities where a good commercial course obtains.

The mention of a university course need not be alarming on the score of expense, for

at several universities good commercial courses suited to her requirements are available. The curriculum at the London School of Economics of London University, the courses at the Victoria University of Manchester, and at Liverpool, Birmingham, and Leeds Universities meet the requirements of the London Association of Accountants for examination and qualification as a "certified accountant." The first of these confers the degree B.Sc. and D.Sc. Economics, and the others the desirable, because more appropriate and distinctive degrees, B. and M. of Commerce.

If a woman decides on following a course at one of these provincial universities, she may either attend the day course for three years, or, supposing she has to work to support herself during the day, the evening course for five years. The fees would average about £60, without residence. At the London School of Economics (Clare Market, Kingsway, London, W.C.), a woman at work during the day also has the opportunity of attending an evening course, lasting three years and costing some 30 guineas, non-resident. Provided she has the power to work at practical accountancy during the day and study in the evening, and can also afford the fees, this plan is probably the most satisfactory she can follow.

Subjects for Examination

But it is possible she has not sufficient time and money. Even then she would find less time and less money will enable her to secure at one of the universities named above the "higher commercial certificate," which will be of value to her in seeking entrance to commercial firms. Preparation would involve a two-years' course, and cost, according to the choice of university, from £10 to £20.

Some students attend the London County Council's evening commercial centres, where the fees are quite nominal, and lessons in book-keeping are given. A useful certificate to hold is that of the London Chamber of Commerce (Oxford Court, Cannon Street, E.C.). The Senior examination includes:

1. *Obligatory Subjects.* English, foreign (including Oriental) languages, and Esperanto (any two preferably including one other than French or German), mathematics, commercial history, and geography, elements of political economy.

2. *Optional Subjects* (two at least). Mathematics, methods and machinery of business, banking and currency, commercial and industrial law, book-keeping and accountancy, chemistry, photography, drawing, shorthand or stenography, type-writing, handwriting. Of the optional subjects the intending accountant or book-keeper wishing to secure a "higher commercial education certificate" would prefer to select at least book-keeping and accountancy, banking and currency, and possibly commercial and industrial law.

To be continued.

IS YOUR EYESIGHT GOOD?

Sight Tests. Can You Read Them?

AT A DISTANCE OF 4 TO 4½ FEET

You should be able to read this print in a good light without undue strain of the eyes.

AT 5½ FEET

This larger type can be read if you have what is called a perfect eye.

AT 7 FEET

This type should be quite clear.

AT 16 FEET

READ THIS

Test each eye separately.

Test for Reading

If you are over forty and can read this type at a distance of 10 INCHES from the eye your eyesight is still young.

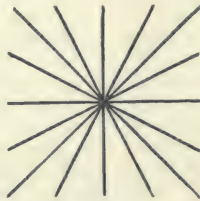
Test for Short Sight

Can you read this type at 24 INCHES?

The fairest action of our human life
Is scorning to revenge an injury;
For who forgives, without a further strife,
His adversary's heart to him doth tie.
And 'tis a firmer conquest truly said,
To win the heart than overthrow the head.



Tests for Astigmatism



If some lines appear more distinctly than others in the same figure, or any of the lines seem blurred or vague, the eyes are astigmatic, and glasses are required. That means the eye cannot see vertical and horizontal lines equally well. This is a great hindrance to reading, as letters are made up of lines of different directions, and a frequent cause of headache and "weak sight." It is due to unevenness or want of symmetry of the front of the eyeball, which can be corrected by eyeglasses. Test each eye separately.

Causes of Weak Sight

1. Some error of refraction, such as long sight, short sight, or astigmatism.
2. Reading in a bad light and straining the eyes.
3. Reading in trains, trams, and tubes. The vibration causes great difficulty in focussing and consequent strain.
4. Over-use of the eyes, especially if the health is run down after illness or over-work.

Symptoms of Weak Sight

1. Fatigue of the eyes after reading, sewing, or writing.
2. Confusion of vision and blurring of type.
3. Headache.

Treatment

1. Examination of the eyes by a medical oculist, and the correction of any error of refraction by glasses.
2. Attention to the general health.
3. Read in a good light always.
4. Rest the eyes systematically and get plenty of sleep.

EYE AILMENTS AND HOW TO TREAT THEM IN EMERGENCY

Black Eye

Bathe first with hot water to ease the pain. Then apply a handkerchief wrung out of cold water folded into a pad. Bandage this in place. It acts as a "cold compress," and prevents swelling and further bleeding. Change frequently.

Styes

are tiny abscesses on the edge of the eyelids from inflammation at the root of an eyelash. Bathe with hot water, or apply a boracic fomentation made by wringing a piece of cotton-wool out of hot boracic lotion (one teaspoonful of the powder

to a breakfastcupful of water). Lay this on the eye and cover with oiled silk and a folded handkerchief or bandage. Treat the general health.

Redness and Stickiness of the Eyelids

Bathe with boracic lotion (a teaspoonful of the powder to a breakfastcupful of water) with clean cotton-wool. Apply boracic ointment. If chronic, have the eye examined by a medical oculist for inflammation of the lid or error of refraction. Treat the general health and rest the eyes.



WOMAN'S MEDICAL BOOK

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, the section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

THE EYESIGHT—AND HOW TO PRESERVE IT

The Marvellous Mechanism of the Human Eye—Eye-strain a Frequent Cause of Nervous Disorder—Structure of the Eye—Myopia—Hypermetropia—Weak Sight—Rules for the Care of the Eyesight

THE eye, both from the physical and psychological aspects, is a marvellous piece of mechanism. Blessed with perfect sight, we have an asset which makes for greater efficiency and increased enjoyment of life. Imperfect vision, unless we take steps to remedy it, affects our business or professional success for the worse. Most people realise this truth in a vague sort of way.

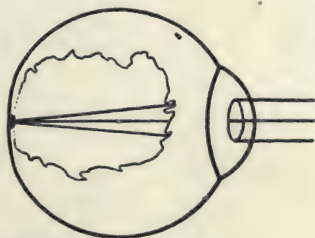
A very large number of men and women suffer from preventable ill-health of mind, body, and temper all through their lives from sheer ignorance of how to take care of their eyesight. The nagging wife is, in a certain number of cases, the victim of astigmatism. Indeed, eye-strain is one of the chief causes of the nervous disorder of which nagging is a symptom. The business man who cannot keep on pleasant and profitable terms with his colleagues might become a perfect administrator by proper attention to an unsuspected defect of vision.

Indeed, the faculty of sight is of the greatest importance to everybody. Blindness is almost the worst physical calamity which can befall man or woman. Success in many walks of life, from sport to warfare, from art to manual work, depends considerably upon the perfect adjustment and efficiency of the sense of vision. There are very few types of work which are not affected by vision, good or bad. And the remarkable thing is that so many people are indifferent to eye troubles which could easily be put right. More precious than gold or worldly possessions, we jeopardise our eyesight in all sorts of ways by overwork, by working at the wrong time and in the wrong place every day of our lives.

Before dealing with the causes and prevention of eye mischief let us first of all describe, simply and briefly, the structure of the eye.

The Eye

The eyes are two globe-shaped bodies which lie in the orbits, the bony walls of which effectively protect them. At the back of each orbit there is a little opening through which the optic nerve, surrounded by its blood-vessels, passes from the back of the eye to the brain.



The normal eye, in which the rays of light pass through the lens and are focussed on the retina

The eye consists of various coats, enclosing in the centre a clear, jelly-like material, which will be described later. The outermost coat, the *sclerotic*, is commonly called the white of the eye. It is a strong, protective membrane round the eye like the rind round an orange, but bulging in front where it becomes transparent to the light. Rays of light pass through the transparent part, or "cornea," to the interior of the eye.

Lying underneath the sclerotic coat is the *choroid*, which really consists of a layer of blood-vessels with dark pigmented cells.

This is continued in front as the *iris*, which gives the colour—grey, black, brown, or blue—to the eye. The iris is a circular curtain with a hole in the centre called the pupil. The iris, by means of minute muscles, can dilate or contract so that the opening, or pupil, is small for near vision and large for distant vision or in a dim light.

The *retina* is the most important structure of the eye, and is the innermost coat. It lines the choroid coat just as the choroid in its turn lines the inside of the sclerotic, and it consists of nervous material. The optic nerve passes from the brain, penetrates the sclerotic and choroid

coats, and then spreads out to form the retina, which is really the sensitive plate of the eye. On this retina images of the objects viewed by the eye are formed.

Now, what fills up the space inside these coats? The greater part is called the *posterior* chamber of the eye and is filled with "vitreous humour," a clear, jelly-like material. In front of the posterior chamber lies the lens of the eye, which is transparent and doubly convex. It is held in place by a fine ligament. In front of the lens is the *anterior* chamber of the eye, filled with the "aqueous humour," which is a colourless liquid.

The Eye and the Camera

The eye is very properly compared to a camera, which is, indeed, modelled upon the eye. In the camera there is a sheet of ground glass behind in place of the retina and a doubly convex lens in front. Rays of light from an object are refracted by the lens so as to form an inverted image upon the plate behind. A ray of light is "refracted" when it enters a different medium from the air, as in the case of water, or the lens of the eye, or the glass lens in the camera. (See drawing.) In the same way the *crystalline* lens of the eye refracts rays of light from objects to form images upon the sensitive retina behind.

The eye, although resembling the camera, is far more complex. Also the eye can *see*, which, of course, the camera cannot do, having no optic nerve and no brain behind it. In the case of the eye, impressions upon the sensitive retina are carried by the optic nerve to that part of the brain which has to do with sight.

And now we come to the question of accommodation of the eye, and again we can compare it with the camera. The photographer knows that if he wants to get a clear picture he has to focus by altering the position of the screen, or plate, forwards or backwards. The eye "accommodates," but in this case it is not the sensitive plate, or retina, that is altered in position. The focussing power lies in the lens. In near vision the lens becomes more convex by bulging forwards in response to the action of ligaments and muscles. In distant vision the lens is flattened or less convex, and so it refracts less directly.

Now, the healthy, perfect eye can focus without difficulty and without effort. An eye accommodates itself to objects near or at a distance so as to focus clearly and sharply upon the retina; but few eyes are perfect, and thus we have various errors of refraction due to the fact that the eye is anatomically incapable, from its shape, perhaps, of focussing clearly and satisfactorily. Thus, instead of objects being focussed clearly and sharply on

the retina, they are blurred and indistinct, unless artificial lenses or glasses are worn to counteract the deficiency. The diagrams give (a) a picture of a perfect eye; (b) one that is myopic, or short-sighted; (c) an eye that is long-sighted, or hypermetropic.

Myopia, or Short Sight

When the eye is too long from before backwards, or the lens is too curved, it can readily be seen from the drawings that distant objects are brought to a focus in front of the retina instead of directly upon it. Thus, short-sighted people see distant objects in a blurred, indistinct way. Accommodation is a great effort, and the strain is considerable unless suitable glasses are obtained to correct the error of refraction.

The glasses ought to be concave, made so that the glass is thicker at the edges than at the centre. Now, this glass counteracts the effect of the too convex eye, so that rays of light are focussed not in front of the retina but directly upon it.

It is tremendously important to get glasses to exactly counteract the error of refraction in near sight, and no person should ever attempt this without the prescription of a competent

oculist. The very least exaggeration of the lens of the glass will convert the natural short sight into the opposite condition, and the poor eye would be strained in two directions. The great danger in short sight is that it increases, and neglected myopia may lead to blindness. All cases of

myopia in children should be under the direct care of an oculist, as, when it is not properly attended to, short sight is progressive and sight may be lost in one or both eyes.

Hypermetropia, or Long Sight

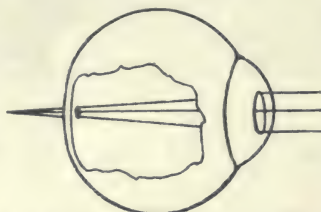
This is the opposite condition. The lens is too flat, the eyeball too short from front to

back, and objects are focussed behind the retina (see diagram). In these cases, in reading a book or newspaper it has to be held at a considerable distance from the eye in order that the printed matter may be focussed. This kind of eye is requiring constant muscular effort to focus, with the result that there is pain and fatigue after reading or writing, and often headache

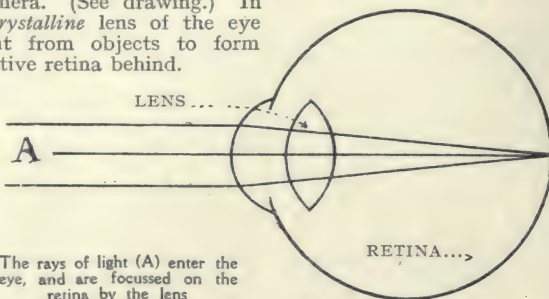
as well. Doubly convex glasses, to increase the focussing power of the eye, will put the matter right.

Weak Sight

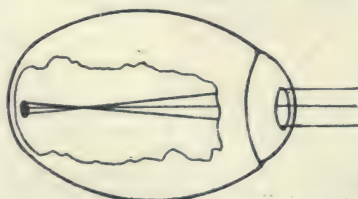
This is the condition when accommodation is difficult or painful, and it may or may not be due to some error of refraction. Sometimes the muscles of the accommodative apparatus are disorganised, perhaps, from inferior health, and



Long sight. The eye really is too short; the light rays do not meet before striking the retina



The rays of light (A) enter the eye, and are focussed on the retina by the lens



Short sight. In this case the eye is too long from front to back, or the lens is too curved

most people know that after serious illness their eyesight is affected for a time. In all cases of weak sight the eyes should be tested, and glasses obtained, if necessary. Astigmatism, for example, is a cause of poor vision, which can be corrected by glasses. In such cases there is an irregularity of the surface of the cornea or the lens, either from above downwards, or from left to right, and the eye cannot see horizontal and vertical lines with equal clearness at the same time. Even when glasses are not necessary the following rules should be followed by anyone whose sight can be characterised as "weak."

Always read in sufficient light so that it falls upon the work from above and behind. The eyes should never be used at twilight. Flickering gas-jets and lamps are extremely injurious to the eyes. If the eyes are troublesome, it is best to use them only in daylight.

Never read whilst travelling in 'bus, train, carriage, or any vehicle which causes vibration and makes it difficult to keep the eyes fixed on the type. The business man who devours his evening paper in a poorly lighted railway carriage or 'bus on his way from the city, is tempting Providence in respect of his eyesight. The woman who does fine sewing and intricate embroidery for hours at a time may produce work which satisfies her sense of art and utility, but her eyesight is more valuable than anything she will gain.

Reading in bed is a dangerous practice, because the eyes cannot accommodate so well when the

head is lying down, and the people who cannot do without their half hour's mental dissipation at 11 p.m. should read propped up by pillows with a good light coming over the left shoulder from behind.

In illness or convalescence the eyes should be used sparingly, as the muscles are lowered in tone and cannot be overworked without danger.

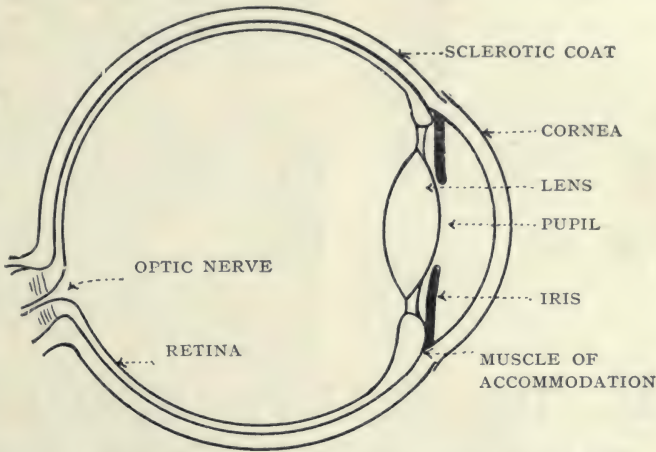
Those who are troubled with weak sight will find the condition very much improved if they will attend to their general health. The eyes, with many people, supply a health indicator. When they are well and in good condition, their

sight gives them no trouble. When they get run down, eye-strain, headache, and fatigue very quickly appear.

Anyone with weak sight should rest the eyes as much as possible and get plenty of sleep. It is only during sleep that the eyes are in a state of perfect repose. When work-

ing, rest the eyes every now and again deliberately. Look away from reading, writing, or sewing for a time into the distance. *Better still, close the eyes, and, when they feel hot, painful, and tired, accept it as a warning that work should be stopped.

Lastly, let no considerations of economy, laziness, or pressure of work prevent you from consulting an oculist if your eyes seem weak, easily tired, painful after use. The "stitch in time" policy is specially applicable to the eyesight, as eye trouble is progressive, and neglect may have serious results.



Section of the human eye showing the various coats and position of lens

HYGIENE IN THE HOME

Continued from page 4853, Part 40

SOME SUGGESTIONS FOR DRESS REFORM—continued

The Absurdities of Dress—Wearing of Veils—High Heels and Garters—Colour in Clothes—Aim of Hygienic Dress

THE hygienic aspect of the large and heavy hat is so obvious as not to require any detailed consideration, but the spotted veil has escaped censure in a somewhat remarkable way considering its dangers to the eyesight and the skin. Eye-strain is an unavoidable result of wearing a veil with large spots in the line of vision, and anyone whose eyesight is at all imperfect should avoid spotted veils. The mesh veil is less objectionable, but it also interferes with the sight, particularly if there is any tendency to astigmatism. The wearing of veils is unhygienic if we consider the fact that in cold weather the veil in front of the mouth and nose gets saturated with moisture. Cracked lips and other skin blemishes are the natural consequences. Then a heavy veil prevents fresh air reaching the skin, and the hygienic housewife knows that pure

air is the best cosmetic in the world. The object of wearing veils is to improve the appearance of the complexion, but it is doubtful whether this idea is achieved in the long run.

The absurdity of high heels is too big a subject to consider here, but an article on the foot will deal with this question.

Tight Bands

The garter is perhaps rarely worn nowadays. Its effect upon varicose veins and similar conditions should be noted. Any pressure upon the circulation, especially in later life, should be avoided, and the garter is an unnecessary and undesirable article of apparel.

A commoner mode of exerting pressure is provided by the tight neckband. When fashion decrees that this should be as high and as tight

as possible, the hygienic ideal is far from being fulfilled. The tight neckband brings about ageing of the neck, discoloration of the skin, and early wrinkling. It predisposes to sore throats, because fashion demands that the neck is closely covered and wrapped in furs by day, whilst evening dress has to be donned by many during the coldest part of the twenty-four hours. The neck is a very ill-used part of the human body, and somebody should organise a crusade on its behalf to make the tight, high neckband unpopular, and supersede it by a flexible, transparent arrangement which will allow free movement and fresh air to penetrate to the part.

Cleaning and Washing

The hygienic ideal is that all clothing should be washable, as dirt and microbes accumulate and cling to garments which are never cleaned or washed. Therefore, the washable blouse is a hygienic garment, provided it answers other qualifications and is not of the transparent order when worn in winter. Even dark clothes should be regularly washed or cleaned, and this can be done perfectly well with care. Coats and skirts of black or Navy blue come back from the cleaner like new, and well repay, both from the hygienic and artistic standpoint, the cost of cleaning.

Hygiene is cleanliness, and cleanliness is essential for health. Those who have never

studied bacteriology have no conception of the microbes and dirt our clothes collect in going about our daily work. This can be obviated to some extent by wearing skirts that clear the ground, and by well spending more in washing and cleaning bills.

Freedom of movement and lightness of weight should be aimed at. Even hats should be light, of moderate size, and better ventilated than they are at present. Anything that constricts the head or weighs on the scalp makes for loss of hair and baldness, but the hat should shade the eyes, especially in summer time. The eyes of children, even more than adults, require to be protected against the glare of light, and that is why a broad-brimmed hat is infinitely preferable to bonnets or caps.

The Sensibly Dressed Woman

The aim with hygienic dress must be to achieve a pleasing and hygienic combination. A woman can be well dressed whilst conforming to all the laws of hygiene. The clever woman is neither the frump nor conspicuously dressed. She steers the medium course and avoids what is absurd, and, therefore, undesirable. Health and hygiene are not entirely dependent upon clothes, but they are affected by what we wear and how we wear it. That is why personal hygiene and clothing should have the consideration of every housewife in the land.

FOREIGN HEALTH RESORTS

Advantage of Treatment Abroad—The Special Benefits to be Derived from Marienbad, Homburg, Carlsbad—Delightful Situation of Evian-les-Bains—Diet Cures—Nauheim Treatment—Resorts of the Tyrol—The Pyrenees

TRAVELLING has become much easier and cheaper within the last few years. People no longer consider a trip to the Continent in the light of a pilgrimage, and foreign health resorts are catering much more than formerly for the less well-off portion of the English people.

The Advantages of the Foreign Spa

In all the well-known spas abroad there are hotels of varying prices, and it is possible to enjoy all the health advantages of a cure with the novel recreation of life abroad for quite a moderate sum nowadays. In some places the managing directors make a point of building an additional hotel or cure-house where quite a modest tariff is charged, and the heavy expenses which a trip to a spa in France, Germany, or Austria formerly involved are very much reduced, except for those people who still prefer a large and fashionable hotel.

There is a great deal to be said in favour of treatment at a foreign spa compared with one in England, even when there is nothing to choose between the climate and mineral characteristics of the two. A holiday abroad takes us away altogether from the ideas and habits of everyday life. Cooking, in most cases, is different, and the food is a thorough change. Then we are surrounded by people speaking a different language, with customs different to our own; and then, again, most health resorts are situated amid beautiful scenery.

The difficulty which faces most people is that they do not know which place to choose of the two or three the doctor may recommend as suitable to their cases. In many instances the doctor himself has not visited the spa, and

those going in for treatment are somewhat timid about facing foreign doctors, foreign hotels, and foreign customs. They have a hazy idea that the sanitary conditions and the water supply of these places are very inferior compared with England; but this idea is quite unfounded, as the authorities at foreign health resorts are fully alive to the importance of perfect hygiene and sanitation.

With regard to the best spas, most people know that certain spas have natural mineral waters, efficacious in the treatment of such diseases as gout and obesity. Other spas are suitable for heart affections, whilst another type of health resort, because of the iron contained in its waters, is advocated for anæmia, debility, and similar ailments.

Carlsbad and Marienbad

Carlsbad and Marienbad both are popular. They are thronged in the season by the wealthy and the fashionable, who imagine that, by a course of the waters, they will undo the evil effects of over-feeding and over-drinking for months previously. The waters are alkaline, and contain sulphates. These places are suited to robust people who wish to be treated for gout, obesity, or liver affections. People with the various diseases which follow upon too little exercise and liberal quantities of food will do well at these places, which are situated close together. The season is at its height in June and July, when hundreds of health pilgrims flock to the place and drink and bathe and exercise as a serious business. Carlsbad can be reached in thirty-one hours from London.

Waters of the same type are found at Wiesbaden, Kissingen, and Brides-les-Bain. Dyspeptic invalids are treated at Vichy, which is especially suitable for men and women of the nervous type, where a very luxuriously appointed spa for electrical and mechanical appliances and massage is installed. It can be reached in fourteen hours from London, so that the journey is not a very serious undertaking.

Homburg is another very fashionable spa, close to Frankfort-on-the-Rhine, where gouty and rheumatic cases are treated effectively.

Aix-les-Bains, in the Savoy, specialises in cases of rheumatoid arthritis and gout, and not far away is Brides-les-Bains, a far less fashionable and smaller place, which has at the same time a very complete equipment of health-resort treatment.

Evians-les-Bains

Evian is one of the most delightful spas in the world for those who desire health treatment, comfort, and artistic surroundings combined. Its waters are famous for the treatment of gout, liver, kidney and heart conditions. There is not a better appointed "cure-house" in the world. The natural mineral waters are utilised also for baths and douches of all kinds.

One of the most interesting features of the place is a house devoted to diet cures. Each patient is served, in the dining-room, with a particular diet according to the doctor's prescription. There are diets suitable for diabetes, gout, or obesity. There are diets absolutely without salt, and this is a very important matter. Doctors often tell their patients not to take salt, but the great difficulty is to be able to procure a saltless diet, as it is rarely possible in a big hotel for a cook to prepare special dishes cooked without salt for one person. The charges in this "cure-house" are exceedingly moderate, especially during those months of the year which are not in the fashionable season.

Evian is situated on the Lake of Geneva, opposite Lausanne, and has some of the most glorious views in the world. Its climatic conditions are mildly bracing, so that it is very suitable for convalescents or for delicate children; whilst the properties of the drinking water are such that it is one of the very best places for people suffering from kidney and liver affections.

The Nauheim treatment for heart affections is fairly well-known to the general public. Those suffering from enfeebled heart after influenza and certain other heart affections where there is no organic disease, but which are nervous and irritable in origin, are very much benefited by the treatment at Nauheim.

Baths and exercise comprise the chief treatment, and it must not be forgotten that many of our own health resorts, such as Bath, Harrogate, and Buxton, carry out this treatment perfectly satisfactorily. This is an important matter, as people with heart affections should not be subject to the strain of a long journey and the fatigue it entails.

St. Moritz

Anæmia and debility are such common diseases that some knowledge of where impoverished blood conditions are best treated on the Continent may be useful. There are a great many of these iron water spas in Europe, amongst the best-known being St. Moritz, which has two factors which operate in the treatment of anæmia. For one thing, its elevation is nearly 6,000 feet above sea-level, and it is a well-

known fact that high altitudes increase the red corpuscles in the blood. Then its water contains iron salt, and it is iron that the blood is deficient in. St. Moritz has a world-wide reputation as a resort for consumptives.

Spa, in Belgium, is fairly accessible from this country; whilst Schwalbach, in Germany, is not far from Ems, where people go for throat and respiratory affections.

The Austrian Tyrol

Because the ideal mineral water should contain both iron and arsenic for the treatment of anæmia, Levico, in the Austrian Tyrol, deserves a very hearty recommendation. No medicines can have the same beneficial effect upon an anæmic constitution as natural mineral waters containing iron and arsenic.

Levico is a very enterprising and progressive place, splendidly situated in the valley of the Valsugana, 1,600 feet above the sea-level, near a lake which offers every facility for bathing and boating. The bathing establishments and "cure-houses" contain all modern requirements in the shape of baths, physical culture systems, electric treatment, etc.

Whilst the arsenic and iron baths are obtained at Levico, and Vetricolo, 3,000 feet above Levico, the mineral waters are bottled and sent to all parts of the world, and thus can be used as a cure at home in such ailments as anæmia, rheumatism, gout, nervous affections, and diabetes. The season is from the beginning of April until the end of October, and as the place is growing rapidly and new hotels are being built, Levico is bound to become popular.

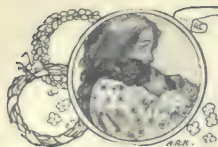
The Pyrenees

Along the Pyrenees there are various sulphur-water spas which are largely utilised for people with skin affections, gout, and delicate throats.

One of the most delightful of the health resorts on the Pyrenees is Vernet-les-Bains, which is crowded during the season with French, Spanish and Portuguese. During the last few years English people are coming to know Vernet, which has the very great advantage of being open all the year round. It is during the winter and early spring season that people will find Vernet at its best, and it can be recommended for the treatment of rheumatism, nervous ailments and bronchitis, and other respiratory affections except consumption.

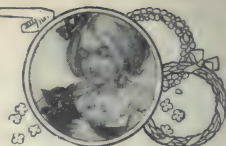
It must not be forgotten that a doctor should always be consulted before a choice of a foreign spa is made. No patient can diagnose his or her own condition, and it depends altogether on the vitality at the time whether a bracing or sedative climate should be chosen. Many people are anxious to be "braced up" when they actually require a rest of mind and body. They need to go slowly, so that they may store up energy; whilst a bracing place has the very opposite effect. In a bracing atmosphere the body machine is driven at high pressure, and this is especially true in asthma, certain nervous affections, tuberculosis, and gout.

Somebody once called neurasthenia "physiological bankruptcy," and it is true that in many of these nervous conditions the vital energies require to be husbanded in every possible way. Thus a restful, soothing, foreign spa, where baths and drinking of the waters can be alternated with gentle exercise in the form of moderate walks into the surrounding country, and long sun baths, are what the majority of invalids need when they are most run down.



BABY'S SECOND YEAR

Continued from page 4851, Part 40



6. MIND GROWTH AND CHARACTER BUILDING

Development of the Senses—The Child's Will—Mental Hygiene—Some Points to Remember—Development of Memory

EVERY mother ought to know something of the psychology of childhood in order that she can judge to some extent whether her child's mind is developing on healthy lines. It is during the second year that the child's mind develops most rapidly. The infant gives very little evidence of "mind." Indeed, it has been said that the new-born infant is a spinal animal, which means that it could live the existence it does without a brain attached to the spinal column at all. Gradually its senses develop. Touch, taste, and smell are present from the beginning, and sight and hearing to some extent. But sight as we know it, meaning the power of focussing and of following a moving object with the eyes working in co-ordination, does not develop for some time. The child, also, has to learn to distinguish between colours, and to judge distance.

With regard to hearing, this sense gradually develops until a child can distinguish sound and differentiate his language. As the mind grows during the second year the child's character develops, habits are formed, and gradually the personality is evolved.

The Child's Will

The modern mother who takes an intelligent interest in the development of her child's mind from the beginning should note various points in a special book kept for the purpose. It may be extremely valuable in after life for a doctor to know the physical and mental characteristics of childhood. Late teething, for example, is an indication which may be useful to a doctor. Strong emotional tendencies, lack of colour sense, early power of remembering, all serve as a useful indication of the physical and mental trend in childhood if a record has been kept.

It is during the second year that the intellect and will seem to develop most rapidly. At this stage, we may have evidences of apparently "strong will," which is, in many cases, a mother's euphemism for undisciplined temper. The young child has not learned the power of controlling emotions of the wrong sort. He is ruled by emotion and caprice, which are evidences not of strength but of weakness of will.

When mental hygiene comes to be better understood, mothers will realise that it is just as important to pay attention to healthiness of mind as to healthiness of body. For one thing, the physical health is helped or hindered very much according to whether the child's mind is being trained into good habits or bad. The baby of two years who is allowed to give way to fits of passion, whose strong will is admired in and out of season, who dominates the household and compels everyone to minister to his wants, will not thrive in the medical sense of the word so well as if he were governed in the right way.

What rules could be followed by the young mother who desires to ensure that the child's mind will develop in the right way?

He should be taught at this age to obey.

He should be given to understand that no crying or tantrums will ensure him getting his own way for the sake of peace.

The senses should be trained by brick-building, rough modelling with sand, or stick laying in order to develop judgment, co-ordination, and muscle sense.

The social instinct should be encouraged from the first by letting children understand that teasing and bullying are not permitted. The baby of eighteen months or two years can quite easily develop the habit of pinching or biting if permitted to do so, and such habits do not tend to develop the mind on the right lines.

Because physical health affects mind growth, such hygienic questions as fresh air, proper sleep and rest, and the right sort of food, must receive their due measure of attention.

The Development of Memory

It has been said that nearly all the experiences we pass through during the first two years of life are forgotten altogether after a few years. At the same time the child's memory sense exists and develops very much at this period. He remembers from day to day, from week to week. By remembering all the various sensations of sight, hearing, touch, and smell, a child develops the important quality of "perception."

Perception can be very much stimulated in the nursery by the various devices which have been considered in different articles for developing the child's sense of play. All young children naturally wish to touch and handle objects, and this natural instinct can be utilised for encouraging mental growth. The child is intensely interested in novel objects at this period of his life, and very often so-called naughtiness or fractiousness is due to the fact that the mind is bored from inaction. A child can be kept happy for a long time by giving him one thing and then another thing to look at and examine. At the same time the error of continually keeping the mind and nervous centres on tension must be avoided. The great thing for mothers is to get children to play as much as possible by themselves. By the second year, the baby should have learned to occupy himself occasionally with his own affairs, that it is useless to fret for the continual attention of busy people.

These are all points in mental hygiene to which the young mother should pay attention, just as she would to the brushing of baby's hair or the making of his pudding. Good habits should be installed from the first, so that by the end of the second year baby is cheerful, happy, and intelligent, and his society is a pleasure to the rest of the household.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 4854, Part 40

Tinned Food (Poisoning). Food poisoning has been considered elsewhere, and it will be sufficient to say here that there are two main varieties of tinned food poisoning.

In the first place, the poison may be produced by decomposition of meat, fish, or other food placed in an improperly sealed tin, when air has been admitted, and bacterial decomposition has therefore started. The result is ptomaine poisoning, which see. The second variety is due to the action of the acid of the fruit on the tin. The symptoms are caused by the poisonous effects of malleate of tin from the combination of the malic acid in the juice with the mineral.

The symptoms are sickness, vomiting, and a metallic taste in the mouth, pain in the stomach, diarrhoea, and collapse. An emetic should be given, alternated with tumblers of tepid water so as to wash the stomach out. Then barley water and milk or eggs may be administered to soothe the lining of the digestive canal. Any collapse must be treated by stimulants, such as brandy.

Thrombosis is the clotting of blood in a vein with or without inflammation of the vein wall (phlebitis). It occurs most frequently in the leg, and occasionally in the arm. A common example is "white leg," which is apt to come on after childbirth owing to the condition of the blood and the previous pressure. The best treatment for this is complete rest, warmth to the limb, and iron tonics.

When thrombosis occurs apart from this condition, it may be due to injury or to inflammation in the vein wall. It is important to keep a patient suffering from thrombosis at absolute rest. The limb should be swathed in cotton-wool to maintain warmth, until the circulation gets re-established.

Thrush is an inflammatory affection of the mouth which occurs in infancy. White patches are found over the lips, tongue, and gums which are small moulds due to the growth of a fungus. It is most commonly found amongst children who are improperly fed and living under unhygienic conditions, but it may occur in adults during the course of a debilitating illness. It must be treated by alteration of the diet and improved hygiene. The patches are treated by wiping the mouth out daily with clean cotton-wool dipped in glycerine and borax in the strength of a teaspoonful of borax to a wineglassful of glycerine. Fresh cotton-wool should be used each time, and the pieces should be burned as the condition is contagious.

Toe-Nail (Ingrowing). Ingrowing toe-nail is generally met with in the big toe, and is caused by wearing tight boots which exert pressure, and by improper cutting of the nails. When the nails are cut square across, tight boots press the corner of the nail to one side, and inflammation results.

Treatment consists in wearing square-toed boots, and keeping the nails carefully trimmed. A piece of lint should be placed between the ingrowing nail and the overgrowing portion of skin, to prevent pressure. In bad cases, a small operation will have to be performed, by which a strip of nail and the overgrowth of skin is removed.

Tonsilitis is an inflammation of the tonsils, which may be acute or chronic. Acute tonsilitis comes on fairly suddenly with pain, swelling, and

difficulty of swallowing. The temperature is probably 102 or 103 degrees, and one tonsil is more affected than the other, causing tenderness and stiffness behind the angle of the jaw. When the throat is examined, the tonsils are seen to be enlarged, and may show yellow points of ulceration. As the inflammation subsides in one tonsil, it increases in the other, causing stiffness in the jaw of the same side, due to enlargement of the glands in that part.

Quinsy

An acute tonsilitis in which the condition goes on to the formation of an abscess from suppuration of the tonsil, when the symptoms are the same as in simple tonsilitis, but more accentuated.

Chronic Tonsilitis

A chronic enlargement of the tonsils often seen in people who have suffered from several attacks of acute tonsilitis. It is also common in children suffering from adenoids, when the tonsils can be seen to be enlarged, and often red on either side of the throat. Chronic tonsilitis renders people liable to acute attacks and to continual colds in the head.

Acute Tonsilitis

In cases of acute tonsilitis the patient should be put to bed and given a dose of salt. The throat should be treated with gargles, such as a small half teaspoonful of powdered alum in a tumblerful of warm water, or carbolic gargles (1 in 100). Inhalations of medicated steam (eucalyptus or friars' balsam) are also useful. Liquid diet should, of course, be given, consisting chiefly of milk, gruel, liquid arrowroot, and beef-tea and broths. The patient should be kept warm and protected from chill. In chronic tonsilitis, such tonics as cod-liver oil, iron, and quinine are needed. The throat should be painted as directed by the doctor. Anyone subject to sore throats of this sort should guard against damp and chill, take easily digested food, and keep the general health up in every possible way.

Toothache is pain due to decay of the teeth or other morbid condition of the jaws and teeth. Pressure, for example, may be exerted by malposition of the teeth or overcrowding, by tumours of the jaws, or the difficult eruption of wisdom teeth. In most cases, the tooth is undergoing decay. The enamel and underlying tissues become affected by microbic invasion, and, once inflammation has penetrated to the pulp in the centre where the nerve lies, pain is inevitable. A tooth affected in this way must be either stopped or extracted. Dentistry is very preservative nowadays, and the tooth should be saved, wherever possible. After several teeth are lost, the outline of the jaw becomes altered, unless these are replaced by artificial teeth. And, unless this is done, the food cannot be properly chewed.

To ease the pain of toothache, any cavity should be filled with a plug of cotton-wool squeezed out of creosote or carbolic acid. Washing out the mouth with warm carbolic lotion (1 in 100) will also relieve the pain. This lotion acts as an antiseptic as well as an anodyne for the pain.

(Warning.—The strength of the solution must on no account be above that mentioned.)

To be continued.



In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

LADY DE WALDEN

THE lady who holds the enviable position of being the wife of, perhaps, the wealthiest man in England was Miss Van Raalte prior to her marriage, in February, 1912. Lord de Walden's income is estimated at £300,000 a year, and his wife herself is very wealthy, being a daughter of the late Charles Van Raalte, J.P., a wealthy stockbroker, who inherited a large fortune from his father.



Lady de Walden
 Fontham & Banfield

Miss Van Raalte—who was a *débutante* in 1909, when nineteen years of age—had known Lord de Walden for some considerable time before her marriage. The marriage was extremely popular with the people at Brownsea and Poole, where both Lord de Walden and the Van Raaltes are highly esteemed. Lady de Walden is also a general

favourite in London society. She has a very fine voice, which has been most carefully trained by M. Jean de Reszke, who thinks highly of his pupil. Lady de Walden is "Margot" among her friends, and is a great devotee of outdoor life.

MISS LENA ASHWELL

IT was in a play called "The Pharisee," at the Grand Theatre, Islington, that this popular actress made her *début*, in 1891. Her part was not a very "fat" one, being that of a servant with precisely four words to say—namely, "Did you ring, sir?" Prior to this *début*, Miss Ashwell had tramped from stage-door to stage-door for a whole year before she discovered a manager who was willing to give her a chance. Most of Miss Ashwell's girlhood was spent in a little wooden house on the St. Lawrence, overlooking the Thousand Isles, her father, Captain Pocock, R.N., abandoning the Service, to become a clergyman of the Church of

England in Canada. The foundation of Miss Ashwell's career was laid in Bishop Strachan school in Toronto. She next went to Switzerland, Paris, and finally finished her education at the Royal Academy of Music in London. It was on the advice of Miss Ellen Terry, who examined her in elocution, that she abandoned music for the stage, and after appearing at the Grand, Islington, gained much experience by touring with Sir George Alexander in "Lady Windermere's Fan." Since then, of course, Miss Ashwell has achieved many triumphs, but she herself thinks that Irene Wycherley, in the play of that name, is one of her finest parts. It was with this play that she successfully re-opened, in 1907, the Kingsway Theatre, London, of which she is proprietor, and the following year she married Dr. Henry J. F. Simson, a well-known medical practitioner.



Miss Lena Ashwell
 I. B.

MISS GETHA SOWERBY

"FAME in a night" is a phrase which is particularly applicable to the career of Miss Getha Sowerby, whose remarkable play, "Rutherford and Son," was produced at the Royal Court Theatre, at the beginning of February, 1912. The strength and power of the play led many critics into the error of thinking that it was a man who wrote it, but the secret leaked out next day. An extraordinary fact regarding the success of this play is that it was actually the first one Miss Sowerby had written. Although she had not studied stagecraft, she had mastered the difficulties of construction in an extraordinary manner. Curiously enough, Miss Sowerby, who had previously written children's books,



Miss Getha Sowerby
 Bassano

and, in her own words, "had done a lot of other small work not worth mentioning," commenced to write her play some years ago, with no idea that it would ever be produced, but just for her own amusement. Ultimately a friend—an actress—happened to glance through what she had written, with the



The Countess of Kinnoull
I. B.

result that the play was submitted to a well-known manager, who promptly produced it; and thus another talented lady dramatist was added to the list of stage writers. Miss Sowerby, who is a Northumbrian by birth, has lived most of her life in the North, and it was from the scenes and incidents she has actually witnessed that she built up this strong play which deals with tense Northern industrial life.

THE COUNTESS OF KINNOULL

As Miss "Molly" Darell, the Countess of Kinnoull was considered the best amateur violinist of her age in England. Lord Kinnoull, too, is a fine musician, and plays both the organ and the piano extremely well. An interesting feature of their wedding, in 1903, was that the melody for the hymn sung by the choir as the bride entered the church was composed by the bridegroom. A tall, handsome, dark-haired woman, Lady Kinnoull's talents are many and varied. She has done much excellent literary work, and many of her poems have been published. She also plays golf and croquet, and has become known as an expert reel dancer. That Lady Kinnoull has not lost her skill with the violin was amply demonstrated to a large audience when she played three solos in aid of charity at a London church. Lady Kinnoull is a keen and indefatigable philanthropic worker, and does much for poor working girls in the East End.

LADY MAYO

Of the ladies who have devoted their time and attention to promoting Irish and Scotch Home Industries, none, perhaps, have worked more indefatigably than Lady Mayo. For years her ladyship has devoted her time to this work. She is president of the School of Art Needlework, and generally has a stall at the annual exhibition in London on St. Patrick's Day, having done a great deal to raise the standard of artistic needlework by her wonderful taste and example. Lady Mayo was married in 1885. She has a passion for collecting things counted among the lost arts, and once while she was hunting



Lady Mayo
I. B.

up remnants of the famous Waterford cut glass in a cottage in Kildare, the peasant owner concluded that her beautiful visitor must be crazy to offer her so much money for what she regarded as rubbish, and called to one of her sons to stay by until her guest, of whose identity she was, of course, ignorant, had gone. Lady

Mayo has some valuable engravings and miniatures, besides a quaint collection of old copper lustre and old embroideries. One of her most treasured possessions is a very beautiful scarf woven of fine gold, which originally belonged to Queen Marie Amélie, consort of Louis Philippe.

LADY TRUSCOTT

FOR many years Lady

Truscott has enjoyed the reputation of being one of the hardest workers for charity in London. Perhaps her most successful scheme has been reviving lace-making as a cottage industry, and thereby giving congenial employment to a number of women and girls. Lady Truscott had her gown for November 9, 1908, when her husband assumed the duties of Lord Mayor of London, adorned with Honiton lace specially made for her by two hundred women. Lady Truscott particularly has at heart the welfare of the National Society for the Prevention of Cruelty to Children, and she neglected no effort during her husband's term of mayoralty to enlist the support and sympathy of the public on behalf of this institution. A highly cultured and accomplished woman, Lady Truscott, who, by the way, is a Lady of Grace of St. John of Jerusalem, was married to Sir George Wyatt Truscott in 1889, and has proved a great help to her husband in his multifarious duties. At the same time she has always made a point of personally supervising the education of her four children—two sons and two daughters. Lady Truscott and her husband lately have made their home at St. Leonards-on-Sea.



Lady Truscott
Langflier

MISS MAUD ALLAN

THE famous dancer finds it difficult to account for her passion for the stage, for she says that, to the best of her belief, there is not a scrap of theatrical or even artistic history of any kind in her family. Her stage ambitions were aroused when, as a child of seven, she saw Sarah Bernhardt act at San Francisco, where she was educated. Miss Allan is by birth a Canadian, being born at Toronto. Curiously enough, she never received a dancing lesson in her life. It was intended that she should be a pianist, and she was trained with that object in view; but in golden California, at Los Angeles, she was seized with that ambition which ultimately led to her becoming a great exponent of classical dancing. In 1903, when she was twenty-four years of age, Miss Allan made her debut as a dancer in Vienna, and subsequently appeared in many of the leading Continental cities. She first appeared in London at the Palace Theatre, in March, 1908, and created a sensation with her famous Salome dance.



Miss Maud Allan
I. B.



THE TRIUMPH OF WOMAN



By SARAH A. TOOLEY

Continued from page 4861, Part 40

Women and Temperance—A New Idea in Club Organisation—Women's Clubs—The Co-operative Movement—Industrial Unions and Councils—The Breaking Down of Barriers—A Woman Refuter of a Great Theologian—Eve's Claim to the Apple—The New Eve and Her Garden—Women as Horticulturists and Farmers—Some Pioneers—Training Colleges and Institutions—Women Architects

IF we pass to the question of temperance, again we find women splendidly organised throughout the world by means of the World's Women's Christian Temperance Union, and working shoulder to shoulder on international lines. The late Miss Frances

cause of temperance, but of social purity, woman suffrage, and for the general advancement of women. It has no fewer than thirty-five departments of work, nine round-the-world missionaries, and fifty-five affiliated countries. The president is the Countess of Carlisle.

Women have also introduced the international idea into club life. Miss Constance Smedley (now Mrs. Maxwell Armfield) founded the Lyceum Club, Piccadilly, in 1904, with the intention of forming a union of women engaged in artistic and intellectual pursuits in the various countries of the world, and by the establishment and affiliation of club centres to promote interchange of thought between the cultured women of all nations.

Miss Smedley conceived the magnificent idea of founding Lyceum Clubs in each capital city of Europe, and in the chief centres of America, Canada, Australia, India, and the other colonies, each having its own

committee of management, but united in aim. A member of one club is virtually a member of all clubs in this embracing scheme. So far Lyceum Clubs have been established in Berlin, Paris, Berne, and New York.



Miss Constance Smedley (Mrs. Maxwell Armfield), founder of the Lyceum Club, which now has affiliated branches in several of the capital cities of the world

Willard, of the United States, will be remembered as the eloquent advocate, in conjunction with Lady Henry Somerset, for the federating of British temperance women to this great organisation. It had its origin in the United States, and works not only in the

It is a very illuminating fact that women, who a decade or two ago were held to be hopelessly unclubbable, should be the movers in founding a club system to encircle the globe.

Indeed, the rapid development of women's clubs is a remarkable feature of the day, and illustrates the increasing disposition of women to combine for mutual convenience, recreation, and interchange of ideas in the more public form of social life.

In 1884, the Alexandra, the first club founded exclusively for ladies, opened its doors—rather “timidly,” shall we say?—in the heart of Mayfair, as a quiet, social centre where refinement and homeliness were combined, and an unmarried girl might stay with her maid, unaccompanied by a chaperone. There was no smoking-room, and males above the age of *seven* were not admitted as guests. It became a tradition amongst the ladies of county families to belong to the Alexandra, a club as sweet and gracious in its womanly environment as the Royal lady whose name it bears. Other social clubs followed.

The Pioneer Club

Then came a demand for a woman's club which should draw together women engaged in public and professional work, or connected with social and philanthropic work, and that noble-spirited woman the late Mrs. Massingberd founded the Pioneer Club in 1892, with the inspiring motto:

We the route for travel clearing,
Pioneers, O Pioneers!
All the hands of comrades clasp,
Pioneers, O Pioneers!”

The outside public was prone to regard it somewhat dubiously, at that period, as a stronghold of feminism, and it is certain that its original membership included some of the most advanced and earnest-spirited women of the day, whose names were allied with woman suffrage, temperance, social purity, vegetarianism, anti-vivisection, anti-vaccination, as well as those distinguished in art and literature. All shared the sublime philosophy of the adage:

They say! What do they say? Let them say!

Since these earlier clubs opened their doors, the movement has spread, until now the woman who has not a club is becoming the exception. There are upwards of thirty women's clubs in London, with an aggregate membership of over twenty thousand. There are also several mixed clubs where women are members. Whether a woman be rich or poor, aristocratic or democratic, learned or frivolous, smart or dowdy, strong-minded or frankly weak, religious, political, philanthropic, domestic, literary, artistic, musical, or simply social, she can find a club to suit her tastes, temperament, and pocket.

There has been a great increase of freedom and luxury in women's clubs. The earliest ones were distinguished by refined but unostentatious appointments and had strict rules. Each new club now seems to vie with its predecessors in luxury.

At first gentlemen guests were received tentatively, and the smoking-room was not “talked about.” Now, with rare exceptions, every woman's club welcomes gentlemen as visitors, and provides a commodious smoking-room for its members.

Co-operative Movements

Whether this startling increase of club life amongst the upper and middle classes of women is at the root of the supposed decay of home life is a debatable question for the sociologist. Two causes undoubtedly contribute to the popularity of clubs for women—the strain and stress of battling with the noise and danger of London traffic, which drives a woman after a shopping expedition to the rest room of the club, and the increasing spirit of *camaraderie* amongst women, which induces them to seek fellowship with each other. In her private home life a woman may be almost cut off from the companionship of anyone sharing her ideals, but at her chosen club she is sure of meeting kindred spirits.

The co-operative movement and the industrial world offer yet other aspects of woman's growing power of combination. The co-operative system has appealed to the practical housewife in the form of groceries and produce, and also in the housing problem. A woman co-operator may derive pardonable pride from the reflection that her tea comes direct from “our own tea estate” in Ceylon.

The great army of co-operative women are the pick of the wives and mothers of the working classes, and, as frugal housewives, know the value of combination. Thousands of co-operative housewives hold shares in the societies in their own name. They serve side by side with men on committees, and are occasionally elected as directors. Miss Margaret Llewelyn Davies is the General Secretary of the Women's Co-operative Guild, and is a niece of Miss Emily Davies, LL.D.

To turn to the industrial world. The Woman's Trade Union League, founded in 1874 by Mrs. Paterson, a working printer, has now some 200,000 members in the Trade Unions affiliated to it. The principal work of the League is to organise trade unions amongst women workers, and to promote improved legislation on their behalf. The chairman is Miss Gertrude Tuckwell, and the secretary Miss Mary Macarthur (now Mrs. Anderson). Increased activity has been shown of late amongst women trade unionists.

The Women's Industrial Council

Women also belong to some of the men's unions; particularly is this the case in the textile trades of the North. In 1906 the National Federation of Women Workers was formed, and has its headquarters in London, with branches in Edinburgh, Birmingham, and other leading cities and towns throughout the country.

The Women's Industrial Council is a

further development in women's industrial organisation, and was founded in 1894 to undertake Trade Union work on a wider basis. The aim of the Council is the improvement of all industrial conditions in which women are concerned, and the promotion of education of women and girls in social questions, economics, and legislation

sex, is one of the most interesting questions of the hour, but woman's triumphs in this respect must be left to a future article.

A remarkable phase in modern life is the entrance of women into trades and professions which hitherto have been exclusively followed by men.

It may be that only one woman here and

there has proved her capacity for being an architect, an engineer, or a navvy, but that is enough to destroy the theory that sex necessarily limits the work in which a woman can engage. Not so many years ago, it was contended that women could not succeed as medical practitioners, but now there are qualified women doctors in every civilised country, and their services are highly appreciated by the community.

The solitary pioneer may prove to be the fore-runner of a legion of women following the banned or protected profession, just as the first man who flew was quickly followed by many aviators. Things move in this twentieth century with kaleidoscopic surprise, and the wise philosopher has ceased to hazard a dictum as to what a woman can or cannot do.

The triumphs of women in unaccustomed fields are criticised in proportion as the triumph is startling, which reminds me of a

story regarding Miss Catherine Beecher, the sister of Mrs. Beecher Stowe, one of the most remarkable women of her day, as a critic and an educationist, though little heard of in comparison with her famous sister. An American professor remarked to a German savant that the best treatise in refutation of



Miss Kate Le Lacheur, a graduate of Newnham College, and one of the most highly successful dairy farmers in the United Kingdom. She was the first dairy farmer to use a motor-car for the distribution of milk

Photo, Charles J. Clarke

affecting their trades, and the training and development of greater skill in various branches of industry. The secretary and treasurer is Miss Wyatt Papworth, M.A.

The entrance of women into various trades and professions, some of which were supposed to be closed to them by reason of

the doctrine of Jonathan Edwards had been written by a woman, Miss Catherine Beecher. "What!" exclaimed the astonished Teuton, with uplifted hands, "you have a woman who can refute Edwards on the 'will'?" Then God forgive Christopher Columbus for discovering America!"

It would have been more to the point if this learned gentleman had expressed surprise that Miss Beecher had not been appointed a professor in a divinity hall, since Nature had endowed her with the theologic faculty which had made the men of her family famous.

Eve and Her Garden

In these modern days, Eve is endeavouring to prove her right at least to a share of the Tree of Knowledge, by entering unaccustomed fields of labour.

Our first mother opened her eyes on a garden of transcendent loveliness, and as Marian Saunders Wright has sung:

When Adam in the garden reigned
In love and purity unstained,
He and sweet Eve, with daily care,
Tended primeval blossoms fair.

And onwards through the countless ages women have loved the care and cultivation of flowers, and delighted in decking their persons and houses with floral blooms, whether it be the village maiden crowned Queen of the May, or suffragists riding in procession in flower-decked motor-cars. Eves of the olden school were noted gardeners in their private domains, whether it was some dear old granny tending her musk and geraniums on the window-sill behind latticed panes, or my lady amongst her roses in the gardens of the manor house.

To-day women are passing from the status of amateurs to that of professional gardeners, and are proving themselves most successful as co-workers with men in this the oldest of all occupations.

There are now some ten colleges and schools where women can learn practical gardening and horticultural science. There is also a Women's London Gardening Association and a Woman's Agricultural and Horticultural International Union. The pioneer training college is that of Swanley, Kent, founded in 1889, from which many students have gone into successful careers as private or market gardeners, teachers and lecturers of horticulture, and as colonists. The college was originally founded for men, but after two years decided to close its doors to men and take only women, so large was the majority of applications which came from girls. Thus, from the Swanley Eden, Eve ousted Adam.

Two women hold the Victoria Medal of Honour of the Royal Horticultural Society, the highest distinction in the profession. They are Miss Gertrude Jekyll and Miss Ellen Willmott, who were elected when the medal was instituted.

Miss Jekyll has devoted herself specially

to landscape gardening, for which her early training as an artist specially qualified her, and with it she allied house decoration. She was joint editor of "The Garden" for some years, and is the author of some eight volumes on flower culture and landscape gardening.

The other medallist, Miss Ellen Willmott, is known as a distinguished horticulturist and a learned botanist, who is constantly expending her wonderful energy, deep knowledge, and ample means in the advancement of these studies.

Amongst other names prominently connected with this fascinating profession are those of the Hon. Frances Wolesey, founder and principal of the School for Lady Gardeners, at Glynde, Sussex; and Lady Warwick, who founded the Horticultural College for Women at Studley, and a science and technical school for boys and girls on her Essex estate of Easton Lodge, where the instructors specially aimed at training the pupils for agricultural pursuits.

Dairy Farming

We turn now to the sister professions of agriculture and dairy farming, in which women are attaining technical and practical proficiency. The old adage would have us believe that "Adam dived and Eve span," but one wonders how Eve obtained a spinning-wheel in those primeval days. It is much more likely that she left tending her roses in the garden to help Adam in preparing the land for the pioneer farm of the world's history. And ever since, the wives and daughters of agriculturists have taken an important share in the work, in some counties doing the heaviest drudgery in the fields, and in all lands caring for the dairy, the poultry, and the domestic management of the farm. A great many women, too, all over the world, farm on their own account, although they do not come before the public. Our own Colonies offer a wide field for women in this industry.

But we live in an age of examinations and tests of technical and theoretical knowledge in matters of farming which would have amazed the farmers' wives of the past.

Where to Train

The modern woman bent on the profession of dairy farming and agriculture now aims at graduating at University College, Reading, with its Dairy Institute, and after a three years' course may emerge triumphantly with the B.Sc. Degree in Agriculture of the University of London.

There are several schools and colleges in Great Britain and Ireland, to say nothing of county council classes in various districts, where women can obtain training in agricultural and dairy work. The Royal Agricultural Society of England admits women for membership equally with men, and many women exhibit at the annual show of the Society. The National Diploma in Agriculture, of the Agricultural Examination

Board, is open to women, and some five women have taken the N.D.A. The first woman to attain that distinction was Miss Kate M. Nickson, a student of the Harris Institute, Preston, in the year 1905. A hundred and sixty-four women have taken the National Diploma in Dairying (N.D.D.).

A most interesting experiment has been in progress for ten years at Lovegrove's Farm and Dairy at Checkendon, Reading, a farm

arises. She can be "housewife," dairymaid, horseman, or chauffeur, and sometimes all rolled into one. During the winter of 1911 this intrepid lady farmer was her own "cowman," feeding, cleaning, and milking twelve cows daily. She was the first dairy proprietor to use a motor-car for the distribution of milk.

At Lovegrove's Farm the pupils daily demonstrate that every detail of work, from driving a plough to the lighter duties of the dairy, can be done by women.

The Colonial Training School for Ladies, established by Miss Turner, at Arlesey, Herts, affords another interesting example of the up-to-date training of women in horticulture and the lighter branches of farming. Its special object is to fit its pupils for the exigencies of Colonial life, and the management of small holdings. Only women are employed on the premises, with the exception of a man to look after the pigs, etc.

The realm of architecture next claims our attention. To Miss Annie Hall, a lady following architecture as a profession, belongs the honour of being the first, and, so far, the only, woman admitted a member of the Society of Architects. She qualified by examination, and was admitted in 1911.

Previously, the Royal Institute of British Architects had admitted

women as Associates. Miss E. M. Charles passed the very stiff examination of that body in 1898, and her sister, Miss B. A. Charles, in 1900, and both were admitted as Associates. In 1905, Miss E. M. Charles carried off the silver medal of the Institute for the best essay.

To be continued.



Miss Annie Hall, the first woman to be admitted a member of the Society of Architects
Photo, Ellis & Watery

of 100 acres managed and worked by women. It is owned by Miss Kate Le Lacheur, a graduate of Newnham College, whose life as a hard-working farmer demonstrates that the higher learning does not incapacitate a woman for manual labour, domestic or agricultural. There is nothing about a dairy or farm which Miss Le Lacheur cannot do if necessity



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion

*Missionaries
Zenana Missions
Home Missions, etc.*

Great Leaders of Religious Thought

Charities

How to Work for Great Charities

*Great Charity Organisations
Local Charities, etc.*

The Women of the Bible

Bazaars

How to Manage a Church Bazaar

*What to Make for Bazaars
Garden Bazaars, etc.*

How to Manage a Sunday-School

WOMEN OF THE BIBLE

SARAH, THE MOTHER OF NATIONS

By SARAH A. TOOLEY

SARAH, the wife of Abraham, and mother of the Jewish nation, is the first woman in Biblical history whose life story is related with biographic detail. That can scarcely be said of Eve.

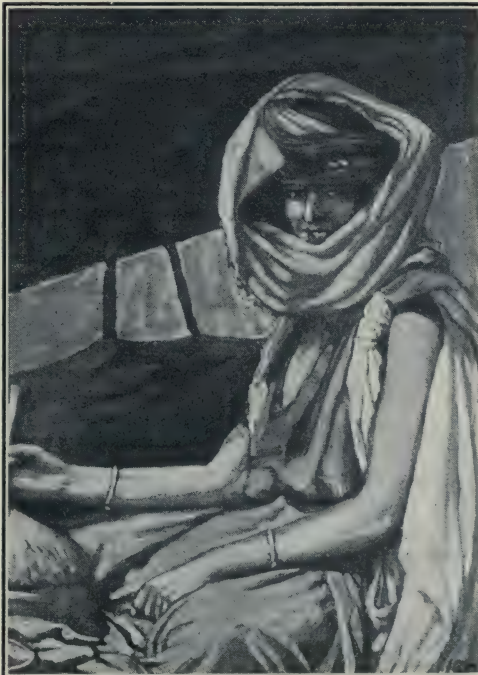
Sarah's personality is full of life and colour, and her career teems with romance and adventure. She was as beautiful as Cleopatra, but as chaste as Penelope. Two mighty kings were attracted by her beauty, but she remained a loyal and faithful wife. She is the first woman whose travels are related, and at every turn in her journeyings she met with thrilling incidents.

By the express command of God, her original name of Sarai was changed to that of Sarah, signifying a princess, and the destined mother of kings and nations. As the first royal lady in sacred history, Sarah played the part with

regal bearing and imperious mien, and knew full well her power as the idolised wife of an indulgent and devoted husband. There is

nothing in the career of Sarah which suggests the abject and subject position of the typical Eastern woman, yet posterity has endowed her with a submissive nature, and to-day the Christian bride at the altar is enjoined to obey her husband even as "Sarah obeyed Abraham."

No account is given of the incidents of Sarah's youth. She appears first in the sacred narrative as the bride of Abraham, the son of Terah, a powerful nomadic chieftain, who dwelt in Ur of the Chaldees, a place situated in the upland regions of the great plain of Mesopotamia, below the slopes of Mount Ararat. Presumably, Sarah was herself a native of Ur of the Chaldees, as she belonged to the same tribal family as her



Sarah, the beautiful and stately wife of Abraham, the first woman whose biography is recorded fully in Bible history
From the painting by Tissot

husband, and was his brother's daughter, a circumstance which enabled the patriarch to call her his "sister" on the occasions when her fair face attracted the unwelcome attention first of Pharaoh, and then of King Abimelech.

The scions of the peerage pale into insignificance before the interest attached to the genealogy of Sarah, the Princess. Born about the year 2000 B.C., her ancestry is traced in direct line to our first parents, for, like Abraham, she was tenth in descent from Noah, and Noah was tenth in descent from Adam. She could claim the Ark on Ararat as an ancestral abode and the Garden of Eden as a family estate.

The Journeyings of a Princess

Some little time after her marriage, Sarah migrated with her father-in-law Terah, her husband, and his nephew Lot, together with their cattle and their people, from Ur of the Chaldees to go into the land of Canaan. The caravan halted, however, at Haran, attracted probably by the beauty of this fertile region between the Khabour and the Euphrates, and there the travellers pitched their tents, and remained, it would appear, until after the death of Terah, whose days numbered two hundred and five years.

Abraham was now head of the family, and the Lord appeared to him and said, "Get thee out of thy country and from thy kindred, and from thy father's house, unto the land that I will show thee, and I will make of thee a great nation, and I will bless thee and make thy name great." We can imagine the proud expectation with which Sarah prepared to depart for the land where the divine promise of prosperity and greatness was to be realised. Lot went also, and we picture the long train of camels laden with food and merchandise, the droves of cattle, and the people pertaining to the households of Abraham and his nephew filing along the mountain valleys until at length they came to Shechem, and were in the land of Canaan. The oaks of Moreh clothed the base of Gerizim, and under the wide-spreading branches of some monarch of the grove Abraham pitched his tent, and there Sarah rested from the toils of the journey at a spot which modern travellers describe as still being the most beautiful spot in Central Palestine. Abraham builded there an altar unto the Lord, as was his pious custom in his journeying.

An Old Legend

Soon the travellers left the friendly shade of the oaks at Moreh, and pitched their tents between Bethel and Ai. The Canaanites owned the country, and Abraham was a peaceful shepherd prince, seeking pasture for his flocks, and had no desire to seize upon the land. But again, at Bethel, he received the divine promise that to his seed Canaan would be given.

However, a famine arose, and Abraham and Sarah went down into Egypt to sojourn

there. It was possible that Pharaoh might, according to the custom of the time, claim the beautiful wife of the stranger, and Abraham, fearful that his own life might be endangered as well as his wife's honour, counselled Sarah that, at every place whither they should come she should say, "I am his sister."

Some curious Rabbinical traditions have gathered around the story. One legend relates that as Abraham walked with Sarah by the banks of the Nile he beheld her beauty reflected in the water, and was overwhelmed with fear that she would be taken by the Egyptians, and he slain for her sake. He therefore took the precaution of having her placed in a chest to cross the frontier, and when the Customs officers met him he offered to pay for the box whatever they might ask, to pass it free.

"Does it contain silk?" asked the officers.

"I will pay the tenth as of silk," he replied.

"Does it contain silver?" they inquired.

"I will pay for it as silver," answered Abraham.

"Nay, then, it must contain gold?"

"I will pay for it as gold."

"Maybe it contains most costly gems?"

"I will pay for it as gems," he persisted.

Finally there was a struggle for the box, which was broken, and a beautiful woman found therein. The news reached Pharaoh, and he sent and took Sarah. When she confessed that she was a married woman, he sent her away with gifts, including Hagar, one of his daughters, for a handmaid. So runs the legend.

Troublous Days

The Bible narrative is clear and explicit. The beauty of Sarah excited the attention of the Egyptian princes, who praised her to Pharaoh, and she was taken to his house, and presents of cattle and servants were bestowed upon Abraham, her supposed brother. But the Lord sent plagues upon the Egyptians, and Pharaoh called for Abraham to demand the reason of the visitation. Then Sarah's true relationship was revealed, and Pharaoh delivered her to Abraham, and they departed from Egypt loaded with gold and silver and presents of cattle and servants, and returned again to their old camping place at Bethel.

Lot also was with Abraham, and their joint substance had increased so greatly that "the land was not able to bear them." Abraham, therefore, proposed a separation, and while Lot went east to the cities of the plain, Abraham remained in Canaan, and pitched his tent under the shade of "the oaks of Mamre, which are in Hebron," and there built an altar unto the Lord.

Soon the peaceful serenity of the camp was disturbed by the tidings that Lot had been taken captive by the King of Elim, and Sarah saw her husband go forth with his trained men, to the number of three hundred and eighteen, to the rescue of his nephew. Abraham proved a valiant warrior, and returned victorious to the tent at Mamre.

Sarah had been denied the crowning glory of the Hebrew woman—she was childless—and as the years passed by she grew impatient for some certain indication that offspring of Abraham should possess the land according to the Divine promise. As matters stood, Eliezer, the next-of-kin, was heir to her husband's possessions.

The Bond-wife

A project in keeping with Eastern customs now shaped itself in Sarah's mind. She had brought from Egypt a favourite maid, Hagar, and she suggested to Abraham that this bondswoman should become his secondary wife. The arrangement brought trouble and distress. Hagar magnified her position, and presumed to treat her indulgent mistress with scorn. Sarah, the Princess, stung and mortified, repented of the course which she had suggested, and appealed to Abraham against Hagar. He replied, with consideration for his wife's outraged feelings, "Behold thy maid is in thine hand, do to her that which is good in thine eyes." Sarah asserted her power, and Hagar fled from her anger out into the wilderness.

There in the lonely solitude the fiery spirit of the Egyptian bondswoman was calmed. "Thou God seest me," she murmured, and, obeying the command of the angel who appeared to her, she arose and returned home, prepared to submit to the authority of her mistress.

There is no reason to suppose that Sarah resented the birth of Hagar's son, Ishmael. The boy grew up as the heir in the household of Abraham, Hagar resumed her normal place, and Sarah reigned supreme in the tent.

One day as Abraham sat under the shade of the oaks by the tent door he saw three strangers approaching, and, with Oriental courtesy, ran forward to meet them, bowing himself to the ground and offering hospitality. Soon a meal was spread under the trees, and as the strangers partook of it they announced to Abraham that Sarah, his wife, would be made the proud mother of a son. Sarah, resting from her housewifely duties of making cakes for her visitors, betrayed her presence behind the tent door by a laugh when this announcement was made.

Sarah's Laugh

It is usually assumed that feminine curiosity had made Sarah an eavesdropper, but nothing seems more natural than that she should come to look at the guests whom she had been labouring to entertain, and that she should refrain from showing herself openly to strangers. She knew not that they were angels, and some of her adventures had, perchance, taught her caution. Her sense of humour could not be repressed even in her hiding-place, and Sarah, throughout the ages, has been admonished for the unseemliness of her laugh. Commentators seem oblivious of the fact that on an earlier occasion Abraham, too, had laughed when the Lord made a similar announcement regarding the birth of a son to Sarah. The angel visitors to Mamre, however, took their host's wife to task for her merriment, and, being overcome by fear and awe, Sarah denied that she had laughed.

To be continued.



Sarah dismissing Hagar, her maid, who had presumed upon her promotion to be Abraham's secondary wife, and had become arrogant and haughty towards her mistress
From the painting by Tissot



Sunshine and Laughter in the land of tulips. Young Holland at play in the old world province of Volendam

Photo, Freelan



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

*Clothes
How to Engage a
Nurse
Preparing for Baby
Motherhood
What Every Mother
Should Know, etc.*

Education

*How to Engage a
Private Governess
English Schools for
Girls
Foreign Schools and
Convents
Exchange with Foreign
Families for Learn-
ing Languages, etc.*

Physical Training

*Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without
Apparatus
Breathing Exercises
Skipping,
etc.*

Amusements

*How to Arrange a
Children's Party
Outdoor Games
Indoor Games
How to Choose Toys
for Children
The Selection of Story
Books,
etc.*

A PIRATE TREASURE HUNT

By GLADYS BEATTIE CROZIER

The Treasure Seekers Arrive—The Clues—Hot on the Trail—At Last!—The Victors Return in Triumph—And Then Comes Tea

A CHILDREN'S treasure hunt in the garden is great fun.

Any number of children can take part in hunting for the pirate's hidden treasure, but it is a good plan to have equal numbers of boys and girls, so that they can choose partners and hunt in couples.

One or two grown-ups must be persuaded to join in the fun, to help make and hide the clues, and to draw up the charts and cryptograms beforehand. The hostess will need to provide as many charts, cryptograms (drawn up to suit the special features of the garden or beach), locks of hair, wild china beasts, old boots and shoes (old satin slippers answer excellently), and cardboard footprints for the treasure-hunt clues as there are pairs of treasure seekers (each couple being warned

to take only *one* of each clue between them), besides two prizes (in a single box) for the lucky pair of treasure finders.

The treasure seekers should be invited for not later than three o'clock, and on arrival the little girls are offered a tray of differently coloured bows to choose from, each one taking a bow of her favourite colour and pinning it into the front of her frock.

Now tell the boys that before claiming a little girl as partner each one must provide himself with a bow which matches hers in colour, and that the bows will be found in a hedgerow, or beneath the branches of some low spreading tree, the direction being pointed out to them before they dash off in search of their bows.

As the treasure seekers succeed in pairing off according



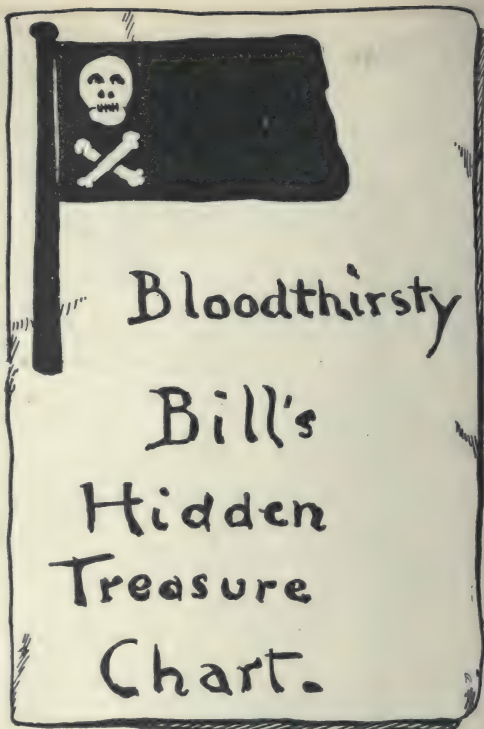
Rival claims. The question is settled by the girl choosing as partner the boy whose bow matches her own in colour



The partners receive from the judge a copy of the pirate's chart, a diagram which will help them in their search

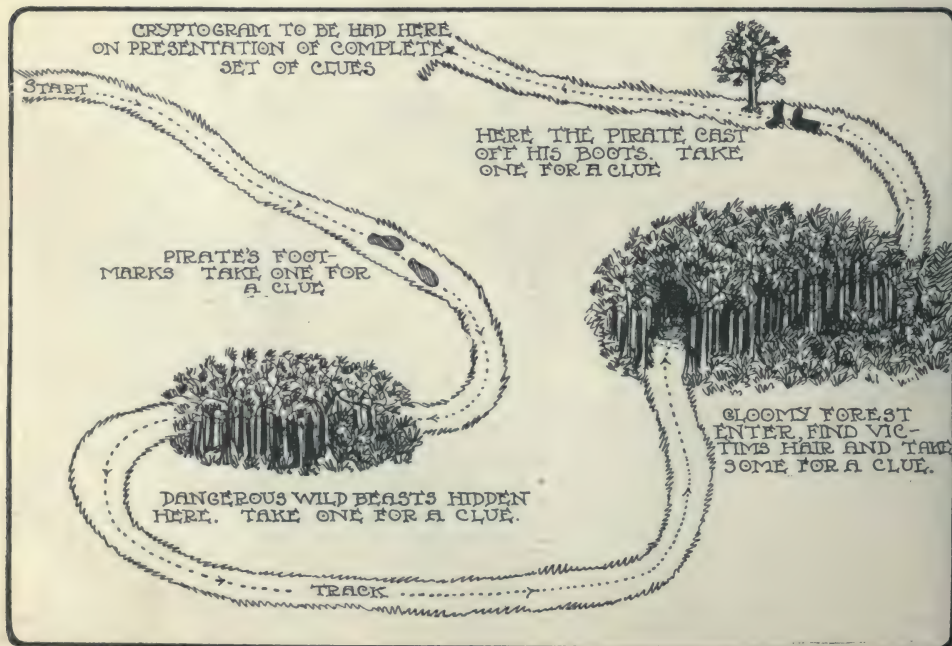
to bows, they are told to run to where the judge is seated, armed with a pile of pirate's charts, in each one of which is drawn a diagram to help the children in their search for the hidden treasure!

Each chart is ornamented with a black pirate's flag on the cover, and on looking inside it the treasure seekers see first of all a little winding path with arrows marked along it, down which they evidently have to go.



The awe-inspiring cover of the pirate's chart

Off they start at full speed down the only path in sight, and a run of a few minutes brings them to a row of white cardboard footprints, one of which, according to chart



The diagram of the chart, showing the direction to be taken by the searchers for the buried treasure

directions, each couple have to pick up and carry with them as a clue!

This is most exciting, for it proves that they are really on the right track. A glance at the chart helps them to find the next clue—this time one of a set of "dangerous wild beasts in a marshy jungle," which prove to be china lions, tigers, and bears, concealed in the long grass beside the duck-pond. They add one of these to their collection, and then, after consulting the chart again, they enter the gloomy forest (none other than the darkest corner of the shrubbery!) to find some tresses of hair which belonged to an unhappy victim of the pirate.

This has to be disentangled carefully, as it consists of thick knitting wool wound all about in the bushes, and must not be broken or cut.

The pirate's cast-off boots, discovered under a rose-bush, complete the list of necessary clues which must be shown to the judge before each pair of competitors can get a copy of the cryptogram which tells the exact hiding-place of the buried treasure. Here is an example of a cryptogram which could be altered to suit any conditions:

Cryptogram

"R-n t- -k tr- - st-mp -n g-rd-n. Gh-stly wh-t- h-nd w-ll p-nt t- h-dd-n tr-s-r-."

Key to Cryptogram

The problem really is not very difficult to solve. Only the vowels have been omitted



Discovering the pirate's footmarks, one of which must be taken by each couple and carried as a clue

from the words, but probably it will take the children quite a long time to realise the fact. The sentence then will read as follows:

"Run to oak-tree stump in garden. Ghostly white hand will point to hidden treasure."

Down upon the grass they fling themselves to rack their brains for the key before the others solve the riddle!

One little couple get it first, and on they go to the oak-tree stump—a landmark in the garden—and there they find the ghostly white cardboard hand pointing to where to dig!

The Winners

Five minutes of excited rummaging in the long, tangled undergrowth—for the others are near at hand, and plunging towards them through the bushes, having solved the cryptogram by this time, too—and just as they are about to break upon the scene to dispute the ownership of the precious hidden treasure, something hard and square comes to light beneath the pair of treasure seekers' feet.

And, hurrah! - it proves to be a small white box tied with red ribbon, and inside are two toy watches, made to wind up, which are put on proudly before returning in triumph for tea, spread out of doors under a wide-spreading beech-tree.

If the treasure hunt can take place along by the sea-shore, so much the better, the clues being arranged beside rocks, break-water, or in any little cave, and the buried treasure being concealed in



A difficult task. Unravelling the cryptogram which unfolds the secret of the buried treasure



The "ghostly white hand" of the cryptogram pointing to the spot where the treasure lies hid

THE HOME KINDERGARTEN

By MARY WESTAWAY, Associate of the National Health Society

Continued from page 4339, Part 36

MODELLING AND DRAWING

The Educative Value of Modelling—Materials With Which to Model—Sand—The Use of Clay and Plasticine—Objects Suitable for Modelling—Drawing as a Natural Instinct—Early Pencilings—How to Encourage the Taste for Drawing—A Japanese Method—Memory Drawing—Brush Work, Its Aims and How to Teach It—The Value of a Knowledge of Drawing

WHEN Froebel arranged the occupation of modelling, it was not that his pupils should become sculptors, but that hand and eye should work together in training the intellect. What is seen is easily forgotten, but what is handled as well as seen makes a more lasting impression. Moreover, in order to represent what is seen, it is necessary to observe closely, and the closer the observation the more faithful the reproduction, so that as a training of the faculty of observation the occupation of modelling is invaluable.

Modelling in Sand

Modelling as an occupation for children has a well-ordered sequence. Sand is the first material used, and although dry sand has little cohesion, it can be made workable by being moistened. Any fine sand can be used, but Calais sand, which costs about a penny per pound, is best. An old iron tray is required for the earliest stages, and when the child models in sand a piece of linoleum should be supplied.

At first the mother shows the sand, and has a chat about its origin, various uses and properties, and the difference between wet sand and dry sand. She then proceeds to build up a garden, farmyard, park, pond, or castle. By degrees, elementary lessons in geography can be given in this way, for with the wet sand every kind of physical feature of land and water can be illustrated.

a small, realistic-looking barrel to represent the pirate's booty!

Yes; the seaside is the ideal place for a treasure hunt. There it is easy to make the route interesting and difficult to follow; whilst, to children's minds, rocks and caves, of course, are sacred to pirates.

Suitable environment adds as greatly to the charm of a game in youthful eyes as in those of "grown-ups." So let the fascination of the pirate find satisfactory outlet during a seaside holiday in the form of a treasure hunt.

Another use can be made of the wet sand. The surface can be smoothed, and with a wooden skewer tracings can be made. Letters may be taught thus, and easy words arranged so as to carry on the lesson which was begun with stick-laying.

To lead up to clay modelling, moist sand can be shaped with moulds, and this occupation should be carried out by the child himself. A patty-pan makes an excellent mould, as does a wineglass or an eggcup. The moist sand should be pressed firmly into the moulds, which should be inverted to produce the shape. With the patty-pans a collection of sand pies can be made, and with them can be associated the nursery rhyme of "Simple Simon," which, when learnt and dramatically recited, will bring pleasure to the child.

The Use of Plasticine

The material required for modelling is clay or plasticine. Each has advantages. The clay is cheap, and permanence can be given to objects by drying them in the sun and baking them in a hot oven. Terra-cotta clay or plain grey clay can be purchased cheaply at any kindergarten depôt. Portions not in use must be kept covered with a wet cloth.

The drawback of working in clay is its "messiness." Plasticine is more costly, but it is less sticky, keeps moist longer, and when hard can be kneaded to proper consistency with vaseline. It does not stain, and its oiliness is just sufficient to prevent a

drying action on the skin of the little worker. It may be bought at 1s. 2d. per pound, or modelling outfits may be purchased.

A board or square piece of linoleum should be provided for each little worker, and if clay is used a wet flannel and a sponge should also be supplied. With regard to tools, the fingers are the only implements necessary for the modelling of simple forms. More advanced exercises can be worked with a small wooden knife.

Exercises must be graded, and the same sequence must be observed as is used in the presentment of forms in the simplest gifts. The ball which constitutes Gift I, as being the simplest and most perfect form, is used for the earliest exercises in clay modelling. A rough piece of clay is cut from the lump, and the child rolls it between his hands until it is well rounded. Accuracy of form may be tested by rolling it on the table or by passing it in different ways through a ring. This large ball should next be halved with a paper-knife, and each portion treated by rolling it with the hand to form new balls.

When the child has succeeded in making a clay sphere, he should be encouraged to look around for objects of similar shape. He suggests an orange and an apple, and these are contrasted with his perfect sphere. He then modifies his plastic sphere, and reproduces the orange and the apple, adding markings, stalk, etc., to make his model true to life. The child must examine thoroughly the thing which he is about to imitate, not only by looking at it, but by feeling it. By using the senses of sight and touch combined a more accurate idea is formed.

Modelling Exercises

The child will find that the plastic sphere may not only be flattened, but also elongated. The new form suggests an egg and a potato, which are then reproduced in the clay. A Brazil nut, a pear, and a lemon are modifications of the sphere of greater difficulty, and these should be examined and reproduced.

The next form is the cylinder, which can be obtained by modifying the sphere. The cylinder will suggest objects such as a honey-pot, a bottle, banana, pea and bean pods, carrot, etc., which should be examined and reproduced. By cutting thick slices from the cylinder with a paper-knife, a new form, the disc, is discovered. This makes a wheel, and can be used as a clock-face or watch. The flat disc can be moulded and converted into a plate, a saucer, a cup, to which a handle must be added, and a bird's nest, which can be filled with eggs.

The square comes next, from which an instand, cart, and box can be made.

Good models should be kept; thus the child becomes his own toy-maker, or may make articles to give away.

The sight of some little children breathing on the nursery window and tracing figures with their fingers gave Froebel the idea that this love of drawing might serve the purpose of education, for, although young children

have an intense love of the pictorial art, the love generally passes away as soon as formal drawing lessons are begun, so that few people ever gain sufficient skill to be of practical value, and only very few become artists.

From the child's first pencillings we can learn much of the inner workings of his mind. The young child has ideas, but not sufficient words to express them, and his early pencillings resemble the hieroglyphics and drawings of savages and uncultured people who cannot express themselves by means of writing.

The Value of Drawing

The young artist needs encouragement, and his earnest efforts should be rewarded by praise unmixed with flattery. By criticising his work and offering suggestions, it is possible to lead a child to attain a fair amount of artistic skill without formal lessons, but generally it will be found that as a child finds other means of expressing his ideas he neglects the pencil as a means of self-expression. Hence arises the need of more formal teaching.

Free-arm drawing makes an excellent first step. For this purpose a blackboard, or sheet of brown paper, or piece of plain linoleum, should be fixed at a convenient height on the nursery wall, and the young artist should make his first strokes with white chalk on the dark surface. When he can control and guide the chalk, familiar objects of simple form should be depicted. The first exercise might be a tracing around his hand with extended fingers, or any flat object, such as a paper-knife, saucer, or box, lid. But outline conveys little to the young child, and he should chalk in the outline so as to produce a mass drawing.

Next the object must be copied, and not traced. Some simple forms, such as an apple or pear, might be chosen. The best method of teaching the child to appreciate form is to suspend the object with a strong light behind it, so that it shall cast a deep shadow on a light surface. It is the form of the shadow that must be reproduced, and the child can copy from the model itself to get the colouring, which should be filled in with coloured chalk. After several such exercises the shadow casting can be omitted, and the child will then be able to make recognisable copies of any simple object.

A Japanese Idea

The Japanese have an excellent method of teaching drawing. An object is placed in front of the class, and when it has been studied well is taken away, and the pupils draw it from memory. A modification of the plan is to require the pupils to draw a picture of a well-known object which is not at hand, and which may not have been seen for some time past. For nursery use both plans are excellent, and lead up to imaginative drawing, whereby the child uses his pencil to illustrate the poems he learns and the stories to which he listens.

The innate love of children for bright colours has led to the introduction of drawing with a brush instead of with chalk or pencil. By using the point of a brush, lines of varying thickness can be drawn, while by placing the hair of the brush flat against the paper what are known as "blobs" can be produced. The form of the blobs varies with the angle at which the brush is held and with the amount of pressure applied. The paint dries in such a way that the blob presents a beautiful gradation of shading. The blobs can be arranged to reproduce the forms of beauty which the child knows from his acquaintance with the gifts. Petals of flowers and many natural objects can be represented in this way, so that brush work and Nature study are of mutual assistance.

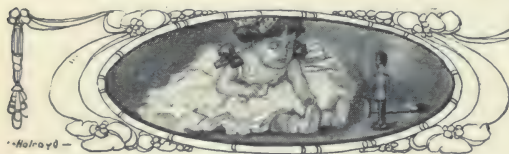
Art colourmen supply books which show how brush work is carried out, but such books are suggestive, to the teacher, and should never be put in the hands of the child, who must be encouraged to make his copies

direct from Nature. In making lines, the brush should be held vertically in the right hand, with the wrist supported by that of the left so as to gain freedom and steadiness. Only the little finger of the right hand should be allowed to touch the paper, and the movements of the arm should be from the shoulder rather than the elbow.

The colours must be kept pure. Different brushes should be reserved for different colours, but if that cannot be arranged a different glass of water should be used for washing the brush after each colour used. When once the blobs are made they should not be touched until they are quite dry, and then veins of leaves and other markings can be worked in with the point of the brush.

The aim of drawing, whether with pencil or brush, is not to fill the passing hour, but to make the children appreciative of the beauty in the world around.

To be continued.



THE LUCKY AND UNLUCKY BABY

Babies a Fruitful Source of Superstitious Observances—Charms Against Changelings—The Evil Eye—The First-born Child and Its Care—Christening Customs—The Lore of Nail Cutting and Teething—The Pathetic Fancies Woven Round Children Who Died Unbaptised

THE early dwellers in our islands lived very close to the supernatural world. For very many things, now easily accounted for by science, they could find no explanation, and they could only conclude that other than human agencies were at work.

It was not only primitive man and woman, skin-clad, living in twig and turf huts, but later generations of our islanders, people of the Tudor and Stuart periods, who believed implicitly in every kind of magic.

"Better Born Lucky than Rich"

It was to mediæval times, however, with their deep-rooted belief in the supernatural, that most of our present-day superstitions date, though many can be traced back to a time before Christianity.

No one, not even the bride, has become more surrounded with spells and charms and beliefs than the baby. Mothers have always been ready to do anything to protect their precious little ones, and ignorant mothers of early times were ready to listen to every soothsayer, "wise woman," and magician for remedies against evil and suggestions for good. This fact accounts not only for the many flourishing superstitions associated with babies, but also for the credulity with which even up-to-date mothers accept the most fantastic beliefs. The observance of certain rites may not make the baby lucky; but, on the other hand, it is argued, who can say that they will have no effect? "Better

born lucky than rich" is a saying remembered by mothers.

On the whole, North-country and Scottish folk are more superstitious than the people of the English southern counties. But often the same charms will be found in two counties as distant and dissimilar as Cumberland and Sussex, and many of the superstitions in which Ireland is rich are found to be almost identically the same in the most modern, town-strewn counties of England.

More prevalent in the North than in the South is the imaginative idea of a "changeling," though Sussex, which Mr. Kipling tells us was the last home of the fairies, has many quaint ideas.

Charms against Changelings

A dangerous method resorted to in Northumberland to ensure the baby not being changed by the envious "little people" would probably in its action be much more likely to hurt the baby than the fairy. A carving-knife is hung, point downwards, a short distance from the baby's face over the head of the cradle! This is believed to terrify the fairies, who dare not go near cold steel. The practice of placing a knife near a sleeping baby to prevent the visits of fairies and evil spirits in the mother's absence is another version of the same idea.

In Ireland mothers will often use the most drastic measures to prevent the baby being "changed"; indeed, if they suspect such

has been the case, they will place the infant on a hot shovel to see whether it screams or not!

Another test is to "draw blood above the mouth"—that is, to cut the upper lip to find whether blood will flow. It is not to be wondered at that these superstitions still linger, when we read in Martin Luther's "Table Book" that "Changelings Satan lays in the place of genuine children, that people may be tormented with them."

The fear of the "evil eye" is still common in many counties, and babies are considered especially liable to its malign influence. Lancashire women declare that the only remedy for the evil is to spit in the baby's face three times, turn a live coal in the fire, and exclaim in a loud voice, "The Lord be with us!" This effectually scares away the imp of the Evil One, it is believed.

An even more elaborate method is still resorted to in Cornwall: Before sunrise, the suspected infant is brought to a blacksmith of the seventh generation, and laid on his anvil. The smith raises his hammer high, as if to strike the baby, but instead brings it down gently on its naked body. This is done three times, and—if the baby does not die of cold or fright—its cure is certain.

If a baby or a pig become suddenly and unaccountably ill, the Irish peasants believe it is "eye-bitten." In the case of the baby, the remedy is to throw a cupful of cold water in the child's face, and, quickly making the sign of the Cross, say, "In the name of Christ." In the case of the pig, a pail is used instead of a cup, and the invocation is omitted.

The First Baby

Her first baby is peculiarly dear to every mother; it is surrounded with such hallowed feelings, and such long-felt desires and wishes and hopes are centred round this little miracle of life that it is no wonder many superstitions have grown up round it.

Yorkshire people, at the birth of the first child, invite a number of friends to the house, and offer as refreshment a slice of gingerbread and cheese and some kind of home-made wine. All the maidens present must take a slice of the gingerbread and place it under their pillows that night, for it is "dreaming cake," and has the power of bringing before them the vision of their future husbands. This superstition varies a little locally, but is found almost everywhere in the British Isles.

The first baby must be watched intently for the first seven days, for if it remain healthy so long, it will live and thrive seven weeks; if it lives for that period, there is every reason why it should live seven months, and then seven years.

Many mothers will not let their children be out of their own charge for fourteen months—that is, twice seven—until "their limbs have stiffened." The "christening bit," or "christening crib," or "christening cake," is another rite which must be observed

by every mother, so that her first baby may go luckily through life. As the christening procession makes its way to the church, the nurse must give to the first person she meets a paper pag containing (usually) a piece of cake, some biscuits, and cheese. If the person is ungracious enough to refuse, the baby's chances of success in life are considerably lessened. So good were the "christening bits" often found that in many villages the children would discover when a baby was to be christened, and lie in wait for the tempting morsels. There was no fear then that the "bit" would be refused! Fifeshire children call it the "Bairn's Piece."

Good and Bad Luck

On the very smallest events often depends the future of the unsuspecting infant. For instance, Yorkshire mothers declare that, even before they handle their own little one themselves, it should be laid in the arms of a maiden, for so it will always remain good and pure. This custom doubtless arises from the sweet legend that the Blessed Virgin Mary was present at the birth of St. John the Baptist, and took him in her holy arms.

The belief that both mother and child should come down first only on a Sunday is a relic of old Jewish ritual.

Mothers of the North declare that the luckiest baby is the one whose name is decided before it is born; the next in point of luck is the one whose name is chosen within nine days of its birth; while evil will certainly befall the unhappy infant whose parents have neglected the selection of a name after this period of its life.

Babies born during "chime hours"—that is, the hours of three, six, nine, and twelve—will possess some doubtful luck, for they will be able to discern spirits and can never be bewitched.

The cutting of the teeth and of the nails is hedged in on every side with beliefs and charms. The lines

Cut them on Monday, cut them for health;
Cut them on Tuesday, cut them for wealth;
Cut them on Wednesday, cut them for news;
Cut them on Thursday, a new pair of shoes;
Cut them on Friday, cut them for sorrow;
Cut them on Saturday, a present to-morrow;
But he that on Sunday cut his horn,
Better that he had never been born

are known everywhere, with variations, even German and Danish children having their own versions of this rhyme.

A Hen's Tooth

Sussex mothers grow peony plants that they may make their roots into beads to put round the baby's neck when it is cutting its teeth. This, they think, will vastly assist the ease of the cutting. Many country people will not throw away a tooth, it must be "burnt with fire." If it is thrown away, some animal may pick it up, and then, it is said, the unfortunate child will have a tooth like that particular animal. The writer well remembers being told when about six years

of age that she would have a hen's tooth if she did not give her ever-dropping teeth to nurse to be burnt.

Scotch mothers fill the empty cavity with salt, and throw the tooth in the fire, saying :

Fire, fire, burn bone,
God send me my tooth again.

Sussex mothers fear the quick cutting of teeth, for they say :

Quickly toothed and quickly go,
Quickly will thy mother have moé (more).

Babies who Die Unbaptised

The early Christian missionaries to this island taught that if a person died unbaptised, the future of his soul was imperilled. This, more than all the powers of doctrine, made their converts hasten to be baptised. From this teaching there has arisen a great number of strange beliefs about babes who die unbaptised.

In Cantire it is believed that the unbaptised child is doomed neither to heaven nor hell, it is neither lost nor saved, but must wander restlessly on earth, and become "a shrieker of a burying-place." Shakespeare speaks in "Macbeth" of

Pity, like a naked new-born babe,
Striding the blast,

and probably alludes to this popular superstition.

Cornish people maintain that these unfortunate children become "piskies" (fairies), and that the sad wail of the wind in lonely woods is the voice of them asking for mercy. English mothers in different counties believe that unbaptised babies flit sadly over the earth as "will-o'-the-wisps," begging in their inarticulate manner for consecrated earth to be thrown over them, so that they may rest in peace.

There is an old story of a priest who was riding home across the Fen country one evening, when three will-o'-the-wisps flew about him. In mercy he put out his hand

and blessed them, and bid their souls rest. Even as he did so, a host of others—white, fluttering, and moaning—appeared, also clamouring for redemption. So dense did the attendant hosts become that the priest was almost overwhelmed. In desperation he attempted to gallop his horse onwards; but the animal, shivering with fear, refused to move.

Suddenly the priest remembered that a little further on lay a church with a graveyard, so in faith he called out, "To the consecrated earth!" The unhappy spirits vanished, and appeared again in even greater numbers as he reached the churchyard. With his hands he hastily dug up some earth from a newly made grave, and flung it around him. In an instant the will-o'-the-wisps disappeared, and out of the earth came a great sigh of relief.

To fret for a dead child is, according to a Northumbrian belief, not only bad for the mother, but also prevents the baby from resting in its grave. Stories are told of the spirit of the little one appearing to the distracted mother and begging her to be comforted, for it was disturbed by her sorrow.

The Gift of Second Sight

A mother who dies in giving birth to a child unknowingly endows the little one with supernatural powers, according to old belief. The Highlanders of Scotland declare that the soul of the mother passes out of her body into that of the child, so that it will have the gift of "second sight."

Another baby supposed to have the power of seeing into the future is the seventh child of a seventh child; and a child born at the seventh month will either become great or insane!

There are many other superstitions which cluster round the lives of our little ones, and though they now seem to us foolish, it must be remembered that they belong to a time when there was so much that people did not understand that they could hardly avoid making these wild guesses at truth.





KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Recipes for

*Ranges
Gas Stoves*

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

FISH RECIPES

By the **DOWAGER COUNTESS OF DUDLEY**, Author of "The Dudley Recipe Book"

Chicken Turbot Fermière—Chicken Turbot Andalouse—Filets de Soles Bercy—Filets of Sole Ambassador with Sauce—Whiting Gratin and Sauce—Whiting à la Française

CHICKEN turbot are amongst the most delicate and most easily obtainable of fish ; their varying sizes admit of their being served either for three, four, or up to twelve people ; also they are tender and white, and can be cooked in many different ways.

CHICKEN TURBOT FERMIERE

Sprinkle on the bottom of a buttered tray two minced shallots, a few rounds of carrot and onions, some parsley, thyme, and bay.

Lay on these the chicken turbot and season moderately. For a fish weighing two pounds moisten with two-thirds of red wine ; add half an ounce of butter cut into small pieces. Poach gently, taking care to baste frequently. Meanwhile, toss three ounces of minced mushrooms in three ounces of butter. When the turbot is ready, drain it, and dish it, and surround it with the tossed mushrooms and keep it hot. Strain the cooking liquor into a vegetable pan and reduce it to half the quantity. Add three ounces of butter ; pour this sauce over the chicken turbot and its garnish, and set to glaze quickly. Serve very hot.

CHICKEN TURBOT ANDALOUSE

Cut the fish up the back, season and lay it in a deep earthenware dish of convenient size, liberally buttered. In the case of a chicken turbot weighing about two and a half pounds, moisten with the third of a pint of white

wine and a quarter of a pint of fish liquor. Finely mince two medium-sized onions, and toss them in butter until they have turned a light brown colour. Peel, press, and mince three tomatoes, and add to them three large raw sliced mushrooms. Cut two mild capsi-cums into strips and grill them ; spread the onion on to the turbot ; put the tomatoes and sliced mushrooms on the top, and upon these arrange the grilled strips of capsicum.

Besprinkle moderately with rasped gratin ; lay on top one ounce of butter cut into small pieces, and set to cook gently in the oven ; allow thirty minutes for the cooking. By reducing the moistening liquor, which has, of course, absorbed some of the gelatinous properties of the fish, the liaison forms of itself.

FILETS DE SOLES BERCY

Butter the bottom of the dish intended for the soles and sprinkle it with two finely chopped shallots. Lay the soles lengthwise upon the dish, side by side ; moisten with three tablespoonfuls of white wine, and as much fish liquid, and add half an ounce of butter cut into small pieces. Cook in the oven, basting frequently with butter, and add a little glaze at the last minute, and a few drops of lemon-juice, and when about to serve drop a pinch of chopped parsley upon each fillet.

FILLETS OF SOLE AMBASSADOR

Take some nice fillets of sole and fold them over in half. Place them in a well-buttered pan with a little lemon-juice and cook them in the oven.

Have ready rather a thin purée of potato, and arrange the fillets on this; then put all over the top a layer of breadcrumbs browned in clarified butter, and serve with the following sauce:

SAUCE FOR FILLETS OF SOLE AMBASSADOR

Take the liquid in which the fish is cooked and mix with it half Espagnol sauce and half Hollandaise sauce, and serve hot.

WHITING GRATIN

Fillet a medium-sized whiting, and dip the fillets in flour; season, then dip them in warm butter and breadcrumbs; a very little flour should be mixed with the breadcrumbs. Repeat this, and flat, them with the palette-knife to make them firm and tidy. Place

them in a grill-iron before a clear fire; grill them a nice brown colour, and dish them lengthways on a flat dish. Serve with them the following sauce:

Pound one spoonful of capers, two gherkins, two spring onions, a little tarragon, chervil, and parsley in the mortar, and bruise well; add two tablespoonfuls of thick mayonnaise sauce. Pass all through a hair sieve or muslin, place in a basin, and add two tablespoonfuls of whipped cream. This sauce is a pale green colour, and should be served in a sauce-boat with the fish.

WHITINGS À LA FRANÇAISE

Take your whittings and clean and trim and score across with a sharp knife; season, and dust them with flour; dip into the well-beaten eggs, and then directly into frying lard. Fry them a golden colour, and serve whole with fried parsley as a garnish. Serve with a clarified butter sauce, or whipped anchovy sauce, or a good brown sauce, according to taste.

MEAT RECIPES

“Squab Pie”—Roman Pie—Mutton Cutlets à la Victoria—Filletts of Mutton with Soubise Sauce—Sausage Cakes—Kidneys à l’Italienne—Stewed Steak à la Tomate—Stewed Fillet of Beef

“SQUAB PIE” (a Devonshire Dainty)

Required: Two pounds of pieces of pork.

One pound of apples.

A teaspoonful of powdered sage.

One pound of onions.

Three-quarters of a pound of flour.

Six ounces of butter, lard, or dripping.

Half a teaspoonful of baking-powder.

One egg.

Salt and pepper.

Cut the meat into pieces about one and a half inches square, peel and slice the apples and onions. Put a layer of meat in a pie-dish, dust this with salt, pepper, and powdered sage, then put a layer of onion, then one of apples, next more meat, and so on till the dish is nearly full, then add sufficient stock to nearly cover the meat, etc.

Sieve together the flour, baking-powder, and a pinch of salt; rub the butter into it finely, then mix it to a paste with cold water. Roll it out, cut off a strip, wet the edge of the pie-dish, put on the strip of pastry, wet this slightly and cover the pie with the rest of the paste. Crimp the edges, decorate the pie with a tassel and leaves of pastry, brush it with beaten egg, and bake it in a quick oven from one and three-quarter hours to two hours.

Cost, 2s.

ROMAN PIE

Required: Three-quarters of a pound of rough puff or short-crust pastry.

Two ounces of cooked vermicelli.

One pound of cooked veal.

A quarter of a pound of cooked ham.

Half a teaspoonful of lemon-rind.

One ounce of Parmesan cheese.

Salt, pepper, and nutmeg.

A quarter of a pint of white sauce or cream.

Well butter a pie-dish, and line it all through with some of the pastry. Then put in a layer of the vermicelli, pressing it up round the sides so that it lines the pastry. Next put in the veal and ham, cut into neat pieces, seasoning it now and then with the grated cheese, lemon-rind, nutmeg, salt and pepper. When the dish is full, pour in the sauce or cream. Roll out the rest of the pastry, and cover the top over as for an ordinary meat pie; be careful to wet and join the edges carefully.

Bake the pie for about three-quarters of an hour in a quick oven till it is a nice brown. Loosen the edges with a knife, and turn it out on a hot dish, then brush it over with a little beaten egg and milk mixed. Put it into the oven for about two minutes to set this glaze.

Serve it either hot or cold.

Cost, 2s. 3d.

MUTTON CUTLETS À LA VICTORIA

Required: One and a half pounds of best end of neck of mutton.

Half a pint of thick, white sauce.

One ounce of lean, chopped ham.

One teaspoonful of chopped parsley.

Half a teaspoonful of chopped onion or shallot.

A little glaze.

Salt, pepper, and grated nutmeg.

Two eggs.

Breadcrumbs.

One teaspoonful of lemon-juice.

Cut the neck into small, neat cutlets, sprinkle each with a little salt and pepper, and fry them in a little good dripping for five minutes, turning them once. Take them out of the pan, put them on a dish, place a flat

tin or dish on the top of them, and on this put weights at even distances to keep the cutlets flat.

Mix together the sauce, ham, parsley, shallot, lemon-juice, nutmeg, and the yolk of one egg. When the cutlets are nearly cold, spread on both sides of each a thick layer of the above sauce. If the sauce is warm, let it cool on the cutlets. Then dip each cutlet into breadcrumbs, brush it over with beaten egg and again cover it with crumbs. Fry the cutlets in fat, from which a bluish smoke rises, till they are a golden brown, and brush them over with melted glaze.

Arrange them on a neat bed of spinach or mashed potatoes on a hot dish, and strain some nice brown sauce round it.

Cost, 2s. 3d.

FILLETS OF MUTTON WITH SOUBISE SAUCE

Required: Three pounds of loin of mutton.

Three ounces of butter.

Six or eight large slices of tomatoes.

Half an ounce of glaze.

One tablespoonful of Parmesan cheese.

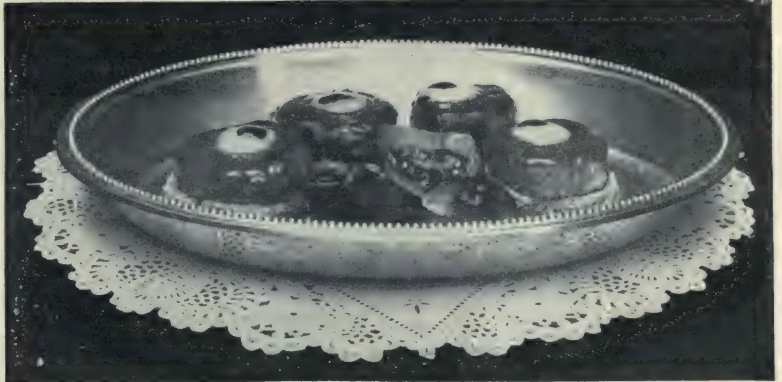
Half a gill of soubise sauce.

One and a half gills of brown gravy.

Cut out the fillet from under the loin, and trim off the skin and fat. Divide the piece into four or six fillets, according to the size of the piece; the fillets should each be three-quarters of an inch thick. Trim them neatly, and fry them in a little butter from five to eight minutes. Next cook the slices of tomato, either grilling or baking them.

Place a fillet of mutton on a slice of tomato in a semi-circle on a hot dish, brush each fillet with a little melted glaze.

Put a teaspoonful of soubise sauce on each fillet, and on that about half a teaspoonful of melted glaze; put the rest of the tomato in the centre. Dust these with cheese, and strain the brown sauce round. Cost, 5s.



Fillets of Mutton with Soubise Sauce. A delicious method of serving mutton with tomatoes and sauce

KIDNEYS À L'ITALIENNE

Required: Four sheep's kidneys.

Two tomatoes.

Two teaspoonfuls of chopped ham.

Two teaspoonfuls of chopped mushrooms.

Three teaspoonfuls (level) of flour.

A quarter of an ounce of butter.

Half a pint of stock.

One teaspoonful each of mushroom, ketchup, and chopped parsley.

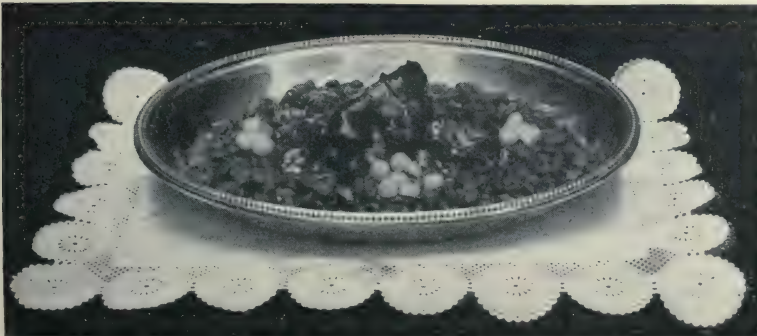
Salt and pepper.

Skin, halve, and grill the kidneys for about four minutes on each side. Melt the butter in a saucepan, stir in the flour, add the stock, stir it till it boils, add the chopped ham, mushrooms, parsley, and ketchup. Mix these and season the mixture carefully. Slice the tomatoes, add them, and cook the whole gently for five minutes.

Next put in the kidneys, and re-heat, but do not let the contents of the pan boil.

Turn the kidneys out on a hot dish, and put neat sippets of fried bread or toast round it.

Cost, 1s. 6d. to 2s.



Stewed Steak à la Tomato. The addition of tomatoes to stewed steak is a great improvement, and with haricot beans and potatoes forms a nourishing dish

STEWED STEAK À LA TOMATE

Required : Two pounds of lean beef.

Two pounds of tomatoes.

Half a pint of cooked haricot beans.

One onion.

A teacupful of small balls of cooked potato.

Half a pint of stock.

Salt and pepper.

Two ounces of beef dripping.

Cut the meat into pieces, and melt the dripping in a stewpan. When it is hot, fry the meat in it until nicely browned on both sides, then lift it out on a plate.

Slice the onion and tomatoes, and cook them for a few minutes in the dripping, then add the stock and stir it over the fire until it boils. Season carefully with salt and pepper, then put in the pieces of steak and let all cook gently for about one hour.

Arrange the meat on a hot dish, and pour the tomato pulp over it. Place round a

border of haricot beans, and garnish with the balls of potato. Cost, 3s.

STEWED FILLET OF BEEF

Required : Three pounds of fillet of beef.

A dozen mushrooms.

Four tablespoonfuls of chopped shallot or onion.

A pint and a half of stock or water.

An ounce of glaze.

A sprig of parsley, thyme, and marjoram.

Half a pound of mashed potato.

One ounce of butter.

Two ounces of flour.

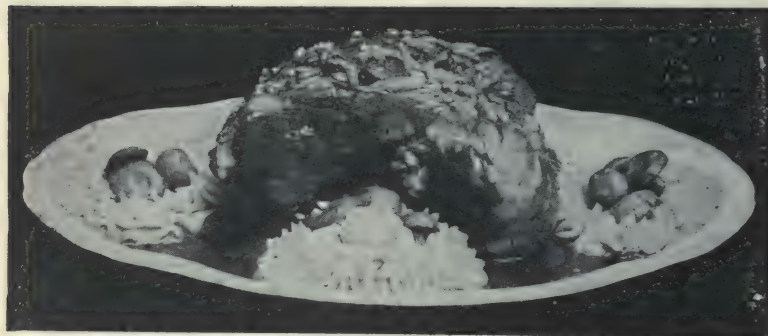
Salt and pepper.

Trim and wipe the meat. Peel and chop the shallot, and examine and peel the mushrooms. Melt the butter in a saucepan, brown the meat on both sides, add the chopped shallot or onion, and flour and fry them carefully a nice brown ; then add the stock and stir till it boils.

Now put in all the other ingredients, and let them simmer very slowly for one and a half hours, or till the meat is quite tender. Turn it now and then, skim off any grease that may rise to the surface of the gravy, and season the same carefully.

Arrange neatly on a hot dish, with mounds of mashed potato round the meat, placing a few mushrooms in the centre of each.

Cost, 4s.



Stewed Fillet of Beef. This is one of the best ways in which to cook this part of meat to ensure it being tender and appetising

HOW TO PRESERVE EGGS

EGGS are most valuable articles of food, and, as their price varies much at different seasons of the year, it is a wise plan to procure them in large quantities when low in price, and preserve them for use in winter, when frequently fresh eggs are so expensive that they are positive luxuries. There are several methods of preserving them, the aim in each case being to keep the air from them.

No. 1.—In Water-glass

From all points of view this is the best method to adopt, for eggs, after lying for months in the solution, have exactly the flavour and appearance of new-laid eggs. The water-glass—that is, silicate of soda—can be purchased in tins, costing about 1s. Full directions as to the proportion of water-glass to water are given on each tin.

The water-glass and water should be put in a large crock ; then, as the eggs are brought in from the nest, they should be put at once into the solution. The fresher they are the better. Cover the crock with a lid or old tray, and see that the eggs are well covered with the water-glass solution.

No. 2.—In Salt

Pack the eggs into boxes in layers of dry, coarse salt. The pointed end should be downwards.

No. 3.—In Fat

Brush the eggs carefully over with melted fat, and store them away.

No. 4.—In Lime Water

Put some cold water into a crock or jar, then add to it as much lime as it will take up. Put the eggs, which should be as fresh as possible, into this. Cover the jar with a lid or plate.

Eggs preserved this way keep excellently, but the disadvantage is that they very often crack when they are boiled, but for cooking in any other method they are very good.

An Important Hint

In whatever way the eggs are preserved, handle them very carefully, as any rough movement might cause the white and yolk to become mixed, and then the egg would soon deteriorate.

HOW TO COOK A POTATO

By M. ESCOFFIER (of the Carlton Hotel)

In this article, M. Escoffier, chef of the Carlton Hotel, gives some valuable information on the art of cooking. High in his profession as he is, the advice of M. Escoffier on the cooking of that homely vegetable the potato will be followed by numbers of our readers.

If the art of cookery could be definitely defined, and its canons fixed once and for ever, there would be little to say about it. But everything is unstable in these days of "progress at any cost," and social customs and modes of life alter so rapidly that a few years suffice to completely change usages which at their inception seemed likely to outlive the age.

The art of cookery is subjected to these changes in a marked degree. It is but twenty years since ancestral English customs began to give way before newer methods. A demand for something new in cookery arose. And in the wake of the demand came the supply. Palatial hotels were built, sumptuous restaurants were opened, and both offered their customers luxuries hitherto undreamt of. From the modern habit of dining and supping at restaurants, and consequently partaking of novel dishes prepared by master hands, has sprung the desire for progress and imitation of such productions in everyday home life.

New-fangled habits had to be met by new methods of cookery, better adapted to the particular environment in which they were to be practised. The admirable productions popularised by the old masters of the culinary art of the preceding century did not blend with the light and frivolous atmosphere of restaurants, nor the correspondingly lightened trend of home cookery. The pompous splendour of bygone dinners was superseded by a desire for "light" food of a foreign order. Such dinners as our great-grandfathers enjoyed, which were indeed veritable ceremonies, possessing their ritual and traditions, have passed for ever. They do not harmonise with modern, rapid service, or modern fickle appetites, which demand some exquisite chef d'œuvre, soufflé in name and nature.

Circumstances ordained that I should be one of the movers of this revolution in culinary art and service, and that I should manage the kitchens of two establishments which have done most to bring it about. It must, however, be borne in mind that the changes which have transformed kitchen procedure during the last twenty-five years cannot *all* be classed under the head of "new" recipes. Apart from the fundamental principles of the science, which we owe to Carême, and which will last as long as cooking itself, scarcely one old-fashioned method has escaped the new moulding required by modern demands. They are all old favourites masquerading in new frocks.

A few years ago, in the preface of a book I compiled on modern cookery, I said that, "Judging from the rate at which things are going, the publication of a fresh selection of

recipes may become necessary, and I hope to add a few more original creations to those I have already had the pleasure of seeing adopted, despite the fact that the discovery of new dishes grows daily more difficult!"

Novelty is the universal cry—novelty by hook or by crook. It is an exceedingly common mania among people of inordinate wealth to exact incessantly new, or so-called new dishes. Sometimes the demand comes from a host whose luxurious table has exhausted every resource of the modern chef's repertory; sometimes from a hostess anxious to outshine friends with whom she has dined when returning their hospitality. Novelty! It is the prevailing cry; it is imperiously demanded by everyone, high or low, rich or poor.

And for all that, the number of alimentary substances is comparatively small, the sum of their combinations is not infinite, and the amount of raw material placed, either by art or Nature, at the disposal of a cook does not grow in proportion to the whims of an intolerant public.

But the chef who has had the felicity to succeed in turning out an original and skilful dish which produces a vogue cannot, even for a time, claim the monopoly of his discovery, or derive any benefit therefrom.

Most inventors are protected by law. But the chef has absolutely no redress for plagiarism on his work. On the contrary, the more it is liked and appreciated, the more will people clamour for his recipes.

One of the most popular and most badly cooked of foods is the potato. Potatoes, in England, are served disgracefully on an average both in restaurants and private houses. In restaurant cooking this is excusable, as the secret of cooking potatoes—either fried, sauté, or boiled—lies in eating them *immediately* they are cooked. In other words, to cook them freshly for every customer, which is a practical impossibility. But in private houses this excuse does not hold good, and I contend that the badly cooked potatoes are only the result of ignorance.

The average "little cook" thinks that potatoes are the easiest things in the world to cook—and to spoil. The result is that not one household in twenty knows what a really well-cooked potato is.

In this article I want to try to give a few hints on cooking potatoes, and a few recipes that are well within the scope of the simplest ménage. In restaurants, as I have said, we suffer under the great disadvantage of having to cook and *keep hot* a vegetable which should go straight from the saucepan to the dinner-table. But we do our best by using the right materials in the right way, and employing all our art in keeping them hot to serve potatoes in a perfect form.

RECIPES FOR COOKING POTATOES

By M. ESCOFFIER

Boiled Potatoes—Fried Potatoes—Chipped Potatoes—Pommes de Terre Anna—Soufflé Potatoes—
Potato Salad With and Without Meat

Boiling Potatoes. Every cook boils potatoes at least once a day, and usually starts with a mistake. Potatoes should *not* be boiled—they should be *steamed*, if they are to turn out “floury” and delicious. Of course, ordinary English potatoes are rarely of good quality, they are naturally watery, and the national fondness for boiling and not steaming them adds to their already liquid propensities. If possible, I should advise a housekeeper to buy Dutch or vitelotte potatoes; these can be purchased in England, but very few people know that they are infinitely preferable to the home-grown article.

If steaming is out of the question, the potatoes must be boiled. In that case, whether old or new, they should be plunged into *boiling* water, just enough to cover them. And that water must be decidedly salted *in advance*. It is useless to add salt afterwards in boiling potatoes. When the vegetables feel soft, strain off all the water, and put them back in the saucepan, or rest them on a sieve over the empty saucepan, leaving them for two or three minutes, so that they may become thoroughly dry and floury.

Fried Potatoes. Fried potatoes are a luxury that is sometime a “doubtful” quantity. Cooks are inclined to make three fundamental mistakes: (1) They do not use the right kind of fat for frying; (2) they do not use *enough* fat; and (3) they do not thoroughly dry the potatoes before frying them.

The best fat to use for fried, chipped, or soufflé potatoes is *pork fat*. It is far less greasy than that of beef or mutton, and it is possible to eat potatoes fried in pork fat either hot or cold, without any taste or smell of grease clinging to them.

To make ordinary *chipped* potatoes, cut them into circular or oval shapes, not too thick, and using a cutter if possible, and put them into cold water for ten minutes. Drain them, dry them in *linen*, which absorbs moisture completely, and fry them in fat which is *deep*, and not quite boiling, though a blue smoke should rise from it. When the potatoes rise to the *top* of the fat they are cooked, and should be lifted out at once. Serve hot or cold.

Pommes de Terre Anna. This is a particularly simple and delicious method of serving potatoes for family purposes. Cut each potato in half *lengthways*, slice these halves into thin rings, about one-eighth of an inch thick, wash, and dry them in a piece of linen. Well butter a mould or ordinary fireproof dish; then place a layer of potatoes in the dish, completely covering the bottom. Season carefully, and spread a coat of butter over the layer. Proceed in the same way with a second layer, making the

potatoes overlap each other, and reversing the lay of the rings in each layer. Make five or six layers in this way, seasoning and buttering each one. Cover the dish, and bake in a good oven for thirty minutes. Turn the whole over to equalise the colouring, if necessary. Stand the solid cake of potato on a saucepan-lid to drain any superfluous butter away; then tilt the whole on to a dish, and serve very hot.

Soufflé Potatoes. Trim the potatoes square; cut them in slices an eighth of an inch thick. Wash them in cold water, thoroughly dry, and fry them in *moderately* hot fat. It is important that the fat is not too hot, as the soufflé effect is only gained by re-frying in fat *several degrees hotter*. When the potatoes rise to the top of the fat they are cooked; drain them, and leave them, if necessary, till the evening. When they are wanted, prepare some fresh and *hotter* fat, and plunge them in it. This second immersion effects the “puffing,” which results from the sudden contact with intense heat, and is effected whether they go straight from one pan to the other, or are left all day to cool. Dry in a stretched piece of linen till free from all grease; salt moderately, and serve.

Potato Salad (with meat). English cooks, on the whole, do not realise that beef which is used for bouillon, or soup, is very excellent in the form of a salad, with potato or other vegetables. When the meat is cold cut it into small dice, boil some potatoes, and cut into rings, having twice the quantity of potatoes to beef. Heap roughly in a glass dish, and pour a good dressing over.

In making a salad-dressing it is not generally known that the oil and vinegar should be mixed *before* being put on the salad. In a cup or deep soup-plate put some salt, black pepper, and mustard. Pour vinegar on these, using one spoonful of vinegar to three of oil—a proportion that should be rigidly followed. Mix the vinegar and seasoning thoroughly together; then pour on the oil, and beat all well, till mixed. Pour this dressing over the salad, sprinkle a little dried and chopped parsley over it, and serve at once.

Potato Salad without meat is made in precisely the same manner; the potatoes can be mixed with other cold, cooked vegetables with advantage, and the dressing remains the same. Cold potatoes are excellent when used for a salad.

These recipes are but a few of hundreds in which potatoes find a different form of cooking. If English cooks will try these recipes, which are suited to everyday household meals, I feel sure that families will grow fond of this nutritious form of food.

RECIPES FOR CAKES

By GLADYS OWEN

Windsor Cake—Ginger Cakes—Russian Cake—Marbled Cake—Polo Cakes

WINDSOR CAKE

Required : Three-quarters of a pound of flour.

Eight ounces of butter.

Eight ounces of castor sugar.

Quarter of a pint of milk.

Four eggs.

Two level teaspoonfuls of baking-powder.

Three large, round wafers.

Strawberry essence.

Eight ounces of icing sugar.

Two ounces of desiccated cocoanut.

A little strawberry jam.

Cochineal.

The sugar wafers, measuring about six inches in diameter, are sold at 1s. 4d. a box ; they contain a dozen wafers.

Choose two shallow, round cake-tins, six inches in diameter. Line them with buttered paper. Beat the butter and sugar to a soft white cream, beat the yolks of the eggs in one by one. Sieve together the flour and baking-powder, and whisk the whites of the eggs to a stiff froth. Mix half the flour lightly with the butter and sugar, and half the white of egg ; be sure and stir them in very lightly.

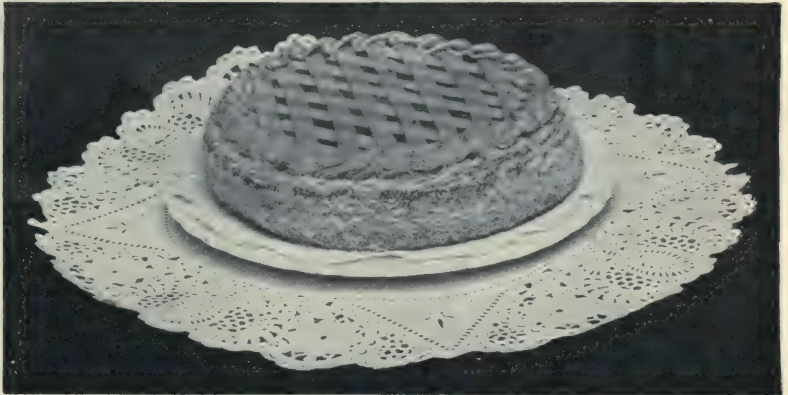
Then add the rest of the flour and the white of egg. Lastly add the milk. Divide the mixture evenly between the two tins, and bake the cakes in a moderate oven for about three-quarters of an hour. Turn them out carefully, and let them get cold.

Meanwhile, prepare the icing.

Beat the butter to a cream with a wooden spoon. When it is soft and white, work in the sieved icing sugar ; add enough strawberry essence to flavour it nicely. Put about three tablespoonfuls of it on one side, then colour the rest a pretty pink with cochineal. Put it aside to cool and harden. When it is

firm, spread a very thin layer of icing over one cake ; and press a wafer gently on to it. Turn the cake gently over, and spread the other side with icing ; cover this also with a wafer.

Spread the under side of the second cake with icing, and place it on top of the first cake ; ice it, and lay a wafer on the top of the second cake. Spread a very little sieved and heated strawberry jam round the sides, and sprinkle them with cocoanut ; then, with a forcing-bag and "ribbon pipe," force bands of the two coloured icings on the top of the cake, so as to form a sort of trellis-work ; put a border round of the same. Any



Windsor Cake. Decorated with bands of icing in two colours in a trellis pattern

light, spongy mixture may be used, also any other coloured and flavoured icing may be substituted.

Cost, 1s. 10d.

GINGER CAKES

Required : Three-quarters of a pound of flour.

Half a pound of syrup.

Six ounces of butter.

Two ounces of preserved ginger.

Four ounces of moist sugar.

Three eggs.

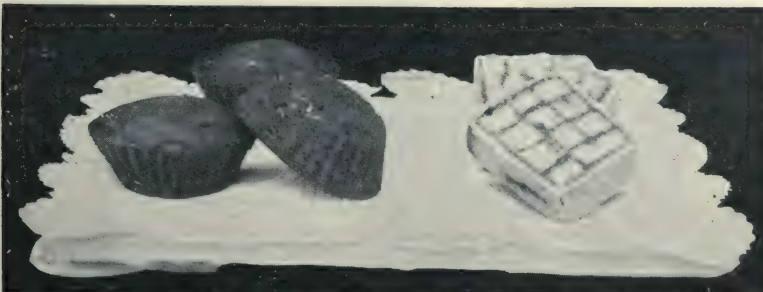
Half a gill of ginger syrup.

Half a teaspoonful of carbonate of soda.

Half an ounce of ground ginger.

Sieve the flour and ginger into a basin. Shred the preserved ginger, and add it. Melt the butter in a small pan, add the syrup

and sugar, and let them dissolve. Pour these into the flour, also the ginger syrup. Mix all well together, then add the beaten eggs, beating them well in. Lastly, add the carbonate of soda, dissolved in a very little milk. Turn the mixture into some well-greased fancy cake-tins. Bake them from fifteen



Ginger Cakes.

Russian Cakes.

A good variety of small cakes should be provided for afternoon tea

to twenty minutes, then turn them out carefully and put them on a sieve until cold. Cost, 1s. 4d.

RUSSIAN CAKE

Required: Six eggs.
Eight ounces of castor sugar.
Six ounces of flour.
Five ounces of butter.
Cochineal, vanilla, coffee essence.
Apricot jam. Almond icing.

Have ready three small baking-tins, such as are used for Swiss roll. Line with greased paper.

Put the eggs and sugar in a basin, and place it over a pan of hot water on the stove. Beat these together

for ten minutes, then take the basin to the table and continue beating for another ten minutes or until the mixture looks thick and rosy. Sieve the flour and melt the butter gently. Add half the flour and half the butter to the eggs and sugar, and stir all lightly together, then add the rest of the butter and flour. Divide the mixture into three basins. Leave one division the natural colour, colour one-third a deep pink with cochineal and flavour it with vanilla, and colour the remainder a deep coffee tint. Put each mixture into a separate tin, and bake carefully until they feel firm and spongy. Then cut them at once into strips about three-quarters of an inch square.

Take a small, empty, oblong biscuit-tin, and line it with pieces of grease-proof paper. Now fit the blocks of cake into the tin in alternate colours, using the apricot jam, thinly spread on, to join the pieces together. When the tin, is full put a flat tin on the top with a few light weights on it, and let it stand for an hour or more. Then lift out the cake, and cover the sides—but not the ends—with almond icing, using a knife dipped in water to smooth it over. Serve it either whole or cut in slices. Cost, 2s.

FOR ALMOND ICING

See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. I, page 395, using half a pound each of sugar and almonds.

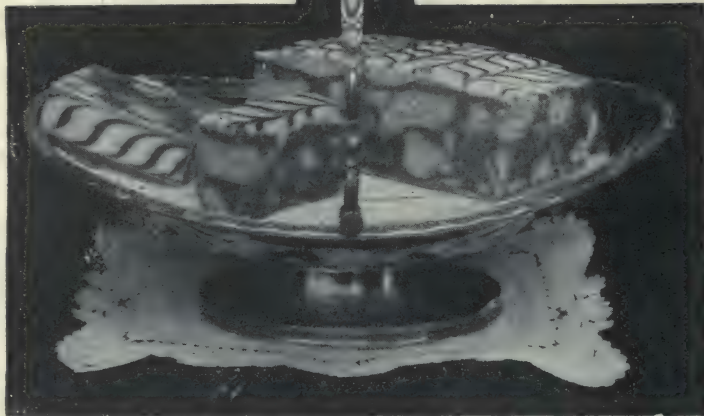
MARBLED CAKE

Required: The same as for Russian cake, but omit almond icing, substituting white glacé icing and chocolate glacé icing.

Make and bake the cake as directed for Russian cake, but cut up the cakes into all shapes and sizes.

Melt a little sieved apricot jam in a pan, stir in the pieces of cake, taking

care not to break them up. Line a tin with grease-proof paper, pack in the cake mixture, blending the colours prettily. Put a lid with weights on it over the cake, and leave it for an hour or two, then turn it



Marbled Cake. The marbled appearance of the icing is obtained by using chocolate icing and tracing it over the white icing

carefully out. Have the most level side uppermost. Pour over it some white glacé icing. Put the chocolate icing in a forcing-bag with a plain pipe, and sketch out a pattern on the white icing. Then take a skewer and draw it gently through the brown lines so as to widen them where necessary. Leave it until the icing is set. Cost, 1s. 6d.

POLO CAKES

Required: Rich short-crust pastry.

Three eggs and one extra yolk.

The weight of three eggs in butter, flour, and castor sugar.

One teaspoonful of baking-powder.

One tablespoonful of milk.

Red-currant jelly.

Three ounces of almonds.

A little pink or white icing.

Line some patty-tins with the pastry. Cream together the butter and sugar, then add the eggs and extra yolk one by one, beating each well in. Sieve together the flour and baking-powder, add these lightly to the mixture. Lastly, add the milk.

Fill the pastry case three parts full of the mixture, and bake them in a moderate oven until they are a pale biscuit colour.

Turn them out of the tin, and leave them until cold. Brush the pastry cases over with melted jelly, and sprinkle it with chopped almonds, leaving a round space without any at the top. On this force a neat round of icing.

Cost, about 1s.





WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* legal problems are propounded in the 'simplest' and 'clearest' language, so that readers may understand every aspect of the law with regard to—

Marriage
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

MARRIED WOMEN AND CRIME

How Far a Husband is Responsible for His Wife's Misdeeds—An Accessory Before or After the Fact—Coercing a Wife—Husbands and Wives as Witnesses

A HUSBAND is not criminally liable for the act of his wife, except in cases where the crime has been committed by her at his instigation or command, or where she is in the position of his agent. Thus, an innocent husband who is a dairyman, and has a wife who sells adulterated milk without his knowledge or approval, can be convicted under the Sale of Food and Drugs Act.

Conspiracy

A wife cannot conspire with her husband, nor be an accessory after the fact for a felony committed by him; nor can she be convicted of treason for receiving or assisting him knowing him to be a traitor. But though a husband cannot conspire with his wife, he may be found guilty of being an accessory after the fact to a felony committed by her. And both husband and wife can conspire with other persons.

Coercion

When husband and wife are jointly charged with larceny, burglary, robbery with violence, felonious wounding, receiving stolen goods, uttering counterfeit coin or passing forged notes, if the crime was committed by the wife in the presence of her husband, the presumption is that she was acting under his coercion, and she is entitled to an acquittal.

Accessory

But this rule does not apply to murder or treason, or an ordinary assault or false swearing, or to such offences as keeping a gaming house, etc. And if the prosecution can show that the wife was the instigator of

the act, or the more active party, or that the husband was the weaker of the two, being a cripple, or bedridden, or feeble-minded, etc., the presumption of coercion is rebutted.

An accessory before the fact is he who, being absent at the time the offence was committed, procures, counsels, commands, or abets another to commit a felony.

An accessory after the fact is one who, knowing that a felony has been committed, helps or harbours the felon. But, as already mentioned, a wife under such circumstances may screen her husband. A wife is amenable as an accessory before the fact to a murder committed by her husband, but if the only part she took in the transaction was in harbouring and comforting her husband after the crime was committed, she is not liable as an accessory after the fact. The fact that the marriage was irregular, and is probably invalid, does not take the case out of the doctrine of coercion, and the woman will still be entitled to an acquittal.

Stealing from Each Other

There cannot be a criminal prosecution for a libel by a husband on his wife, nor can a husband prosecute his wife for a libel by her upon him.

Under certain circumstances only can either be convicted of stealing the goods of the other. Thus, though both are punishable criminally for stealing the goods of the other, it is only when such property has been wrongfully taken by either when leaving or deserting or about to leave the other. But no criminal proceedings can be taken in respect of property claimed by either when they are

living together, nor while they are living apart, with regard to acts done by either while living together, except when coupled with desertion. But, bearing this in mind, every married woman has by statute in her own name against all persons, including her husband, the same remedies and redress by the way of criminal proceedings for the protection and security of her own separate property as if it belonged to her as a single woman.

Wife or Husband as Witness

Formerly the wife or husband of a defendant could not give evidence for the prosecution or for the defence, except in cases of offences committed by the defendant against the person or liberty of the other party to the marriage, and in such cases the wife or husband of the defendant could be compelled to give evidence for the prosecution.

In a prosecution for bigamy the true wife

or husband of the defendant cannot be called as a witness, but the false wife or husband can give evidence. But the common law rule has been greatly altered by modern legislation, and the wife or husband of every person charged with a criminal offence is a competent witness for the defence, but cannot, except in cases of desertion, assaults, offences under the Vagrancy, Married Women's Property, Criminal Law Amendment, Dangerous Performances, and Children's Acts, be called upon as a witness, either for the prosecution or for the defence, without the consent of the person charged.

Neither husband nor wife are compelled to disclose any communication made to either during the marriage. A husband or wife giving evidence under such circumstances may be cross-examined as to his or her character. But the failure of either to give evidence must not be commented on by the prosecution.

BORROWING AND LENDING

THE RESPONSIBILITY OF THE BORROWER

The Bailor and the Bailee—Their Respective Responsibility—Returning a Loan

A PERSON may borrow an article for her own benefit, as where a friend who is paying me a visit borrows my umbrella on a wet night. Or a person may consent to accept the loan of an article for the benefit of the lender, as where a person who is going away for a holiday packs up her plate and sends it to the bank. Or the loan may be of mutual benefit, as in the case of pawning or hiring goods, or of entrusting them to a carrier.

All these various transactions, and others of a similar kind, are known to the law as bailment, and a bailment is a delivery of a thing in trust for some special purpose, the person who delivers it being called the bailor, and the person to whom it is delivered the bailee.

The degree of responsibility cast upon the bailee varies with the nature of the bailment. In some cases he is only liable for ordinary care, while in others he must make good the loss in any case, unless it was occasioned by the act of God, such as fire or tempest.

The Stolen Overcoat

A man went into the Café Royal to dine, and divested himself of his overcoat, which one of the waiters took from him, and, without any directions, hung it upon a peg behind where he was sitting. After dinner it was found that the coat was missing, some other diner having walked off with it, and in an action to recover the value of the coat it was held that there was a bailment, and evidence of negligence, and that the proprietor of the restaurant must make good the loss.

Gratuitous Custodians

A customer deposited valuable securities with a bank in Australia, which kept them under lock and key in a strong-room in which

a watchman slept at night, and which was guarded by a doorkeeper during the day. The bank received no remuneration for taking care of the securities, and when the latter were subsequently stolen by a cashier who had the keys which opened the doors of the place in which they were confined, it was held that in the absence of any negligence on the part of the bank the loss must fall on the customer.

Where a thing is lent gratuitously, a certain amount of vigilance must be exercised in the selection of the bailee. If I lend a child my watch to play with and it gets broken, I must not expect the damage to be made good by its parents.

Returning Borrowed Article

Some things are loaned to be returned just as they are, and in this case the borrower is responsible for slight negligence. If I lend you my umbrella I expect you to return my own umbrella to me, and not some other umbrella; and if I lend it to you in good condition and you tear a hole in the silk, or lend it to some other person, who ill-uses it, I shall expect you to make good the damage.

Similarly, if I borrow a book to read, I have no right to pass it on to a third party without your consent, but, having read the book, should take the earliest opportunity of returning it to you. If you lend me your bicycle to ride home on, I must be careful in using it and not ride it over broken stones, nor may I keep it for a day or two, using it in the meanwhile.

On the other hand, if while I am taking proper care of the borrowed article, it is stolen, without any fault of mine, the loss will fall on you.

To be continued.



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture

Flower Growing for Profit

Violet Farms

French Gardens

The Vegetable Garden

Nature Gardens

Water Gardens

The Window Garden

Famous Gardens of England

Conservatories

Frames

Bell Glasses

Greenhouses

Vineries, etc., etc.

MUSHROOMS FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "Flower Culture for Profit," etc.

The Ideal Circumstances—When to Start—Cost of Manure—Making Up the Beds—Spawn, and How to Purchase it

NO series of articles on gardening for profit would be complete without a chapter or two on the subject of mushrooms. There is a large and increasing demand for these edible fungi, and in the writer's opinion they are well worth including as a side line in a small holding conducted by women.

In certain parts of the British Isles, and more particularly in France, there are whole farms devoted to the culture of mushrooms, and from time to time in the periodicals and magazines one comes across articles under such alluring titles as : "Mushrooms in an Old Railway Tunnel," "Profitable Gardening in a Cellar."

Without a doubt, mushroom farms can be made to pay most wonderfully, and when established will yield a truly marvellous return to their owners. From a woman gardener's point of view, however, mushrooms—at the start, at all events—should only form one of several minor branches of business.

Supply and Demand

Imagine a woman who has undertaken the responsibility of a few acres in the country. She has a large and productive garden for vegetables; she grows fruit extensively; she raises flowers for market. Incidentally, she has a small French garden, where she practises the intensive system. It is on such a holding as this that the ideal circumstances are presented for growing mushrooms for profit. Put succinctly, mushrooms to a lady gardener make an excellent walking-stick, but a poor crutch.

The best time to start mushroom culture is the summer, so that one may have crops

for marketing in the autumn and winter, when other side-lines do not bring much grist to the mill. Meadow-grown mushrooms begin to fail after September, and the market depends solely upon the cultivated supplies till spring comes round again. In the winter, obviously, the best prices are secured, and the receipts in this direction will certainly keep the ball rolling merrily through the dead months.

When one has gained the inevitable initial experience the mushroom is a perfectly simple crop to grow. Given care and judgment and good materials, there is practically nothing to go wrong. The demand, too, is a very real and steady one, and there is little risk of supplies failing a painstaking grower.

For the benefit of the uninitiated, the writer would explain that mushrooms are grown from fresh stable manure and spawn. Spawn is supplied by all seedsmen in the form of bricks, and it is of the utmost importance that these bricks shall be freshly made, for if stale they are ineffective. The size of the actual bricks varies slightly, each seedsmen having his own type of mould; but usually they are some nine inches in length, six inches in width, and about two inches in thickness. Generally, fifteen bricks are counted to the bushel, retailing at 4s. 6d. or 5s. per bushel, though naturally a large grower would be able to purchase supplies on more advantageous terms.

If stable manure were as easily obtainable as spawn, mushroom growing would be a delightfully simple matter. The manure must be perfectly fresh. It must be obtained from stables where the horses are bedded

down on straw and fed on corn, chaff, and hay. Manure from stables where bracken, peat-moss litter, and such bedding material is used is of no use for the purpose.

Obviously, as the mushroom grower can only consider offers of the finest manure, she must be prepared to pay heavily for it; and if the material is not obtainable on satisfactory terms, the project might as well be abandoned immediately. A livery-stable keeper is the best man to approach in the first instance, or the head horsekeeper at stables where railway or other draught horses are kept. Farmyard manure is not suitable, and what mushroom growers will do when the ubiquitous motor becomes even more prevalent, goodness only knows!

Assuming, however, that the lady grower has been able to overcome the difficulties surrounding the provision of regular supplies of manure, she must next decide upon the form the mushroom beds are to take. In the first place, beds may be made up ridge-shaped out of doors, in which style a prosperous crop may be well expected. Then, again, any ordinary shed may be used—a disused coach-house, a cellar, the space under the staging of a greenhouse, a greenhouse itself. Discarded pig-styes have been used, old hen-houses, potting sheds, or stables. In fact,

mushrooms may be grown almost anywhere. In the case of a greenhouse with a central space for plants, or under similar circumstances, flat beds may be made; but usually mushroom beds are ridged, much like an inverted letter V with a blunted, flattened apex.

Having decided upon the position and shape of the beds, the next step is to prepare the manure, and in this task lies the whole knack of the undertaking—a knack that no amount of word-painting could convey, and one that is only obtainable by sheer experience.

Initial Preparations

Assuming that the manure has been delivered fresh from the stable, the first work is to turn it with a manure fork and to stack it, at the same time removing any long straw, for mushroom manure must be of the class known technically as "short." In the height of summer, when manure dries quickly, moistening may occasionally be necessary; but even then water must be given sparingly, and only in sufficient quantities to ensure "heating."

Generally speaking, manure will need to be turned three times before it is ready for use. The object of this turning is to permit



Gathering a crop of mushrooms and sorting them according to size into buttons, cups, and broilers. This industry is highly profitable if the grower can produce a crop for the autumn and winter markets

of the escape of the most virulent gases, and to dispose of the grossest of the heat. At each turning the manure should be thoroughly shaken out with the fork and restacked, and in the ordinary course of events the second turning should take place three days after the first, and the third two days after the second.

Fixing the Boundary

Everything, however, will depend upon the manure itself, and to a slight extent upon the weather. When ready for making into beds the material should be hot, moist, but not sufficiently odorous to be objectionable.

The first time one endeavours to stack hay to make a rick one is amazed at the amount of skill required to obtain perfect evenness and level distribution; it looks so easy as one watches the accomplished countryman at work, but proves

to be tantalisingly difficult to the lay worker. And so it is when making up a mushroom bed for the first time. The manure seems all at sixes and sevens, and a loose, untidy ridge is invariably the result.

By far the most straightforward plan is to mark out the site of the bed by means of a garden line stretched upon pegs set up at the corners. Having plainly outlined the boundary, start heaping the manure in place. An ordinary manure fork, such as is sold by an ironmonger for 3s. 6d., is the best tool, and the manure should be spread evenly over the whole surface of the bed to a depth of, say, eight inches. This should then be trodden down firmly, and another eight inches of manure added, when the treading process should be repeated.

In this way the ridge-shaped bed should be built up, the outside edges being gradually drawn towards one another, the manure firmly packed, the edges themselves made even by means of a rake, with which loose matter can be removed as the work progresses.

Beds North and South

A yard wide and a yard high is a fair measurement for a mushroom bed, though its length will naturally depend upon the space at one's disposal. The writer has seen beds a quarter of a mile in length. From

north to south is the best aspect for an outdoor bed.

In the case of flat beds, such as those made up in a greenhouse or in a low structure where ridges are not practicable, a similar method of procedure must be followed. Such beds are often formed with a slight slope for the purpose of convenience, but it is immaterial whether they are perfectly horizontal or sloping. All that matters is that the manure is tightly and firmly packed when in good condition, and that it is of a thickness of from ten to fifteen inches. In a warm house, one would naturally not require such a depth of manure as would be required in a structure that was desperately cold.

In this, as in all other gardening matters, to follow rigidly the rule of three is not possible. The actual amount and thickness of



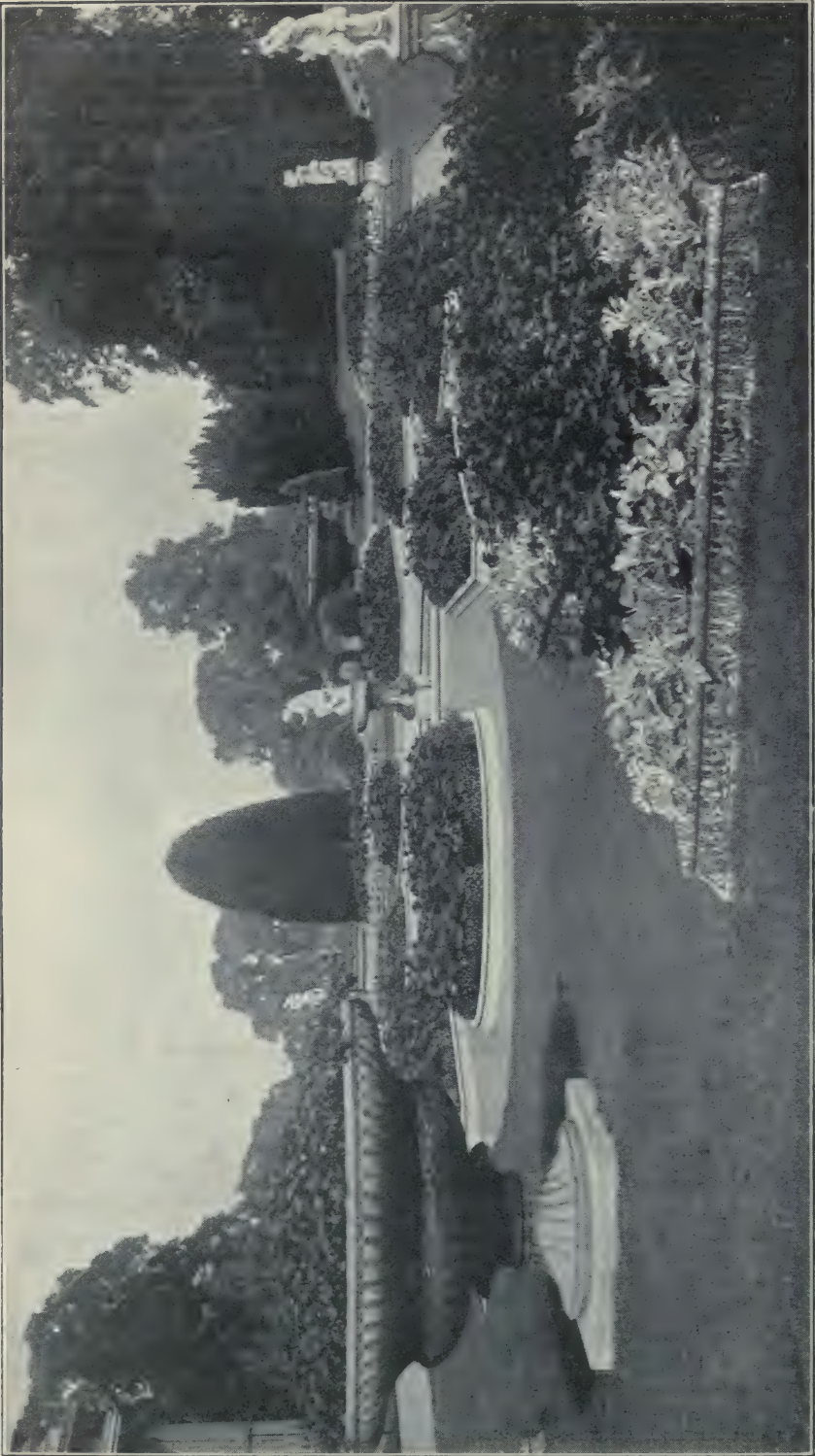
Gathering mushrooms on the famous farm of Mr. Mizen at Mitcham. Here mushrooms are grown by the acre all the year round. The beds are ridge-shaped, about a yard wide and a yard high before spawning, and run from north to south

Photos, Clarke & Hyde

manure required will depend upon circumstances, but the grower must remember that the colder the building the greater the quantity of manure required. A house facing south, for instance, would require a thinner layer of manure than one in a bleak situation.

With the indoor beds, just as with those in the open, only short manure should be employed, the long straw being carefully raked or forked out, and used later as a dressing or covering. In either case, a suitable gangway must be arranged for so that there is ample room for the person who gathers the produce and her baskets. When dealing with long ridges out of doors, at least a yard should be left between each ridge, and many growers leave even more than this.

To be continued.



Flower-beds in the beautiful gardens of Hillingdon Court, near Uxbridge. They present a fine example of formal landscape gardening, and are in admirable keeping with the mansion to which they pertain
Photo, H. N. King



By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

The Mysteries of Pruning—Hybrid Perpetuals and Hybrid Tea Roses—The Gloire de Dijon—Brier Roses—Insect and Fungoid Pests

THE subject of rose cultivation is so wide, and of such ever-increasing interest, and so high the degree of art to which it has been carried, that it is deemed advisable to deal in this article almost entirely with the practical side of rose culture subsequent to proper planting. This side is chiefly concerned with proper pruning, giving a hint only of the beautiful ways in which roses may be used, both in rose gardens or as individual features, and reserving the fuller treatment of this fascinating subject for a final article.

First, therefore, as to the pruning of various sorts of roses. This is indeed a wide subject, but it is apt to be regarded by the inexperienced amateur gardener as being one of such unfathomable mystery as to preclude altogether the successful growing of roses by an ordinary mortal. This is happily not the case, and the few broad principles here laid down will be made as simple as possible, so as to leave little doubt as to the right way to set about pruning the various types of roses.

How to Prune Hybrid Perpetuals

Practical experience may, then, in time be trusted to bring the learner's methods nearer to perfection.

The first two points to consider are, the purpose for which certain roses are required—broadly, that is, whether for garden decoration or for exhibition—and it must be borne in mind that rose exhibiting is a possible pleasure within the reach of quite humble amateurs, and is of great assistance and profit in the stimulus it affords. But as garden and greenhouse decoration are the first consideration with amateurs, the type of pruning from which a good supply of moderate-sized blooms, rather than a few gorgeous specimens, may be expected will be the method principally dealt with.

Pruning hybrid perpetual roses grown as medium or small bushes should be carried out as follows. Take the case of a two-year-old plant, which after planting was shortened back to the points shown in the diagram, showing several buds from which the first

season's growth sprang. This flowering growth will have been lightly pruned in order to encourage the second crop of blossom after flowering, and from these shoots have started the growths which now require to be cut back.

An essential point to remember is not to attempt this cutting back too early in the year. When vigorous shoots are seen to break, as they invariably do in the milder days of February, the gardener must learn to stay her hand, reflecting that these upper shoots are the only protection against the cutting frosts which will undoubtedly play havoc in the garden during March.

By allowing the top growth to push at will, the essential—i.e., the lower—growth will be kept back, and when last frosts fall only the upper growth will be nipped. This upper growth, therefore, will now come under consideration. For moderate pruning, the lines of demarcation will be determined by counting about six buds from the ground-line, and then proceeding to cut back all the growth above these. Of course, the crowded growths will make the work seem much more complicated than when merely represented by a few of these growths shown on paper. But if the counting method is strictly adhered to, this will be vastly simplified, and effect no obstacle which should impede the correct pruning. If pruning for exhibition is required, count two or three buds only.

How to Make Cuts

One or two growths will appear towards the middle, and these, instead of being pruned in the ordinary way, will be cut clean out, in order to allow of a clear centre for the free play of light and air, to encourage the formation of sound, well-ripened wood.

It is necessary, of course, to adopt the proper method for making cuts in pruning roses—i.e., to cut just above a bud and in an outward direction, and to make the cuts short and clean, thus exposing a small unbruised surface to the rough world. A sharp budding or pruning knife should be used. Gloves are advisable, to escape

scratches. A really good sécateur will perform the work satisfactorily, but it must have two edges, or wounding will result. Sécateurs are, of course, suitable for cutting out dead wood and thinning weakly growth.

Now, as regards the second year's pruning. A fairly safe guide will be given in saying that the thickest shoots—that is, those above one-quarter inch in girth, should be pruned back to four buds, weaker shoots being treated in proportion, cutting back to three, two, and one bud respectively. The buds will, of course, be noticeable as small red swellings on the rose's wood, and will be counted from the base of each shoot in order to find the place to begin pruning.

To prune standard roses, the same principle as to rather hard pruning holds good. Space will not here be devoted to the formation, by cutting back, of standard rose-trees, as the amateur will no doubt buy her standard roses already grown in form.

How to Prune Hybrid Teas

With regard to hybrid tea roses, suppose a cutting of one of these to have been planted and formed top and lower growth in the ordinary way, we should, the year after planting, move it to another place, and, in doing so, take care that the whole of the cutting stem is completely covered, leaving the subsequent growth above ground, and pruning back to one bud the weak-growing shoots of this. Strong branches will be produced the following spring, which will either be hard pruned—i.e., cut back two-thirds of their length—if a supply of good flowers is required, or cut back to one-third only if for "exhibition" blooms. The former process will give, of course, a good succession of beautiful flowers.

In the same way, a yearling grown on the seedling brier will have the leading shoot pruned back to five buds above the basal, and the side shoots shortened to two buds only. A two-year-old plant will be allowed two shoots on the leading branch, and one shoot only on the side branches. These latter will, therefore, be cut back to two buds, while the upper shoots are cut to three.

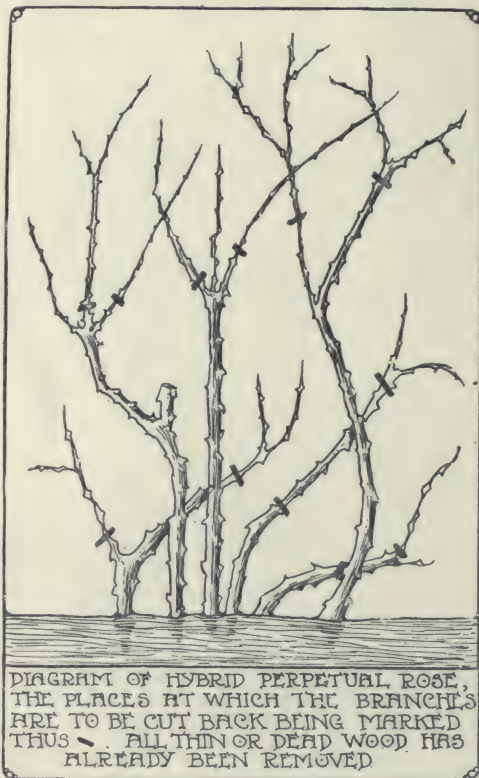
Great controversy exists on the subject of the pruning of rambler roses. The writer

has seen the rambler roses of a famous amateur grower pruned back almost exactly in the fashion of a hybrid perpetual, but, of course, the general opinion is that climbing roses require little, if any, hard treatment. In any case, a tree in good flowering condition may have its flowering wood cut back to six buds, or to well-ripened wood below the flowering shoots after flowering is over.

It is of the greatest importance to keep the plant from being overcrowded with weakening side shoots, or with unripe growth, which should be cut away entirely.

The Old-fashioned Gloire de Dijon

The unceasing popularity of the Gloire de Dijon rose makes a special reference necessary to the system of pruning which may be employed. In the first place, the system of long pruning may be practised, by which flowered-out branches are entirely cut away, leaving the tree to form fresh flowering wood from its base, and this is undoubtedly very successful; but where space is limited, plenty of fine flowers can be had, by the second method, that of spur-ring back—better results, indeed, than those produced on the other plan. Spur-ring back, it need hardly be mentioned, implies that the side growths from branches are shortened to such an extent that only short stumps with a few buds are left, and from these will spring the flower-buds of next year. If any main stems from time



If the directions given in the article are followed carefully, a good supply of blooms will result

worn-out appearance, they should be cut back to a dormant bud and allowed to break afresh. The usual method with Gloire de Dijon roses consists in not pruning them at all, which is in most cases a pity. Where this rose is grown on the bush system, the main rods are shortened to the eighth or tenth shoot from the base, and the branches pegged down just above the pruning point.

Pruning Brier Roses

The beautiful section of Penzance brier roses which is now so popular, must on no account be hard pruned, as this would result in the production of a great deal of flowerless wood. A certain amount of wood which

has flowered should, however, be cut out annually to prevent overcrowding and its consequent evils, at the same time shortening the sappy tips of next year's canes, while side branches which have flowered may be cut back to the second bud above the base.

The Weeping Rose

To turn a strong-growing rose into a weeper of the type which naturally produces long pendent shoots requires that the leading growth be shortened in order to encourage the production of a few vigorous shoots, which will bloom the following summer. This will take place without further pruning, beyond the removal of sappy tips. If subsequently cut back to basal buds, good strong growths will result, which may be tied in as necessary until the right form has been attained.

The crimson rambler must not be regarded as a fit subject for looking after itself. A young tree should be cut down to the ground, and the resultant shoot shortened slightly the following spring. After this, the tree will probably grow with great freedom, and the danger then lies in not removing sufficient wood which has already flowered for a season or two. The side shoots may be cut clean out if there is an abundance, otherwise they can be shortened on the spur system to two or three buds, and fresh flowering shoots will be still obtainable from them. Banksian roses should, as a rule, not be pruned except for the removal of old or weakly wood.

The Rose's Enemies

The enemies of the rose are, unfortunately, many, and we can never hope to be without attacks of the various pests, both in insect and fungus forms. For thrip, or red spider, spraying or syringing with clean water has the best effect. The boring grub, which makes holes in the pith at the top of standard roses, can be best prevented by painting the ends with "knotting" at planting time. If the pest has found entry, however, a piece of wire should be pushed through the holes to destroy the grubs, the holes being closed with putty afterwards. Any hollow ends of shoots which have been attacked should be squeezed until firm wood is arrived at, and the shoots then be cut off. This cutting must be made sufficiently low down to make certain of having again reached a sound pith.

The pest pre-eminent of roses—aphides, or green fly—should be destroyed by finger and thumb method in the first instance, and may be kept in check if this is systematically done. The usual emulsions of soft soap and water and quassia chips will be applied with vigour and frequency if the pest has passed this initial stage.

Leaf-eating and leaf-binding caterpillars, and also the larvæ of the rose caddice fly, are best destroyed by hand picking. Or the remedy known as Paris green may be applied in the former cases. The caterpillar of the rose sawfly should be treated in the same way, its presence being detected through the curling of leaves caused.

Rose slugs (the small caterpillars of *Eriocampa rosæ*) which attack the upper skin of leaves, may be checked by hand picking, or dusting with Hellebore powder or spraying with soaparite. The rose grub (*Tortrix bergmanniana*) is a common pest in spring, and must be also checked by hand picking.

Fungoid Pests

Roses attacked by mildew must be dusted with flowers of sulphur, or sprayed with liver of sulphur, if preferred, half an ounce of the latter being dissolved in one and a half gallons of hot water for the purpose.

The orange fungus (otherwise known as red rust) is hard to get rid of, as its ravages are within, not merely without. Its attacks are often made in autumn, and are frequent in hot, dry soils. A start in spring may be made by spraying with Bordeaux mixture, and at the first sign of the disease in summer the trees should be syringed with Carbam, making sure that it reaches the under side of the leaves.

Canker attacks plants most frequently at the point of union between the upper and lower growth. Insufficient nourishment or other unhealthy conditions are usually at the root of the trouble.

It cannot be too strongly emphasised, indeed, that the greatest safeguard which can be used against all forms of rose diseases, like those of human beings, lies in securing the most open and wholesome conditions possible, under which vigour of constitution and the consequent power of resisting disease will be found to be perpetually on the increase.

To be continued.





WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on:

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs

Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

THE "SHELTIE"

By M. O. CLAY

The Hardy Highlander—His Appearance—How the Modern "Sheltie" Originated—Cost of a Pony—Stabling, Feeding, and Grooming—Cost of Keep—Some Useful Hints

Most animal-lovers manage to keep a pet, even under difficult circumstances, and this is usually a dog or a cat.

Many people, especially those living in the country, would like to keep a pony for use

and pleasure, but two reasons generally stand in the way of their doing so.

First, the cost of keeping the animal; secondly, the time and trouble they think would be required to look after a pony.

Now, anything worth doing, in the writer's opinion, is worth doing well, and though a pony naturally will cost more to feed and keep than a dog, the trouble and time necessary to look after it properly need not be excessive, if only the owner goes about it in the right way.

There are, of course, several different breeds of small ponies, but the most popular, perhaps, is the Shetland.

In height the Shetland runs from 9 to 11 hands, the average height being 10 hands 2 inches. He stands on short legs, has wonderful



A pure bred Shetland pony mare and foal. This breed is hardy and capable of great endurance, and is inexpensive to keep.
 Photos, Charles Reid

bone, good back and ribs, is usually very docile, and makes, therefore, an excellent pony for children.

In colour he is generally black, brown, or bay.

The modern history of the Shetland may be said to begin with the Marquis of Londonderry's famous stud at Bressay, founded in 1873, and practically the outcome of the high price of coal which prevailed in the 'seventies. This made it necessary for the thin seams in the mines to be worked, and it was only very small ponies that could be used for the work. There is hardly a prize-winning "Sheltie" in the country to-day that cannot claim descent from some famous pony bred by Lord Londonderry, so great was his success as a breeder during the six years his stud existed.

There are many well-known breeders to-day, several of them being ladies. Amongst these should be mentioned the Ladies Hope.

There can be no hard and fast rule laid down as to the quantity of food given to any one pony, for no two ponies eat alike. Some do well on little, some require much.

Feeding

As an average, however, a small pony doing regular work, say, ten miles or less a day, would probably require about two quarters, or somewhat less, of good oats, divided into four feeds, each mixed with a few handfuls of good chaff.

At night should be added an armful of the best meadow hay, say about three pounds. It is wiser to feed four times a day, because the little and often system of feeding horses shows the best results. Feed at 7 a.m., 1 p.m., 4 p.m., and 7 p.m.

Always water *before* food, or provide clean, fresh water that the pony can go to as he wills. Never give dead cold water to an animal when tired or very hot; always warm



Shetland ponies make ideal pets for children, and are equally suitable for riding and for driving

A young unbroken Shetland pony can be bought for any sum from £5 or £6 upwards. Broken to harness and saddle work, good ponies run from £10 upwards.

Stabling Arrangements

There are four things essential to successful stable management—good food, good housing, cleanliness, and kind but common-sense care.

The stable should be well lighted, well ventilated, and have a properly drained brick or cement floor.

It may be built of brick, stone, or wood, never, if avoidable, of galvanised iron, for the latter is bitterly cold in winter and very hot in summer.

The window should be *above* the level of the pony's head. The manger should be iron or glazed fireclay, never wood, as that becomes foul, and more easily harbours germs.

it slightly, and in very cold weather it will be found best to warm *all* drinking water.

The addition of a lump of rock salt in the manger is excellent to keep a pony healthy.

Always have the hay-rack on the floor, never above the pony's head, for seeds and dust are liable to fall into the eyes and cause trouble as the animal pulls out the food.

A warm bran mash once a week on the eve of a rest day should be given.

Never work upon the day following a mash. A mash should never be so hot that you cannot put your hand into it.

If the pony's work is very light and easy, he can be put into a field or paddock for a few hours daily in warm weather, but not at night, unless he is left out altogether and his coat allowed to grow long, and even then he should have a shelter to go to from wind and rain. But a pony expected to do hard, fast work must be corn fed and stabled.

To secure not only a beautiful glossy coat, but also to keep the pony healthy and clean, it is necessary that once a day he should be well groomed.

Grooming

A good brushing with a hard (dandy) brush all over should be followed by a second brushing with a body, or soft, brush. Then remove the dust with a water brush—the latter to be damped, but not dripping with water—and give a final polish with a soft clean rubber and a good wisp of clean hay. Wash the eyes, nose, mouth, and all parts where there is no thick growth of hair, with a sponge and clean water; comb out the mane and tail, and wash the feet, being sure to dry the heels well afterwards.

When a pony comes in *wet* and covered with mud, the latter should be *scraped off* with a steel scraper, and the pony left to dry; when quite dry, brush till clean. *Never* try to clean by washing mud off; most serious skin troubles arise from so doing.

Always keep the bedding clean, and remove all soiled litter daily; a dirty bed produces ill-health in various ways.

Ponies doing hard, fast work, should be kept clipped, as a heavy coat only causes them to perspire so freely that they lose condition, and are also most liable to take cold if they have to stand wet for hours after they come in from work. The task, too,

of drying a heavily coated animal is a long and difficult one.

A Shetland is capable of doing plenty of hard work at a good pace. Some are faster than others, but all may, on the whole, be called good, reliable workers, and make very gentle pets.

Cost of Food

The cost of keep may average from 4s. to 6s. per week, for good food and bedding, and the pony will require shoeing about every four or five weeks, at the cost of 2s. 6d. to 5s. 6d. for the four shoes.

Never go to a farrier who is not up-to-date and reliable, and always insist that he pares and rasps the feet as little as possible and leaves the heels nice and wide. The shoe should be made to fit the foot, not the foot the shoe.

A set of harness may be obtained from £3 to £5, and a little trap is usually to be had second-hand for £5.

Keep the harness clean, particularly those parts which become covered with grease and perspiration from the skin. Use a breast collar in preference to the ordinary one, and as little harness as possible, and learn the names of all the different parts and how to use them.

Treat your pony with kindness and consideration, and you will have not only a useful pet, but an affectionate and obedient servant, which will give you many an hour's pleasure.

THE GREYHOUND

By E. D. FARRAR

Breeder and Exhibitor

The Oldest of Breeds—A Common Error—The Character of the Greyhound—A Wonderful Picture—A Fifteenth Century Sportsman—The Size of a Good Courser—High Prices Realised for Good Puppies

EVERY dog has his day, but the day of some dogs is a longer one than that of others. And beyond every other dog in antiquity, save, perchance, the little lion-dog of China, is the greyhound.

When Cheops built his Pyramid, the dog was an old favourite; the Assyrians knew him and loved him; a Greek vase of the fifth century B.C. in the British Museum shows that fanciers have not improved him; and Albrecht Dürer's "Vision of St. Hubert" introduces a dog which might well be a Waterloo Cup winner.

Kings and emperors long since dust have fondled him. Wise Xenophon and Herodotus and amorous Ovid have sung his praises, and, of course, he did not escape the notice of the Elizabethan Dr. Caius, who appears in all dog books with the regularity of King Charles's head in the luckless Mr. Dick's memorial. Indeed, doubtless, as the hare left the Ark, the "long-tail" gave chase to her.

A Maligned Breed

But, alas! to the modern dog-loving public the greyhound too often is a dejected-looking animal, whose only claim to distinction is the

fact that he can run once a year for the classic Waterloo Cup, Plate, and Purse, and thus achieve a brief notoriety. They ignorantly declare him a coward, dull, uninteresting. All of which proves that they know not the breed.

A greyhound, like most dogs, is what his owner makes him. He can be made a listless fool, or he can be an alert, graceful, and devotedly affectionate dog; and his good qualities will not be impaired by his coursing training, if rightly conducted. But any animal treated merely as a money-making machine will be but little likely to become anything better.

An Expert's Testimony

As a lover of the race remarks, "Those who have tested the greyhound's character in the house find many qualities which endear him to his owners. He is most sensitive to blame or praise from his superiors, for he undoubtedly recognises the 'classes,' and distinguishes them from the 'masses.' And he has a sweet gentleness which disarms criticism and roughness of speech. In a room he has the merit of a short coat and quiet movements."

The same admirer indignantly rebuts the accusation that a greyhound is a thief.

She constantly leaves a fully equipped tea-table in charge of her greyhound pups. And as for kindness of disposition, one of her dogs "constituted himself dry-nurse to his half-brothers and sisters, leading them out of mischief during the daytime and cuddling them under his body in the straw at nights to protect them from the cold."

Such is the testimony of one who knows, and it is put forth here to vindicate the claims to attention of a dog who is probably the oldest and purest blooded of our dogs, and certainly nowadays one of the most often overlooked by those who keep a dog as a pet.

There is no more illuminating guide to what a dog should be like, so far as regards type and general excellence, than a good picture or photograph, and, if possible, both should be studied.

One of the most beautiful pictures of our generation immortalises the greyhound. Alas! the artist, Mr. Charles Wellington Furse, A.R.A., died ere he could do more than show what his loss to British art meant. But "Diana of the Uplands," enshrined in the Tate Gallery, London, lives to be a joy for ever and a source of pride to our race.

The dog models in the picture were two famous specimens of greyhounds, well known prize-winners at the Mells and Burleigh Coursing Meetings, both bred in Somerset. Well has their beauty been immortalised, the beauty of strength, lightness, and perfection of form, which appealed so strongly to the painter, and which he painted also in the beautiful horses of his other famous picture, "Cub-hunting with the York and Ainstey" (hounds).

The photograph represents the famous Waterloo Cup winner of 1911, Sir R. W. B. Jardine's Jabberwock. In this connection it is interesting to remember that Fullerton, the greatest greyhound of all time, is immortalised in the South Kensington Museum. He won the Cup four times, was bought for £900, but gained more than twice that sum in stakes for his master, the late Colonel North, the Nitrate King.

A technical description of the points of the dog might be wearisome to the uninitiated, so it will be enough to quote the lines of a famous doggy man of 1496, Wynkyn de

Werde, printer and poet, who knew and loved a good "long-tail" when he saw it:

Headed lyke a snake,
Neckyed lyke a drake,
Footed lyke a catte,
Tayled lyke a ratte,
Syded lyke a teme,
And chyned like a breme.

Like a good horse, a good greyhound can never be a bad colour, but the club standard includes chiefly brindle, black, fawn, red, slate, or blue; also these colours mingled with white, the coat being not too fine nor too coarse, but with a good gloss.

The weight and size question is so debatable that it is best left to experts to quarrel over. It might be mentioned that Coomassie, twice a Cup winner and never



Sr R. W. B. Jardine's famous coursing greyhound "Jabberwock," winner of the Waterloo Cup 1911. This event is on a par with the winning of the Derby by a racehorse
Photo, Sport & General

defeated, scaled only 42 lb.; while Selby, according to the "Coursers' Guide," the heaviest winner, was 75 lb. in weight.

To sum up, a greyhound is a charming companion, clean and affectionate and docile; he takes less room than many a smaller dog, and is a reliable watchdog. If bred scientifically, he is a financial success, for saplings, as the puppies are termed, fetch high prices at the annual sales.

The winner of 1912 was bought for twenty-five guineas, and won by his victories over £600, and he but a puppy. But it is only successful breeding which makes a remunerative thing of greyhound keeping; and the novice had better leave the matter in other hands, and content himself with a dog who, until recent times, was the favoured and exclusive companion of the rich and noble.



A representative class of students of the Edinburgh College of Art, engaged upon still-life painting



THE ARTS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on :

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

WHERE TO STUDY ART

THE GLASGOW SCHOOL OF ART

Continued from page 4879, Part 40

The Course of Study—Fees for Tuition—Special Courses—Scholarships, Bursaries, and Prizes

THE Glasgow school of art is open from 9 a.m. to 9.15 p.m. five days a week, instruction being given in the day school from 9.30 a.m. to 4.30 p.m. Afternoon classes are held from 1.30 to 4.30 p.m., and life classes for day students are held between the hours of 4 and 7 p.m.

The evening school hours are from 7.15 to 9.15 p.m., and during the summer term evening classes are held from 6.30 to 8.30 p.m. on four nights a week.

Saturday Classes

Furthermore, the school is also open on Saturdays during the winter and spring terms from 8.30 a.m. to 4.30 p.m. Special classes for teachers and ordinary students are held from 10 to 12.30; for needlework and embroidery from 10 to 12.30; for enamels, gold and silver smithing, and metal-work from 1 to 3.30; and life classes for art teachers, evening life students, and students of the decorative trade classes from 2 to 4.30 p.m.

The fees, which must be paid on enrolment, are as follows :

Day school, 9.30 to 4.30, sessional fee to cover all instruction (five days weekly), £10. This session fee covers the fees of the evening school also for those day students who care to attend it. Fees, if paid by the term (for the winter or spring term), three days a week, £3 15s.; or five days a week, £5 5s. Fees for the summer term (about five weeks), for three days a week, £1 1s.; or for five days a week, £1 10s.

The sessional fee for afternoon classes, 1.30 to 3.30, five afternoons a week, is £4 10s.; or if paid by the term, £2 14s. for the winter or spring term, or 18s. for the summer term. Students may enrol at any time on paying for the unexpired part of the current term.

The fees for the evening school, from 7.15 to 9.15, session fees, lower division, £1 18s.; upper division, £2. Craft students only, two evenings weekly, 10s. 6d.

Fees for the winter or spring term :

Lower division, 13s.; summer term, 4s.

Upper division, winter or spring term, 20s.; summer term, 5s.

Fees for Saturday classes :

Session, October to April. Ordinary students, 10 to 12.30, 21s.

Life classes, 2 to 4.30, 15s.

Teachers' classes, 10 to 12.30, and teachers' decorative art classes, 1 to 3.30. Fees are fixed by Glasgow Provincial Committee.

Qualifications for Admission

All candidates for admission must be over sixteen years of age, and those who possess the intermediate certificate of the Scotch Education Department, or who have been certificated as having successfully followed the schemes of instruction given in the art schools or art continuation classes affiliated to the Glasgow School of Art, are admitted to the day and evening classes of the lower division of the school without examination.

Candidates who have followed a course of

advanced work in any school of art or central institution, will not be called upon to execute any further entrance test, but will be required to do some piece of work to determine the place they shall take in the school.

Adult candidates who have not had an opportunity of following a definite course of drawing are admitted to preparatory day classes.

The school is divided into an upper and a lower school, and the work is divided into four main sections, which embrace drawing and painting, modelling and sculpture, design and decorative art, and architecture, respectively.

Certain courses of study are arranged in each section of work, these courses being divided in groups. Students whose work is of the required standard are granted the particular group certificate for which they have been working, and are passed on to a higher group.

When all the group certificates in any one section have been obtained, the course of study is considered to have been completed, and the student may proceed to execute the set of special works required for the diploma which entitles the student to an associateship of the school (Dip. G.S.A.), and which is only granted to students attending the day course of instruction.

A splendid course of lectures on the history of art and culture is delivered during the session by Professor Baltus, and by various highly distinguished university lecturers.

During the summer term, out-of-door study is much encouraged amongst the day students.

The decorative art studios are a special feature of the design section of the school. Here students train themselves to design for certain industries, and to superintend the execution of their own designs, besides obtaining a thorough knowledge of some art or craft by taking a personal part in its actual execution.

An artist designer attached to each studio superintends the production of designs, while the technical instruction is in the hands of competent instructors, who are daily

engaged in the profession of their respective crafts.

Students are required to have passed a certain standard of general attainment before specialising in the decorative art studios in bookbinding, interior decoration, black-and-white designing, and poster work.

The course for fashion-plate drawing and dress designing is a branch of art craft which has a special interest for women students, and may be quoted as an example of the thorough training given in each of the art craft classes. It includes the study of the human figure in nature and in art, the study of draperies and materials, the making of drawings for the illustration of catalogues, advertisements, etc., with instruction in the technique of reproduction and the designing of dresses as models for

dressmakers and tailors.

The school grants a special certificate for needlework and embroidery to the day or evening students; and women students taking the diploma course in any section are urged to include this subject amongst their studies. The Glasgow School of Art annually offers travelling scholarships of the value of £120 for competition among diploma students of the school, besides a number of travelling scholarships, minor travelling bursaries, and bursaries tenable at the School of Art.

Four maintenance scholarships for past diploma work are also awarded annually. Four day school bursaries, and thirty evening school bursaries, and a travelling scholarship of £50, are offered in connection with the Haldane Trust, and the Robert Hart day school bursaries of £10 each, candidates for which must have been born, and must reside in Glasgow, are also offered for annual competition; and the Glasgow Highland Society is prepared to consider applications for aid to study at the Glasgow School of Art from scholars born in the Highlands or descended from Highlanders, whose circumstances render such assistance necessary.

There are, besides, a number of bursaries, medals, and other awards, of which particulars are given in the school calendar.



A corridor in the Glasgow School of Art

NEW IDEAS FOR THE PIANIST

By MRS. WEGUELIN GREENE

A Plea for the Choice of Little Known Music—How to Avoid Monotony—Many Suggestions

IT is extraordinary in what grooves pianists allow their répertories to run. Any musical evening will show every player ready with the same Chopin waltz, the same Schumann Noveletten, the same Rubinstein, Grieg, and Liszt.

One has had the Bridal March ad nauseam, the Melody in F, too; while Tchaikowsky's Chant sans Paroles, like the poor, seems always with us.

What have we not endured likewise from epidemics of Rachmaninov's Prelude and Sinding's Marche Grotesque? And what of the reigning epidemic of Wagner extracts, and Offenbach's Barcarolle?

Such grooves are dispiriting, but there are ways of getting off these beaten tracks, tracks unworthy of our age and the modern spirit of enterprise.

As a first move let the Scandinavian composers be sought out. At present their names are practically unknown out of their own country, for players have a way of thinking that Scandinavian music begins and ends with Norwegian compositions.

Swedish Music

The first handling of a Swedish catalogue is a little puzzling perhaps, for it would seem to err on the side of too many polkas. A necessary explanation is that the word "polka" has very little in common with the dance beloved of early Victorian days. In Sweden it is a covering name for dancing themes of very varied character. One such polka, for instance, might be a slow, sweeping composition with majestic chords; whilst another will bring a piano out as a two-voiced instrument—itself and a violin—so dexterously is the melody carried out in the treble, while the bass provides an accompaniment. In nearly every instance there is a plaintiveness in these melodious polkas that has at the same time strength, and marks them out as different to those languid strains that make the present waltz.

In change to both these given types of polka there is yet another. In this last, one finds a first movement light and tripping for the treble, which is supported by a droning kind of bass. As a second idea, there is a theme of quick, inspiring phrases in which bass and treble take equal parts. To sum up, there is music enough in these polkas alone for many moods of the player, each and all, distinct from one another and full of spontaneity.

A curious thing to notice in this subject of musical grooves is the little trouble taken by average players to ascertain if the composers of orchestral music devote any of their genius to pianoforte solos such as amateurs could play. In this way Dvorak's delightful waltzes get overlooked, each one

of which is a gem. They are suited to any drawing-room audience for the reason that they compel the attention of everybody.

Yet another oversight on the part of the pianist is a minuet in G by Felix Borowski. Its melodic value is of the most alluring kind, and though it calls for delicacy of touch there are no difficulties demanding lengthy practice.

Raff's Compositions

Raff as a piano composer has in certain directions been overdone, but his Tambourin is all too seldom heard. Why not this, and why not Tchaikowsky's charming little series, "Les Mois de l'Année"? Away from his orchestral works, how the creative power of Sibellius flashes out too! His "Romance" literally breathes a new spirit into the piano, and draws from it powers hitherto unrevealed.

Turning now to Brahms, how few really make acquaintance with all his simpler works, it being taken for granted that his compositions can only be approached by those who practise all the day and half the night! It is this false view that deprives a musical evening of his entrancing waltzes, and the Hungarian dances that give out such weird airs and showers of lovely chords. Liszt, too, might be known by his "Consolation" in E major, a delightful little composition which has the emotional rush of the sonnet, and is rarely, if ever, heard in this country.

In approaching the end of these remarks there is yet space to suggest that Chopin's E minor waltz might be played oftener, also his fantasia in F minor; other polonaises than the Grand, too, and the hackneyed C sharp minor one. Of his preludes players cling unnecessarily to the one supposed to imitate raindrops, forgetting the beautiful C major one, first in the book. The nocturnes are treated in similar fashion, that in E flat being played as though no others existed. Surely the G major masterpiece might sometimes be remembered.

The Music of Poland and Hungary

A word to Schumann players yet remains to be said, for verily these should delight their listeners with the brisk little scherzo in B flat. With that incomparable piano solo, too, whose whole character is in its name, "Aufschwung," or, as the English translation gives it, "soaring."

Czardas from Poland and Hungary come often enough into the publishers' lists, but for all that these rippling and stirring compositions are all too rarely heard. They are never difficult, and have that rare quality of pleasing every listener who cares for music at all.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

MOTORING FOR WOMEN

By J. PRIOLEAU

Continued from page 4725, Part 30

THE PLEASURES OF MOTORING

The Peculiar Appeal of Motoring—France, the Ideal Land of the Motorist—Where Our Own Land Fails—Chateaux-land—Suggestions to the Novice

I THINK the pleasures of motoring can be summed up in one word—freedom.

At no sport and in no circumstances is it possible to be so utterly untrammelled by the works and needs of mankind as on a motor-car trip. The yachtsman comes very near it, I admit, but he is more tied by considerations of weather than the motorist, and, unless he owns a steam yacht, he is the slave of the winds.

The Fascination of the Open Road

The splendid isolation, the magnificent detachment from the rest of the world which is the heritage of the motorist, detachment and isolation which can be abandoned at a moment's notice, are the real secrets of the immense hold which motor-touring takes upon its devotees.

The whole thing, from the moment when the bare suggestion of a tour is born to the time when, the tour over, one lives through it all over again in happy remembrance, is full of a careless joy which no other pastime can afford. There is the planning of the trip, the poring over maps, the discussions on roads, hotels, and places to be seen, and, lastly, the fascinating week of preparation before the start.

The all-important question of luggage has to be considered most carefully, the places

on the car to be allotted to the various bags and cases measured anxiously, and the problem of "luggage in advance" to be solved.

And then, at last, the great day when the good car, loaded with its happy passengers and their fascinating paraphernalia of travel, stands purring before the door, ready for the adventures of the open road. A few final farewells, a last look-round to see that all is well, and the party are off.

From the moment the clutch is let in and the car glides away, that glorious sense of freedom descends upon them and never leaves them till they are back again. The world lies before them, offering every kind of delightful adventure, and it is with the ardent expectation of childhood that they skim out upon the merry road.

The Playground of the Motorist

Praise unstinted has been lavished upon many countries for their qualities as ideal touring lands, but after roaming many, many thousands of miles over Europe, I look upon France as still the finest playground for the happy motorist. It is, in the first place, the birth-place of motoring as we know it, and there alone, of all countries blessed with roads, is the path of the car and its owners made really smooth. Hotels

MOTOR TOURING
IN
BEAUTIFUL
FRANCE.

BY THE SILVER LOIRE,
NEAR SAUMUR, FAMOUS IN
THE "THREE MUSKETEERS."



CHENONCEAUX, — THE BEAUTIFUL
CHATEAU OF DIANE DE POI-
TIERS. THE GREAT GALLERY.



LANDING THE CAR
AT HAVRE



LUNCHEON IN A SIDE ROAD
OF THE FOREST OF ALEN-
CON.

R. KESSELL.

are good and plentiful; repairers and dealers are competent, numerous, and, for the most part, honest. Places of interest and beauty abound, and the roads are the best in the world.

Our own island offers us some of the most beautiful scenery in the world, but it fails in the most essential point—facilities for getting lost and for providing that exquisite feeling, so dear to the traveller, of being the first comer. No matter where you may go—in the Highlands or in Wales—you are bound to come upon other would-be adventurers every ten miles. The land, lovely as it is, is too small for us.

In France you may feel absolutely alone, seeing no other car for a whole run of a couple of hundred miles, even on so well-worn a highway as the road from Paris to the Riviera. And to feel that you are the only people in the world at any given moment constitutes the greatest joy of the whole complex mass of the divine happiness of the motoring traveller.

For the tourist in Great Britain there is no necessary counsel. You have merely to drive away from your own door on any given morning, and steer over roads which are perfectly familiar, to the first resting-place you have chosen. Short of actual mishap, nothing will prevent you getting there, and you can map out the whole trip with the certainty of a railway journey.

A Tour Abroad

That is where the difference lies between a tour at home and abroad. The destination is everything here; whereas it is the getting there that counts in France. You may pass the night in cities famous in European history, and have your mind so full of the thrilling joy for the open road behind and before you that you do but scant justice to the things of absorbing interest around you.

I have spent a night and part of a day in Poitiers and in Orange, and, owing to the intoxicating influence of the road, have given but mechanical and perfunctory heed to all there was to be seen there. Later, it seemed incredible that I could ever have been through such places.

The one exception to this is, I think, the Loire. The châteaux which stand upon its banks, mirrored for so many eventful centuries in its silver stream, have each so strong a personality, so intrusive a charm, that, for once, one is absorbed wholly in the joy of the present, and the great open road, with its joys and adventures, is forgotten in the living scenes of history caught and held for you in those grey stones.

For your first trip, let me urge upon you to go to France and, if possible, to the Loire.

Drive to Southampton, ship yourself and your car to Havre, and thence, by easy stages, drive to Rouen, Orleans, Blois, Tours, and Saumur. France is the land of chivalry (even in these Socialistic days), and two women with a car will find their ways made as smooth and pleasant as in their

home-country—more so, in all probability. When you have enjoyed to the full the intimate, personal beauty of châteaux-land, driving whithersoever the whim takes you, pulling up every night at the same neat, clean, little riverside inn, waited on and cosseted by the most smiling and voluble of "patrones," finding something new to wonder at and admire every hour, the love of the road will envelop you for ever, and thereafter you will plan, without fear or distrust, the conquest of the Alps, the Pyrenees, the Auvergne, the Tyrol, and the rose-clouded ways of Dalmatia.

In Praise of the Car

Europe will be yours, and you its discoverers. Throughout its length and breadth, through its cities, by its lakes, over its mountains, following step by step its tortuous histories, the road will lead you, year by year, in absolute content.

The motor-car is the greatest gift of modern science. It is the gate of freedom, the window of hope—anything you please, but always the desired, in its particular way, to each individual. Go out, then, upon the road, no matter whither it leads. Transpose happiness for Rome, and you know the destination of each broad, sweeping highway of the Continent, each hedge-bound, wandering lane of Surrey.

Some Suggestions

As some mundane, necessary advice may be acceptable, I give a few rules which many happy years of roadfaring have proved sufficient.

1. Never depend upon luggage sent in advance. Take with you in the car enough to last you for at least a week. If you propose staying a fortnight in Tours, take with you enough to last ten days, and have the rest sent on by train.

2. Join the Automobile Association (£2 2s.) and leave the business of passing the car through the French Customs to that all-powerful body. They can do it better and more expeditiously than you can yourself.

3. Take a luncheon-basket with you; and stock it every day before starting out at a handy charcutier. It is better to picnic by the wayside than to eat in an hotel. Avoid staying, either for meals or for the night, in big towns. They are dear and dull.

4. Make friends with the proprietor and his wife wherever you stop for the night. You will be more than repaid in civility, attention, and the corresponding modesty of the bill. A friendly gossip with Madame about the affairs of the day, her children, or the excellence of her cooking, will win her ample heart, and give you a life-long friend.

5. Never drive too far in one day. The splendid road may tempt you to do two hundred miles before sunset, but it is unwise and takes the keen edge off your enjoyment. Stop when you feel tired.

6. Never hurry.

STRAW PLAITING

By EDITH O'SHEA

An Interesting Hobby—Materials Required—How to Plait—Finishing Off—How to Make a Tidy and Blotter

THE hobby of straw plaiting is a very old one, which when once learnt is never forgotten. The plait illustrated here is by no means a difficult one; it is that still used

prove brittle and too dry, it can be soaked first for a little while, and then allowed to get dry before using. This will make it more pliable, but care must be taken not



The materials required for straw plaiting are bundles of specially prepared straw, a sharp penknife, cardboard, gum or paste, and stiff paper. The knife is required for splitting the straw when necessary

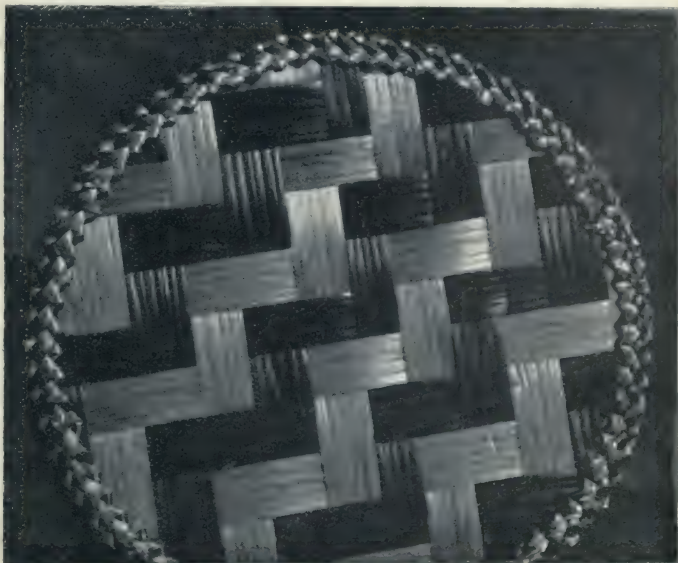
for men's straw hats, and when used in conjunction with the straw woven into various patterns many pretty and useful things can be made. Some of the articles that look particularly well in this kind of work are mats, tidies, writing-pads, tea-cosies, and such things.

The straw is quite inexpensive, and is bought in fair-sized bundles in fairly short lengths. It can be obtained in natural straw colour or red, blue, or green, the natural coloured being 8d. a bundle, and the coloured 1s.

All that is needed for the work is the straw, a knife—a penknife would answer the purpose quite well—for slitting the straws open, a box weighted with sand to hold the ends of the straws flat in position while weaving them in and out of the pattern, a piece of cardboard cut the size and shape of whatever article is being made, a bottle of gum or paste, and some stiff paper. Should the straw

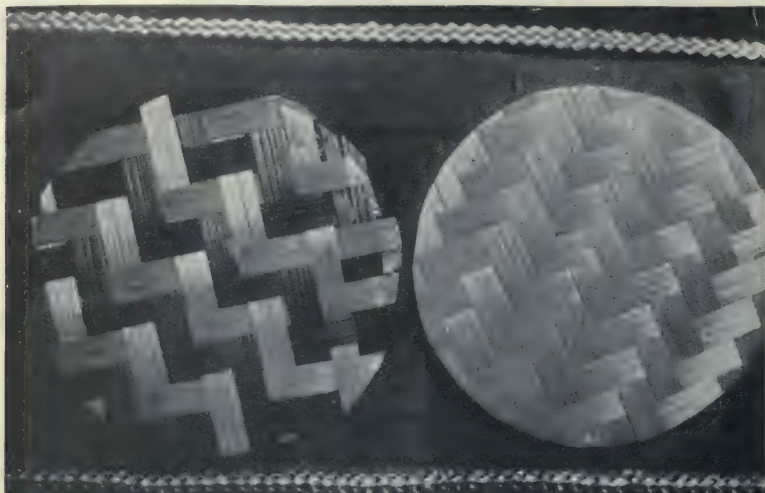
to make the coloured straw too wet, as it is apt to dull the colour.

The first illustration shows a small circular mat. For this twenty-four straws are required, twelve coloured and twelve natural.

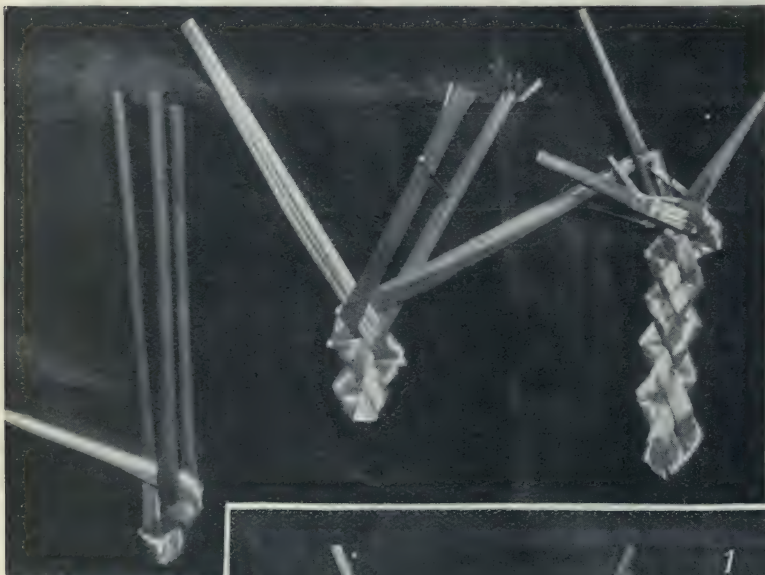


A small circular mat in coloured and natural straw, useful for placing under a hot dish or plate

First split these open to make them wider, whether oval, round, or square, in stiff cardboard, also in the



The front and back of the mat are here shown, together with the plait for the edging. The back of the mat is formed of a circle plaited in natural straw and pasted on to the front, which is of mingled colours



How the actual plait is worked. The straws must always be held with the ends upward

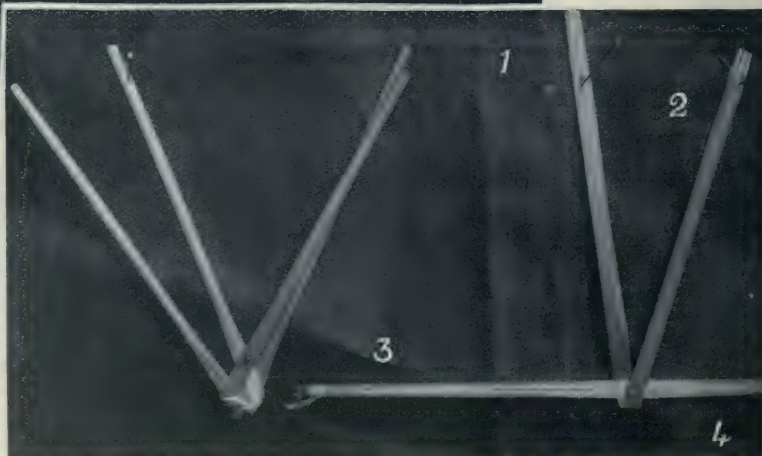
alternate rows of two, with the ends held firmly down by the weighted box. Then take the other twelve, alternating them as before, and weave in one at a time, under two and over two of the other straws. Cut out the size you wish to make the mat,

stiff paper. Turn the straws over and paste the stiff paper shape on to them, then turn on to right side again, and place the cardboard shape over the pasted straw, and with a sharp knife cut round the cardboard through the straws; this gives one side of the mat.

A second shape of straw must be made exactly the same way of natural straw. This is cut out as before, and the two are then pasted together.

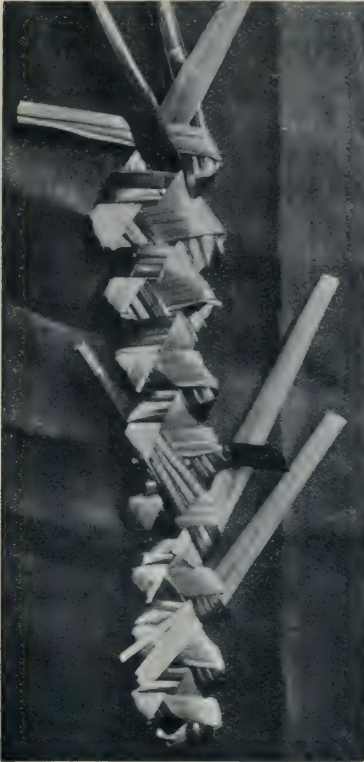
Now the straw plait with which all these articles are finished off must be made a natural coloured one for the back and a mixed one for the front. Two straws are needed for this. The illustration shows clearly how they are placed one across the other, with a number at each end to indicate the position of straws, No. 2 being folded up to No. 1. The straws are always held with the ends upright.

To begin plaiting,



How to commence the plait. Two straws are needed, which are numbered as shown above

bend No. 4 in front of No. 2, between Nos. 1 and 2. Take No. 3 and bend backwards round No. 1, bringing it out between Nos. 1 and 4.



How new straws should be worked in. The ends are cut short when the plait is finished



A useful hair tidy in plaited straw. To preserve the shape, the work should be mounted on cardboard

Take No. 1, and bend round No. 3, and behind No. 4, to come in front of No. 2. Bend No. 1 backward round No. 2, and bring up in front of No. 3.

Bend No. 2 backwards round No. 1, bringing up in front of No. 4. Bend No. 2 backwards round No. 4, bringing between Nos. 1 and 4. Bend No. 4 behind No. 2, bringing between Nos. 1 and 3.

This is repeated for as long a length as required. For the very narrow plait, the straws are split in halves and folded over; this makes it firm, although narrow.

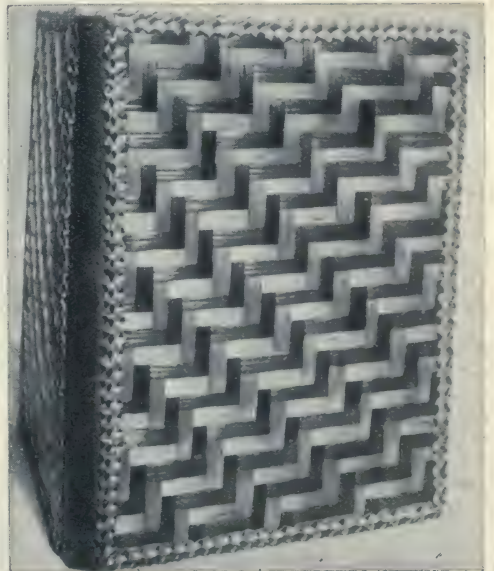
The illustrations of the plait are given with a whole straw in order to show the working details clearly, and also the method of working in new straws, the new straw being placed in front of the one used up and plaited in with it for the next stitch, the ends that stick out being cut short afterwards. The narrow plait is sewn on round the mat with needle and cotton, thus making all neat and tidy, and giving a firm edge.

For the tidy and blotter the straw is split in two, making it narrower, so that it looks closer woven. In the case of the tidy the straw is mounted on to rather firm cardboard instead of paper, in order to keep the shape of it better. For the blotter the straw

is mounted on to a ready-bought one, and if too stiff to allow of the plait being sewn on it can be firmly pasted round the edges.

Those interested in the higher branches of this very ancient art will find much to admire, and as their technical dexterity increases, copy in the wonderful specimens of the old straw work of Northern Italy. The most delicate pictures, figures, landscapes, and flowers, all in natural colours were made by these handicraftsmen of the past, and any relics of their work are secured at high prices by collectors.

But before such an amount of consummate skill is obtained a vast amount of pleasure may be had and a deal of useful work done by those who stay content with the humbler art of straw-plaiting pure and simple.



A pretty design for a blotter in coloured straw plaiting, with an edging of the same



A Holder for Songs and Music—How to Form the Front Bars—A Pretty but Useful Holder

IT is more convenient to have the songs most frequently used close at hand than to search through a cabinet for them. A simply made holder will be found most useful. In the one illustrated the front represents a bar of music, the black lines being very effective.

MATERIALS REQUIRED.				s.	d.
Garden bass	..	..	..	0	2
Two round rods	..	..	..	0	1½
A length of cane	..	..	..	0	2½
Black hat enamel (dull)	..	..	..	0	3
<i>Total</i>				0	9

Cut seven pieces of rod each 14 inches long. Three of these are for the back, and the remaining four for the front lines, the fifth line being formed by cane.

A length of cane is then bent to form the sides and top of the front, leaving short ends below the bar of music.

The cane for the back is cut with longer sides, and is pointed at the top. Each piece must be held over the kitchen gas-jet and slightly burnt on the inside to turn the corners, which should first be marked. The cane is then held firmly at each end and turned gradually. When both pieces are shaped, they are ready to be nailed to the wood by bamboo nails about an inch long.

For the front, the four pieces of wood are nailed into position, leaving an equal distance between each.

The three pieces for the back are then nailed in the same way, and the two parts are ready for covering with bass.

Take a strip of bass and wind it tightly round each portion of the front, with the exception of the projecting ends, till neither the wood nor cane are visible. When it is necessary to take up a second strip, bind the ends of both in together, so

that no join or loose ends can be seen. The back is covered in a slightly different way, the strip of bass being wound once round the top rail, then carried down to and round the second, and then to the third and back again, thus interlacing the strands until the spaces are entirely filled. Joins are unavoidable, but should be made as neatly as possible. The cane handle should be closely covered, as were the front rods.

The rods and sides and top of cane forming the front are enamelled in dull black over the bass, leaving the projecting ends uncoloured.

Nail the front ends to the corresponding ends of the back, and bind both tightly round with bass.

The Musical Signs

The treble clef sign is formed by bending copper wire (enamelled black), or strips of black iron (such as are used in bent iron work) to the required shape. To this glue a piece of thick black cushion card. The "C" is simply a piece of copper wire, also enamelled black.

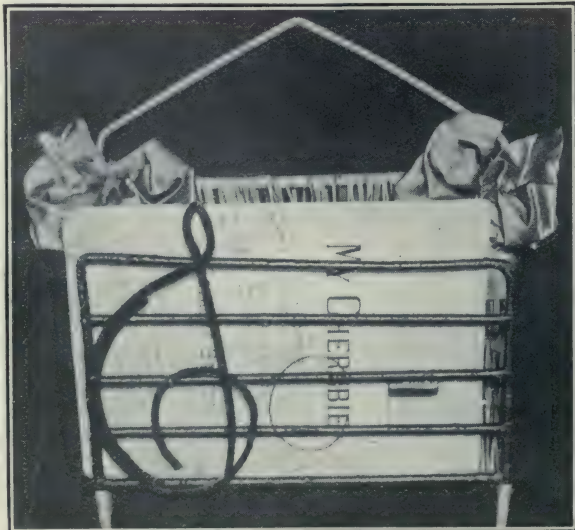
A tiny block of black enamelled wood will represent the semibreve rest, these three musical signs being glued in their correct positions.

Finish off the back with bows of soft ribbon, as shown, and this can also be carried from side to side, if liked.

The same idea may be utilised to make

a newspaper rack if preferred.

Newspapers are untidy objects at the best of times, yet they often have to be kept at hand for a certain length of time for the purpose of reference. Such a contrivance as that above described will be found not merely useful but also ornamental. It will assuredly save a busy maid-servant much time in her morning's task of tidying a sitting-room or library.



A music-holder of original and effective design, which is both easy and inexpensive to make and well adapted to its purpose

THE MAKING OF HOME-MADE DOLLS

AN INTERESTING RECREATION FOR OLD AND YOUNG

By ELIZABETH MYHILL HOPE

Rag Dolls that Delight Children—How to Make Some Members of the Golliwog Family

THOSE who have bought rag dolls know how expensive they are. The best and most fascinating ones cost as much as 4s. or 5s. each. Yet even better dolls than those sold in the shops can be made at home for a few pence.

Many different materials can be used to make dolls. For instance, white calico, linen or muslin, black glazed lining, sateen, or satin (black or white), chamois leather, pale pink felt, old black stockings (ribbed or plain), old white woven vests, old silk stockings, skeins of wool, etc.

Therefore, it is evident that something can be found at home which may be used in the art of doll-making. As a rule, it will be found that the home-made rag dolls give children infinitely more delight than the bought ones, as they can be more varied in size and design.

The illustrations show some good models. To make "Salina" cut out two pieces of lining to the shape of the doll, place the two pieces together, and machine round. Leave a small hole at the side to put in the stuffing. Kopok, or vegetable down, is the best for the purpose; it is only 1s. a pound, and a pound of it is sufficient for many dolls. Or old rags can be used. After the head and trunk are completed, the limbs are made. Start with straight pieces of stuff, and shape them a little during the machining—that is, graduate off a little towards the wrists and into a club-



"Sammy"



"Salina"



"Sambo"



"Jack Johnson"

shaped sort of foot. Fill with padding from the top, draw in tightly with small stitches, and sew on to the body. The nose

is made in the same way, and sewn on afterwards; it can be straight or Roman-shaped, according to taste.

NOTE. It is possible to make golliwogs out of two pieces of material, and machine round, and leave one opening for all the padding, but they look no better, and take much longer to do, as the padding is difficult to get in. The nose is sometimes padded, and shaped on the wrong side, as will be explained later on in dealing with "Sophia." The eyes are composed of large white linen buttons with black boot buttons sewn in the centre, and the mouth is made with scarlet wool, and a few small straight stitches, and a few white cotton stitches in between for the teeth. The curve of the last stitch of the mouth wonderfully alters the expression.

For the hair, sew on soft dark brown or black fur, and shape it nicely on the forehead.

Costume, of course, varies according to taste. "Salina," as shown in the photograph, has a particularly well-fitting knitted jersey, and very pretty crochet wool bonnet, and her skirt is of blue material.

The small wool doll in her arms is one made of a skein of white wool, tied with scarlet wool.

The second little friend to be introduced is "Sammy"; he is also of the golliwog family, but is much thinner and more intelligent-looking than "Salina." His costume consists of dark blue trousers, a coloured knitted jersey, and a blue tie.

"Sophia"

"Sophia" is of the calico class.

Method of Making. Cut out two pieces of calico in the same way as before, except that the portion for the head must be rounder. Then on one piece of the calico shape the face. To do this machine down the centre of forehead, put a small piece of padding to form the nose, and machine at the back of it.

Cut away a piece of the calico at the end of nose, and machine downwards, forming the chin. The small seam down the centre of forehead and chin is scarcely noticeable. It is necessary to make three or four stitches with a needle and fine cotton to keep the nose in position, and to make it a good shape at the end.

Pull up a tiny piece of the calico at each side, and sew round into the shape of ears, then machine both pieces of calico together, and leave a space at the side, and put in the padding, and sew up. Make the arms and legs, and put on. Next put boot buttons for the eyes, sew a few stitches in black cotton round them, and some over them for the eyebrows.

Sew along with a piece of scarlet silk or wool for the mouth, and shape it a little by arching the stitches upwards. Make the hair with straight long stitches of thick black wool from centre of head to neck, leaving a fairly wide parting. Plait some wool, and arrange in coils at the back of head.

As regards dress, "Sophia" belongs to the "old school," and, as seen by her plaid dress, full skirt, and poke bonnet, does not believe in the knitting-sheath style of skirt and big hats, and objects to sport of all kinds. Knitting is in the bag at her side.

"Sambo"

"Sambo" is of the old stocking tribe.

Method of Making. Take a third part of a stocking leg, machine it across, and pad it out to form the head and body of the doll, and tie firmly round with black thread, or, better still, machine (if possible) on the wrong side, arching inwards to shape the neck, and make the head the shape and size required. Cut long, narrow pieces of stocking for the arms and legs, and slightly shape the foot; pad them, and sew them on. Pull up a round piece in the centre of face, and sew round it, so that it forms a nice little snub nose. Sew on linen buttons, with boot buttons in centre, for the eyes, and use red wool for the lips and a few stitches of white wool between for the teeth.

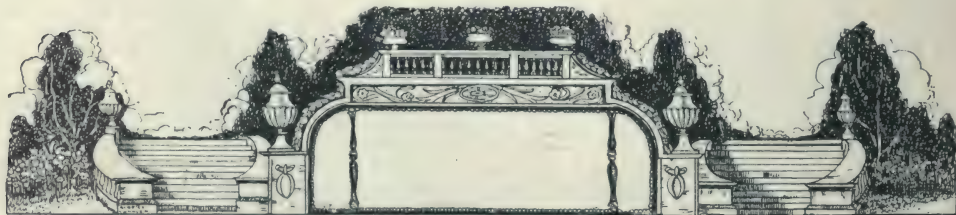
Make a nice curly-looking wig. Use thick black wool, and work small stitches, leaving big loops all over the head.

Dress. A sailor dress looks well on this doll, or, as seen in the illustrations, a nigger costume. "Sambo" wears blue and white striped trousers, a black velvet coat, and a straw hat, made out of the crown of an old sailor hat.

"Johnson"

"Johnson" is a boxer. To make him, use an old cashmere stocking for the body, arms, and legs, and a piece of black satin or sateen for the head. Make the body in the same way as the other dolls, but the legs and arms need to be very long and thin.

Cut two pieces of satin, one small round, and one fairly big square. Make a flat-shaped head first of rag, and sew on the body; then cover it with the black afterwards. To do this, sew on the round piece for the face, and gather up a piece of stuff at each side and leave hanging down loosely to represent the ears. Fold the square piece corner to corner, and machine along one side. Put the seam to the back of head, and fold in the front point to make a straight line across the forehead. Sew it round the front of face and back of neck. With white, or white and red paint, make the eyes, nose, and mouth. Make a circle with a spot at top right-hand side for the eyes, a line, or two, for the nose, two long curved lines for the mouth, and three white or red spots down the front of body as buttons. If a piece of black kid or American cloth is available, cut it into pointed shoes, and put them on his feet, as they give a smart appearance.





"Diana of the Uplands," one of the greatest pictures of modern times. The dogs in the picture were painted from two famous winning greyhounds

From the painting by the late Charles Furse, A.R.A., in the National Gallery of British Art, London



This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and
Blouses
Lace Work
Drawn Thread Work
Tatting
Netting

Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines

Darning with a Sewing
Machine
What can be done with
Ribbon
German Appliqué Work
Monogram Designs,
etc., etc.

THE BEAUTY OF MODERN CROSS-STITCH

By A. M. NADIN

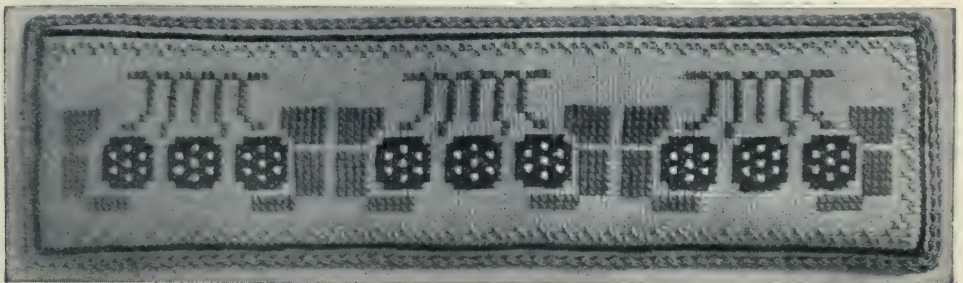
The Adaptability of Cross-stitch Work on Canvas—Charm of the Conventional Design—A Useful Pincushion—Cross-stitch Applied to Dress Accessories—Borders and Bands—A Delightful Belt

CROSS-STITCH has ever proved such a valuable friend to devotees of needlecraft that it is small matter for surprise to find it frequently used for the embellishment of the plastrons, revers, panels, straps, and bands that form such indispensable features of present-day costumes.

The quaint, sometimes crude, flat, conventional forms expressed solely by means of plain crosses upon canvas have, from far-off days when the working of a sampler, more or less elaborate, was considered an essential part of a young gentlewoman's education, possessed an interest and charm that many more intricate forms of fancy-work have failed to attain. In proof of this it is only necessary to note the high favour in which antique specimens of cross-stitch are now held, and to mark how eagerly fortunate possessors of well-preserved examples are unearthing their treasures, and having them

mounted as pole-screens or chair-seats. A pincushion that takes its mission in life seriously, and is not wholly given up to the contemplation of its own frivolities of lace and ribbon, is indeed a boon, and there is a novel form of this ever useful adjunct to the dressing-table that lends itself admirably to expression in cross-stitch on single-thread coarse grey canvas. Any simple repeat pattern is suitable for such a cushion.

The one illustrated is of ample proportions, measuring fifteen and a half by four and a half inches. It is solidly mounted on a well-padded board, and has no trimming to soften the severity of its outline beyond a plain edging of green silk gimp. The conventional roses are worked in red embroidery thread, relieved by touches of white silk. The leaves and stems are dull green, while the inner border is carried out in blue and the outer one in red, repeating the colour of the



A useful pincushion in cross-stitch, with a conventional design of roses, and a plain edging of green silk gimp



A hat buckle worked in cross-stitch, mounted on canvas. The centre strap should be worked separately and slipped between the canvas and the lining

roses. This is a shape that has become exceedingly popular, any effective design showing to great advantage when thus treated.

Fashionable Hat Trimmings

Considerable ingenuity may be displayed, and all kinds of oddments in the way of scraps of canvas, skeins of silk and embroidery threads left over from other work, utilised in the fashioning of original devices for hats that rely on some striking or bizarre plaque, cabochon, or buckle for almost their sole adornment—for instance, a diamond-shaped ornament, worked in cross-stitch on Penelope canvas, in shades of blue and green embroidery thread. The centres of the flowers are formed of large glass jewels in amethyst (procurable at 3d. the dozen), while the edge is bordered by round, green wooden beads. Such trifles are quickly accomplished at home, though they are quite expensive items in the shops, and only require mounting upon buckram and neatly lining with silk at the back.

Fan shapes, wings, circles, squares, and huge buttons can be similarly carried out, in colours, to match any costume.

Large buckles of canvas are also quite within a worker's power, but require careful mounting, as the centres must of necessity be cut, and the superfluous canvas turned in. A favourite one is illustrated, "long

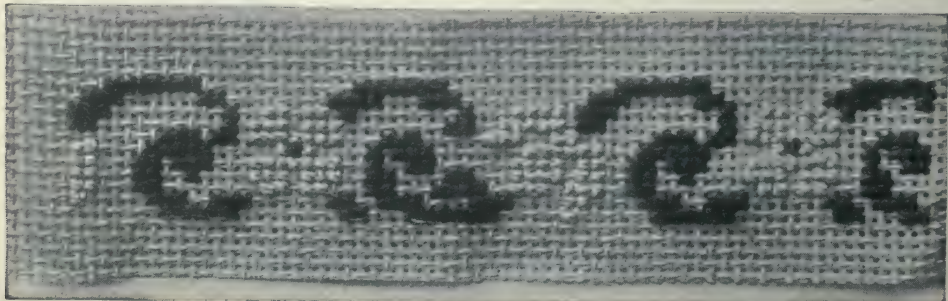
and narrow" in shape. Six inches by three inches is an appropriate size, the centre strap being worked separately and slipped between the canvas and the lining during the making-up process.

Fancy triangles, with open centres, may be made in the same manner, also rings and hollow squares.

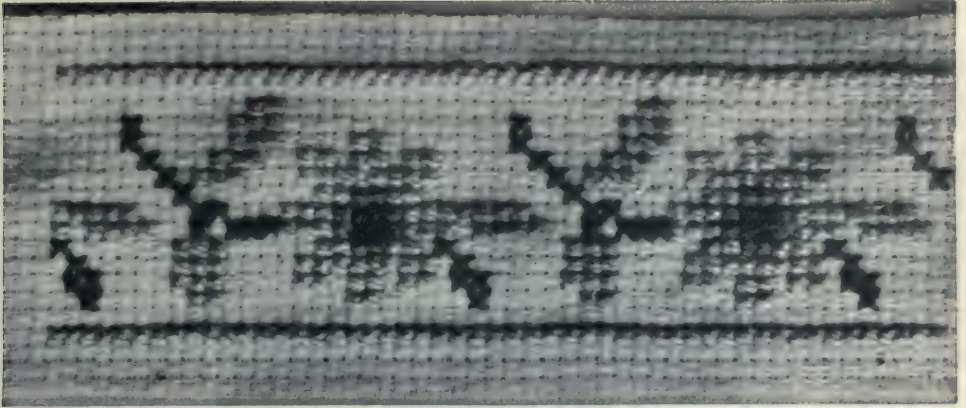
Dress Accessories and New Borders

Many modern makes of canvas are so decorative in themselves that they are pressed into service as trimmings for linen and other lingerie gowns, when worked with cross-stitch patterns in reliable washing silks or threads. Plastrons, revers, panels, collars, and cuffs are frequently ornamented with floral or geometrical patterns in two or three shades of colour, as are also the stylish little straps and bands that, deftly applied by experienced modistes, suddenly put in an unexpected appearance on our gowns, only to vanish again with equal abruptness. Neat scraps of borders are just the thing for these strappings, and when hand-worked impart just the individual touch that invests an otherwise commonplace costume with individual interest.

Cross-stitch is, moreover, an ideal method for ornamenting the studiously simple yet dainty frocks and tunics in which sensible modern mothers are tastefully clothing their small children and younger daughters.

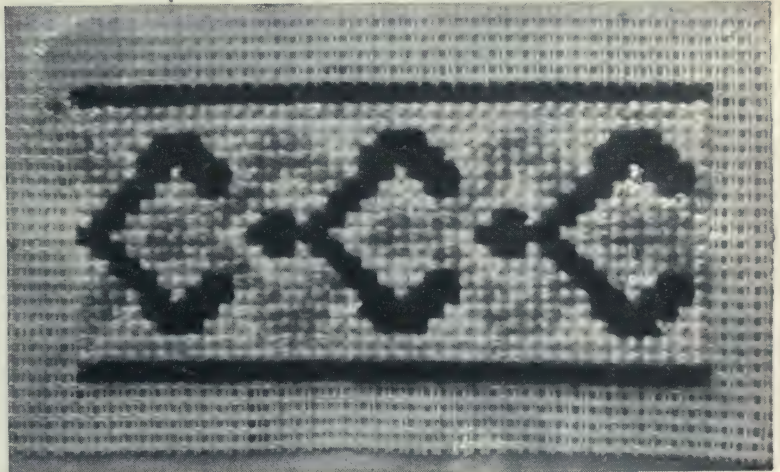


An easily worked and effective pattern for a dress trimming in canvas and cross-stitch



A bold, effective pattern for a border in cross-stitch. This embroidery is admirably suited for trimming children's frocks and tunics

It is often advisable to work a cross-stitch design upon material other than canvas—serge, for instance, cloth or linen. In this case it is an old and well-tried plan to tack the canvas (which should be an open-meshed one) over the material in question, and then work the design in cross-stitch through both, great care being exercised to avoid catching in the canvas threads during the process, as they have finally to be drawn out one by one, leaving the pattern worked on the foundation. The work will require skilful pressing when completed, and if well done will prove durable.



A design for a border to be used on a dress. It can be worked upon the material, the threads of the canvas being removed carefully

A Handsome Belt in Oriental Colouring

Though not executed in cross-stitch, the

shades, including terra-cotta, indigo, light green, deep brown, white, and pale gold, silky embroidery threads being employed.



A charming belt in tent-stitch on fine écru Java canvas, worked in Oriental shades of colour. The belt should be lined and mounted with a handsome buckle

FLORAL "JEWELLERY"

Fashion's Pretty Whim for Morning Wear—How a Plain Girl May Score—Points to Consider—
A Dainty Rose Wreath Slide—Some Floral Brooches—A Novel Necklace—Some Suggestions

FROM the habit of wearing no jewellery generally realises her shortcomings more quickly than the pretty girl, and sets to work to be well turned out.

If she cannot be a beauty, as often as not she, nevertheless, romps in a winner in the social race.

It may seem that we have wandered far from our subject, but that is not the case; we are endeavouring to help the plain girl, who wants to perfect every detail, so that she may make up in charm what she lacks in actual beauty. To this end she should determine to make or buy herself a number of sets of floral jewellery, for different colourings will be needed for different dresses.



A pretty posy of ribbon flowers to be worn with a hat or blouse of the same colour

grown up the charming mode of wearing floral "jewellery."

At one time we adorned ourselves with gold or silver chains, quaint pendants, and pieces of rich colouring in enamel; now better taste prevails, and reserving the gold and coloured stone for afternoon and evening wear, we appear in the early hours with clusters of tiny silken rose-buds as a brooch, some grapes or berries as a slide for lace, or a wreath of tiniest red and white buds may serve to catch lace or silk tie.

So quickly has this pretty and simple fashion caught on, that the girl who has not a wee posy of flowers pinned at her throat or on the buttonhole side of her coat is missing an opportunity for the display of that dainty taste which is one of women's chief charms.

A Distinctive Note

The floral brooch gives the girl whose purse is not deep enough for a variety of costumes a chance to vary her appearance. Flower jewellery has infinite possibilities with regard to colour, and she who chooses her hat wisely or varies tastefully her tie or the colour of her blouse knows well how a vivid touch of contrasting colour will make interesting an otherwise commonplace toilette, and render it individual and uncommon.

It is just these touches which serve to make a well turned out girl. The girl's looks may be good or they may be indifferent; a well turned out figure, neat, perfect in every detail, is altogether independent of a lovely face or radiant complexion.

It is just as well that the plain girl should have some points of vantage, else she will be too handicapped in the race. As it is, she



A tiny wreath of roses makes a delightful slide for a lace scarf or ribbon necktie

It must be remembered that these miniature flowers require to be made with exquisite neatness and, within certain limitations, with all the resemblance to nature possible.

How to Make a Tiny Rose Wreath

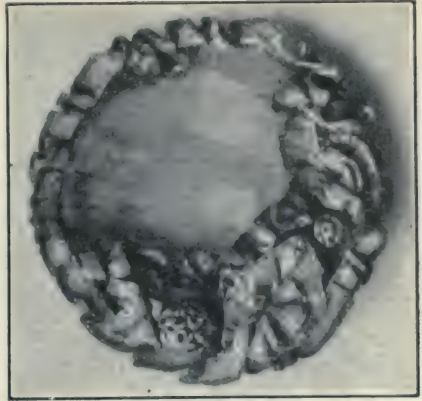
Resemblance in form is important rather than likeness in colour. For instance, our rose-buds must be in the shape of rose-buds, but there the likeness may end, for gold tissue may form the petals if we will, or a twist of Wedgwood blue satin may also be allowed to form the rose-bud in this quaint and arbitrary type of flower-making.

For the wreath, which is charming when used as a slide to confine two ends of a lace or ribbon necktie, cut a round of stiff tailor's canvas the size of the top of a Coats' cotton-reel, No. 24. Hollow this out, leaving the band of canvas a quarter of an inch wide. Cover this with green silk ribbon or velvet from any scrap you have in your ribbon stores. Now make five little roses out of shaded ribbon, of the kind used for giant ribbon work. Make four buds of the same ribbon, varying the colour equally from dark to light. The buds should be stuffed with a tiny piece of cotton-wool, and be about the size of a garden pea.

When the roses and buds are ready, sew some green sarcenet ribbon on to the covered canvas in the form of a leaf. Then stitch on a bud. Next, add a tiny end of moss green millinery chenille, then a full blown rose, another leaf on each side, a twist of chenille, and so on, until you have covered the whole of the canvas wreath and achieved a tiny floral garland. Make all neat at the back by sewing on a piece of ribbon to hide the stitches, and the floral garland is ready to wear.

Floral Brooches

In making flower brooches, very much the same methods are used as in making the wreath. Cut out a half moon of canvas, using the top of a wineglass as guide for the size. Cover with ribbon, then sew on ribbon leaves, chenille, and



A circular brooch in gold tissue and tiny roses and leaves in the form of a wreath. This is one of the daintiest of floral brooches

gold tissue flowers. The example shown is lovely, and it is a pity the charm of the colour

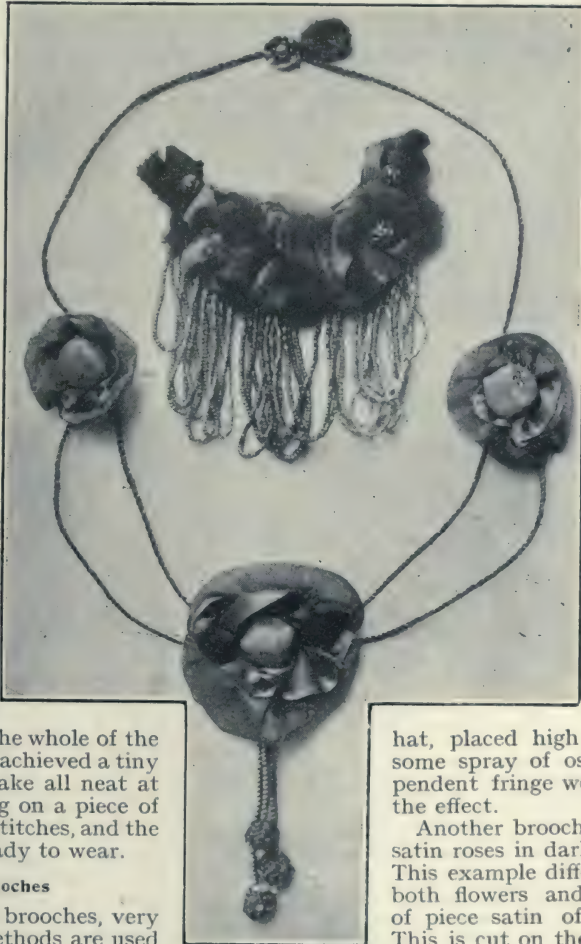
cannot be reproduced. A pretty gold filagree bead has been added, which looks like a glorified rose-bud, and a deep fringe of the tiniest metal beads hangs pendent.

The colouring of these beads ranges from gold as yellow as the gold tissue flowers to a metallic green, which has a glint in it and a little suspicion of blue, as the silvery blue of a mackerel's scales when fresh caught. A safety pin stitched at the back makes this dainty trifle into a practical brooch.

Such a brooch would look charming in a

hat, placed high to secure a handsome spray of ostrich plumes; the pendent fringe would add greatly to the effect.

Another brooch is made of mauve satin roses in dark and light shades. This example differs slightly in that both flowers and leaves are made of piece satin of the soft variety. This is cut on the cross, an inch and a quarter wide strip is folded in two and wound round the finger, shaping as the stitches are set in and the raw edges drawn together at the back. A pleasing addition to this brooch is



An original floral necklet of gold cord and roses for wearing with a lace or silk blouse. Inside the necklet is shown a crescent-shaped brooch with a fringe of tiny metal beads

the knot of rose stalks which is added, and rose stems are placed here and there amongst the flowers. For this purpose the ordinary millinery tubing is used, coloured harmoniously in green. The centre of this buttonhole brooch consists of a bunch of small buds and leaves. The whole measures three inches in length, and is intended to be fastened outside the coat, like a man's buttonhole, by means of its safety-pin back.

A Brooch in Gold Tissue

The small round example shown is about the size of a five-shilling piece. It has a canvas foundation, which is covered with gold tissue carefully stretched across the circle like a drum-head, for the canvas is hollowed out as for a wreath, so that any tint of the dress with which it is worn can be clearly seen through the semi-transparent tissue. Thus, the result is much more subtle than if the canvas had been covered all over.

On this round a very dainty miniature ribbon is quilled. This ribbon has a faint green tinge, but is threaded with gold as well. The quilling goes all round, and outlines the half moon, which is filled with tiny roses and buds of pink and gold tinged ribbon. The result is the nearest approach to real jewels that we have seen.

A Floral Necklet

The necklace of gold cord, artistically decked with roses, is for use with a lace or

silk blouse. Its colouring should correspond or be in harmonious contrast with the skirt or with the hat trimming. This artistic trifle makes a pretty and original addition to a toilette, and, though so graceful and dainty, can be made out of tiny scraps of material.

Take a length of gold cord about fourteen inches long. Attach a smaller piece in the drooping festoon manner shown in the illustration. Fasten the hanging pieces firmly to the main cord with a few stitches in gold silk. Knot the ends and sew on a tiny linen button covered with gold tissue. To one side stitch one side of a press clip beneath the button, and the other side of the clip to the other knotted end of the necklace. This makes a fastener.

Now cut a four inch length of gold or silver tissue on the cross; fold and gather up the raw edge on to this round, and sew a ring of rose-red sarcenet ribbon to form the rose. Put a little wadded centre of the gold, about the size of a pea, and the rose is complete. Stitch on to the necklace in the centre and make two similar but smaller roses to place over the places on either side where the lower cord is joined to the main cord.

Variety can be obtained by using double festoons of cord, or by having no festoons, merely a continuous row of flowerets all along the cord. Such fancies are delightful to make, and form charming gifts to those of our friends who have not time or opportunity to do such work for themselves.

SCENTED SACHETS

By MURIEL G. NEWMAN

The Very Essence of Daintiness—Materials to Use—How to Make the Sachets—Designs Suitable to Use—Attractive Novelties for Bazaars—Dainty Sets, including Nightdress and Glove Sachets for Wedding Gifts Embroidered with Favourite Flower or Initials

THE freshest, sweetest, most dainty thing imaginable in the way of a sachet can be made of linen, embroidered and buttonholed in coloured silks and perfumed when possible with the scent of the flowers which are used in the embroidery design.

For the sachets a very fine make of linen, known as "surplice linen," costing 1s. 11½d. per yard, and measuring 36 inches in width, is best.

Particularly dainty are the lavender handkerchief sachets, for which a piece of linen should be cut measuring 7 inches by 18 inches, and then folded into three equal parts of 6 inches respectively. If possible, the piece that is turned up to make the bag should be at the selvedge edge, as a hem is then avoided. The portion that forms the flap is then ready to have the design drawn upon it, consisting of a curved border for buttonholing, and a central design. The linen being of so fine and clear a texture, this can be done by laying it over the design chosen, and tracing it as one would on a tracing paper.

If a lavender sachet is decided upon, there

should be a dainty sprig of old world lavender, embroidered with mallard floss silks in its natural colouring, the buttonholed edging worked in the same shade of mauve.

Having completed the design, the piece intended for the bag should then be machined up on the wrong side, and a small patent dress fastener sewn on to serve as the fastening for the sachet, and over that on the outside a small bow of mauve satin ribbon, which serves as a neat and pretty finish to the fastening.

For the inside of the sachet make a small muslin case, and fill it with dried lavender flowers, and a most fascinating and exceedingly charming handkerchief sachet is the final result.

Almost equally effective is a design of delicately shaded pink roses and buds, with their foliage painted in water-colours, and outlined in silks to tone, on the flap, the buttonholed edging worked in pink of the same shade.

The muslin case for the inside should be filled with cotton-wool and perfumed with attar of roses.

In like manner a violet, lily of the valley, carnation, jasmine, in fact almost any small flowers or berries will give good results worked in their own colourings.

The actual cost of the materials used in the making of the handkerchief sachets scarcely exceeds 6d., and they will be found to prove a great attraction at a bazaar, where they very readily sell for 2s. 6d. each. Their exceeding daintiness renders them almost irresistible, and, whatever object the purchaser has in

buying, it is absolutely certain that the person who is destined to receive it will be charmed with such a dainty gift.

A Set of Sachets

A very attractive set for a wedding present to give to a friend may be made by the addition of a nightdress and a glove sachet, as well as the one to be used for handkerchiefs, and the complete set could, if possible, be embroidered with the bride's favourite flower, and her initials in the corner.

For the nightdress sachet the linen should measure exactly 18 inches by 36 inches, and is made up in exactly the same way as already described.

The glove sachet will require a piece of linen about 12 inches by 15 inches in size. Each sachet has the little scented pillow of cotton-wool of proportionate size.



A pretty design for a nightdress case of conventional rose sprays and foliage, worked in satin stitch. The perfume used on its inside sachet should be attar of roses

A design of lucky green shamrocks is always a popular one, and very effective and graceful are sprigs of pink or white heather and yellow mimosa, or, if preferred, the conventional designs look exceedingly well, although the sachets may be a little robbed of their unique personality without the introduction of flowers to correspond with the perfume.

Other sachets to hold ties, laces, or veils are also to be mentioned. Especially when travelling, are such protective cases of practical value. They are not to be classed among the useless trifles that are so easily acquired but so seldom used. For the items of a woman's dress that are cared for are those that wear the best, and that, as a rule, indicate the well-dressed woman.

Neckwear, veils, gloves, all look the better for being laid aside with care when not in use.



A shamrock pattern with a scalloped edging for a glove sachet



Sprays of heather, white or pink, are original in design and can be combined with any scent preferred

The perfuming of these sachets must be left to the individual taste of the owner, but provided the scent is not allowed to become too noticeable it is a favourite method of imparting the selected perfume to a woman's clothing.

New ways of decorating sachets will occur to the artistic worker, and they offer an opportunity for the exercise of her gift for original design work.

DRAWN-THREAD WORK

By GERTRUDE BOWMAN

A Connecting Link Between Embroidery and Lace Work—Materials Used—Where to Look for Designs—Antiquity of Drawn Thread Work—Some Simple Designs

DRAWN-THREAD work forms a connecting link between embroidery and lace work. Many of the stitches are, indeed, lace stitches, and probably originated in drawn work. As its name suggests, some of the warp threads of the material are first drawn out and the remaining threads either drawn together in bunches so as to form regular open spaces, or the threads are

will open out new vistas, especially if the work of the different countries is studied and compared.

The earliest examples of drawn-thread work were found in Egyptian tombs. Here the warp threads have been purposely omitted when the material—a loose make of linen—was woven in hand looms; and the remaining threads or woof have been embroidered in different coloured silks. Many interesting examples of this early work can be seen in the Victoria and Albert Museum, one having an embroidered Saracenic inscription which reads "Help from God and a near victory."

Almost every country seems to have employed this method of work, and it is curious to see how each retains its special character. For instance, Danish, or Hardanger work, as we now call it, is usually made up of squared patterns, while Persian work has beautifully made narrow borders, showing woven patterns. These are varied with large open squares, filled in with lacelike interlaced patterns,

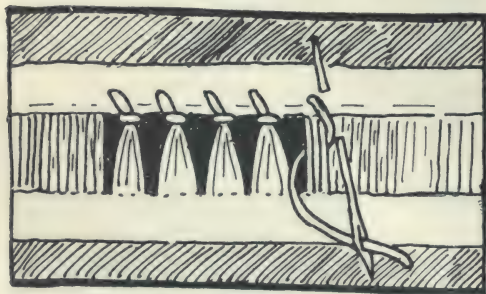


Fig. 1. The reverse side of one method of hemstitching in which the needle gathers together bunches of three or four threads

covered thickly with another thread, so as to make solid woven patterns.

This kind of work is usually carried out in white linen, though coloured threads can be introduced with good effect. It is specially suited to household linen, as it is very durable, and washes well. It is work that is open to much improvement—very many of the patterns of the present day are too spidery in character, and the same designs are repeated *ad nauseam*. A visit to the Victoria and Albert Museum at South Kensington, or other good textile collections,

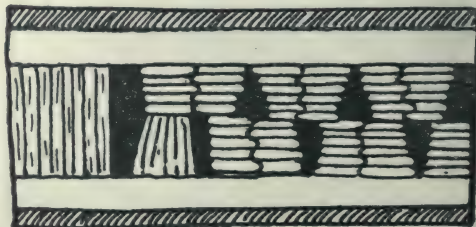


Fig. 2. A border adapted from Persian work. The thickness of the thread must accord with the fineness or coarseness of the linen ground

surrounded by delicate, conventional forms, worked in satin-stitch. This combination of solid embroidery, cut-work and drawn-thread work, is very beautiful, the drawn-thread work giving often the necessary lightness.

The Spanish, German, Swedish, Indian, and Chinese have all produced beautiful examples of drawn-thread work, while English white work also holds a high place. Some beautiful examples of the latter are to be seen, in samplers at South Kensington.

The drawn-thread work most usually seen and copied nowadays comes from Teneriffe, where it is much used on tussore or linen dresses, tea-cloths, etc. But it is by no means the most beautiful variety artistically, and is sometimes too open and lacelike to be very durable.

The usual beginning of drawn-thread work is a hemstitch border, where three or four warp threads are first withdrawn, and then the raw edges of the material turned in and tacked down to just meet them. Fig. 1 shows the back side of one method of hemstitching, in which the needle and thread gather together bunches of three or four threads.

Two diagrams of borders, adapted from Persian work, are given, with some loose threads left at the end of each to give a clearer idea of the method of working.

To describe them more in detail, Fig. 2 is of very simple construction. First of all a border of warp threads is drawn out, and a blunt needle threaded with Harris's flax thread, in white. The thickness of the thread must accord with the coarseness or fineness of the linen ground. Starting from the left-hand side, the needle is threaded over and under two bunches of about ten each of the woof threads. This is repeated backwards and forwards half way down the border. Then, leaving the first bunch of threads for the present, the needle takes up a third set of threads farther on, weaving in and out of the second and third sets exactly as in the upper half of the border. This is repeated along the entire border, with the

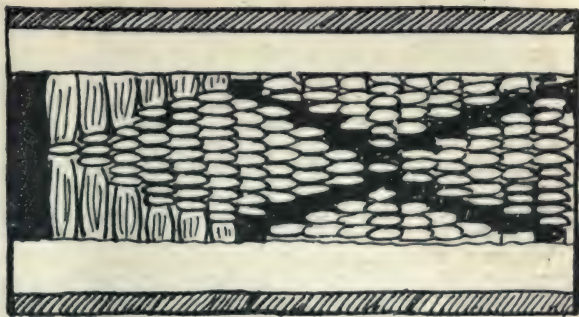


Fig 3. An elaborate but beautiful pattern of Persian design which will be found most effective as a border

result that open spaces are left, alternating up and down, with patches of weaving between.

The second pattern (Fig. 3) is rather more elaborate. The needleful starts in the middle of the drawn-out border, and is made to weave in and out of eleven groups of five threads each. This makes the middle row of the diamond shapes, of which one is shown by itself at the end of the border. Each half is then diminished gradually by taking up a less number of sets of threads at each row, until finally the apex at top and bottom is made of one set only.

When a series of diamond shapes, with the points at each side touching each other, have been worked all along the border, it will be found that two half-diamond shapes have been left between each. These are also filled in with weaving stitches in exactly the same way, the result being that small holes are produced in a regular succession, dividing the diamond shapes from each other. In passing the thread from one part of the pattern to another, it should be threaded into a piece already worked, so as not to be visible.

These woven borders are fascinating to work, and may be varied to almost any extent by the ingenious worker. For instance, instead of weaving solidly over all the weft threads, some may be left out, and afterwards overcast so as to make straight bars, or these may be caught together to form regular patterns.

To be continued.

NEW DESIGN FOR A TEA COSY

Handsome and Uncommon Design—Materials and Shades to be Employed—A Variety of Stitches—The Use of Aluminium Thread

THE idea for this design was taken from an anchusa flower, a kind of garden burrage, with bright blue flowers, grey-green leaves, and reddish hairy stalks. It was worked on black cloth, and the interlaced corners and connecting lines were carried out in aluminium thread, buttonholed on with two different coloured silks.

The silk used was Pearsall's filofloss (the shade numbers of which are given), using one strand only. As all the stitches used were hand stitches a frame was not

necessary. The pattern was transferred on to the cloth by pricking a tracing paper and pouncing on it with French chalk, as was described on page 1960, Vol. 3.

Afterwards it was painted with white Chinese oil paint, using a very fine brush. It should be left to dry thoroughly for twenty-four hours before starting to work it. It is as well to cover all but the part immediately to be worked with tissue paper, tacked lightly on to the material. This preserves the

pattern from being rubbed off, and should be laid over each portion of the work as it is completed, so as to keep it fresh and clean.

To describe the work in detail, starting from the border, the stems are first worked in open buttonholing in reddish brown, No. 23 C, working the heading inside, and letting the fringe of little stitches project beyond the line to give the hairy appearance characteristic of the plant (see diagram on page 3285, Vol. 5).

Where the leaves spring from the main stem, the buttonhole stitch is changed to a chain stitch (see page 3043, Vol. 5), which is worked double except at the point of the leaf. The side veinings are worked in stem stitch (see page 3044, Vol. 5). Afterwards the main stems are filled in solid with herringbone stitch in green, No. 78 G (see page 3404, Vol. 5).

The leaves are next outlined in chain stitch in another and paler shade of green,

veins of each petal are first worked in heliotrope, No. 149 D, in lines of chain stitch, three lines wide at the base, tapering to one line at the extreme point. Afterwards the petals are filled in with herringbone stitch in a lighter blue than was used for the buds, No. 43 A, taking care to make each petal taper sharply at the point. The little bit of green calyx showing between each petal is worked in satin stitch in pale green, No. 20 A. The centres are filled in with satin or Roumanian stitch in white; and a French knot in maize colour, No. 40 C, exactly in the middle, finishes each centre.

The main design inside the border is practically worked in the same way, with a few differences which should be noted. The two flowers turned sideways towards the main stem are worked in the darker shade of blue, No. 45, and the turned-over portion of one petal in heliotrope, as well

as the centre veins. The stamens are in maize colour, No. 40 C, and are made up of three stitches meeting, the longest middle one ending in a French knot.

The three leaves, being larger than those in the border, are each outlined with a double row of chain stitch in green, No. 20 A. They need also a rather close filling, and the buttonholing should be worked in groups of three, leaving a space between each group, and making a chequered effect such as was shown in the fritillary flower (page 3285, Vol. 5).

The aluminium thread should be

An original suggestion for a tea cosy. The design is a conventionalised pattern worked in natural colours upon black cloth. Aluminium thread is used for the interlaced corners and connecting lines of the design

No. 20 A. They would be rather clumsy if worked solidly, so a lacy effect is given by filling in every other division between the cross veining with a patch of embroidery in Roumanian stitch (see page 3406, Vol. 5) in green, No. 78 G. The shape of this filling is indicated in the illustration. The spaces between are then worked in open buttonholing all over, starting the first row into one of the cross veins, and working each succeeding row into the first, shade No. 20 A being used (see pages 3284-5, Vol. 5).

The buds, like the leaves, are worked round first in chain stitch, in shade No. 20 A. A small curved piece of the bud nearest the stalk is filled in with the darker green, No. 78 G. The lower part is supposed to be just bursting so as to show the blue through. No. 45 is used for this, worked in chain stitch.

The flower is worked as follows. The centre

left till the last. A single line has been used throughout, excepting on the outside line of the border, where a second line is added.

All the straight or rectangular lines are buttonholed on with the heliotrope silk, No. 149 D (see page 3284, Vol. 5). The curved lines twisting round the rectangular design in each corner, and curving along each side of the border, are buttonholed on with blue silk, No. 43 A.

In working the second line of thread into the first in this part of the border, the needle should take up each stitch into the heading of the first line of buttonholing, instead of piercing the material itself.

Care must be taken while making a straight line to pull the aluminium thread taut occasionally, otherwise it is inclined to become loose and wavy.





WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns

Methods of Self-measurement

Colour Contrasts

Boots and Shoes

Choice

How to Keep in Good Condition

How to Soften Leather, etc.

Home Tailoring

Representative Fashions

Fancy Dress

Alteration of Clothes, etc.

Furs

Choice

How to Preserve, etc.

How to Detect Frauds

Millinery

Lessons in Hat Trimming

How to Make a Shape

How to Curl Feathers

Flowers, Hatpins, Colours, etc.

Gloves

Choice

Cleaning, etc.

Jewellery, etc.

SUMMER FROCKS AND HATS

By MARY HOWARTH

Light and Airy Fabrics and Lovely Old-World Colours—The Lingerie Dress—Tub Frocks Made of Towelling—New Parasols

Is there any more delightful subject than that of summer frocks? Perhaps the trousseau of the June bride approaches it closely in charm, but then the two may be considered as one. The girl who is going to be married while the roses and lilies are in bloom will, I hope, glean a few hints from the forthcoming remarks in my discourse, which, however, appeals to women of all ages who are now thinking of their hot weather wardrobe.

I am sure the summer of 1912 will be recollected as one of exquisite colour and a preponderance of white, biscuit, and the écreu shades. A tailor-made dress seen the other day proved fashion's trend towards the most lovely of the so-called old-world dyes.

Turquoise blue is once more the fashionable choice for the girl with bright brown or golden tresses, or for the dark-haired damsel, provided her eyes are the colour of the sky. Lavender is another shade not exclusively relegated to the use of girlhood, though it has a specially fascinating and novel charm when worn by the *débutante*. It is exquisitely successful in a thin material such as tulle, chiffon, or marquisette over taffetas, and in taffetas alone makes a lovely choice.

It is undoubtedly one of the colours that deserve the epithet gentle, and in the midst of assertive hues such as the glorious Bordeaux red, the opulent gold, and the delicate but vivid apple green, exercises a refining influence.

The material that is carrying all before it is éponge, or Turkish towelling, as it is more familiarly called. When it was produced in wool as a successor of the fashionable ratine it made so great a *furor* that the dressmakers secured it instantly in cotton. Here we have a material that will be the choice of the summer girls of 1912 in white and sand brown, with the relief of such appropriate colours as blue and scarlet.

The more mature women of the community will choose étamine, if they are wise; it is a material remotely like bunting, and an excellent and very smart substitute for serge, which makes it a desirable yachting fabric of the utmost importance.

How beautiful the lingerie frocks are, decorated with the finest of fine needlework, ruffled with delicate Valenciennes lace and in every way rendered with supreme refinement as their chiefest charm. There is a quaint, old-world beauty in a dress of nainsook embellished after this manner worn with a taffetas coat and given panniers of the same silk.

The new patterned taffetas are ideal for the purpose, and are recognised as replicas of very ancient designs. Charming indeed is a sprigged taffetas showing tiny rosebuds and little forget-me-nots strewn vaguely over a pale buff background.

Let me not forget, whilst extolling fragile colours such as these, that patterned black taffetas is just as smart and much more

serviceable. It appeals particularly to the girl out of her teens, but even the brides of to-day are ordering it for their trousseau frocks, because they can brighten it by a hat gay with coloured feathers or flowers and one of the lovely feather boas now fashionable again or a tulle ruffle.

A word or two about the new embroideries must be written. They are entirely different from last season's examples, and very fascinating on that account as well as on others. Upon not a few of the new white batiste and linen frocks figure red and blue Berlin wool embroideries, sparingly disposed upon the corsage as the outline of the *décolletage*, the finish of the cuffs, and to edge the little breast

silk of the same blue tone as the taffetas, lend a pleasant touch of diversity.

The swathed sash is looped at one side and is of a military persuasion. Notice should be taken of the Byron collar, rendered in white silk with a stitched edge and finished in front with a loosely-tied purple taffetas bow. In the big hat with its beautiful lines are huge pansies, and as the hat is a blue one the pansies are chosen of such tints of purple as agree well with blue, shading to bright gold and a tawny brown.

There was a moment when it appeared that the pannier toilette would bring dissension in our midst. One section of the fashionable world argued that it should be rendered in the antique Marie Antoinette manner, with very *bouffant* draperies, and another sought means of allying it to the tube skirt.

A better and more temperate course of treatment has now supervened, and we shall see it as a most desirable modern adaptation of the old-world style, not too voluminous

pocket that is a fashionable fancy at present.

Every dressmaker of renown prides herself upon her originality in the invention of embroideries. One great *couturier* is using bands of cretonne punctuated with tiny gold braid buttons, each one centred by a sparkling bead. Another is making a prominent use of bands of crochet rendered in wool with crochet flowers of a very vivid hue. Upon an evening dress the effect is extraordinary; it makes one gasp with astonishment, but it is, at any rate, exceedingly new.

It will be noticed that the coloured crochet wool collars, the punched taffetas embroideries, each hole outlined with soutache and the use of Berlin wool, are reminiscent of the mid-Victorian modes popular this summer.

Two-coloured frocks will be a feature of the hot weather fashions of this year. One of the illustrations shown in connection with these remarks depicts a useful and cool toilette made of taffetas of two shades, purple and blue. Quiet tones of the dyes are chosen and the effect is excellent.

There is a little bolero cut with a battlement edge and pleated sleeves rendered in purple taffetas, and at the hem of the skirt a band of the same material appears. Upon the basque of the smart fold-over bodice soutache and cross-stitch embroideries, in



A flower cap made of silk in shades of pink and mauve. The big bunch of quills springing from the centre of the crown is in shades of purple and cinnamon

to be impossible for twentieth century wear and yet not of the hop-pole persuasion.

A deep embroidered lawn collar and elbow ruffles should be added to the pannier style, with the soft and yellow tint of the time-aged embroideries, and a hat made of pleated taffetas would have a cordon of roses above the brim of a colour that would coincide with the choice made for the main details of the frock.

The useful edict that millinery is to be of every size has not been rescinded, so that every woman and girl can find her choice in the designs now set before her. The beauty of the flowers used is amazing. Upon one hat sweet-peas are seen of every shade

of pink and violet, almost hiding the pale amber tint of the straw. Another hat is absolutely untrimmed; it is a freak in the millinery *parterre*, but not without charm, for the line of its upturned brim is the design of an artist, and is absolutely and completely becoming to the face and coiffure.

Even the babies are joining in the flower craze of the summer, for there are fragile little lace caps with liliputian bunches of roses and forget me-nots at the sides dedicated to the service of darlings of six months old and upwards.

If the promise of hot weather is fulfilled, the parasol will be a very important adjunct of the summer toilette. It has made an early appearance in our midst, for the designers have been anxious to show that novelty is to enter into its composition.

A very curious design resembles an inverted cup and saucer joined together, the cupola part at the top accommodating the high flower aigrette and plumage with which the fashionable millinery of the moment is trimmed. Another is the Mother Gamp model, bunched round with a ribbon tie and rather bulky looking.

One great purveyor is decorating parasols such as these with lace covers, posing white upon black in some instances, and in others adhering altogether to the purely blanche scheme.

The new handles are all decorative, and many quite amusing. One of the smartest resembles a cuckoo clock, and made of wood and carved very prettily is a pleasing as well as a diverting design. Touch a spring and out of the box leaps a cuckoo. Let me add that it does not sing. Such an innovation may follow, but so far I have not to record it.

Every scrap of lace is being utilised, and great pains are taken to display it as it deserves. Instead of bunching it up in masses it is used so that the pattern can be seen clearly. A moderately short length drapes a hat brim successfully, while a

longer piece is disposed of upon the train of an evening toilette.

A very new way of using lace is to add to a full-dress gown for a great reception a scarf or long stole hanging from the *décolletage* to the floor and presenting the effect of a panelled train.

It is encouraging to beauty lovers to find that dyed lace is not being employed, and those who possess black pieces will be glad to learn that now is the opportunity for wearing them. Black lace is quite as smart as biscuit, écreu, or the deep butter tint.



An adaptation of the pannier dress that is most elegant and suitable for summer wear



The use of two colours in a toilette offers possibilities to the artistic woman. The above would be an admirable suggestion for a taffetas gown

MY PRETTIEST STAGE DRESS

CONFESSIONS OF SOME OF OUR MOST POPULAR ACTRESSES

What the stage wears to-day society will wear to-morrow. That fact most people recognise, for it is behind the footlights that one invariably first sees forthcoming fashions. Indeed, it would be no exaggeration to say that the stage is a natural dictator of fashions. Every actress appreciates the value of dress on the stage, and it cannot be denied that she, above all women, understands the art of looking her best, a fact which is fully borne out by the following confessions of some of our leading actresses regarding what they consider their prettiest modern stage dress.



A charming dress worn by Miss Sarah Brooke in "Raffles"
Dover Street Studios

FASHIONS change so quickly that one can readily understand the remark of Miss Sarah Brooke, to the effect that what she thought pretty in one play "would appear awful a little later."

"But perhaps," she continues, "my most successful stage dresses were those I wore in 'Raffles,' made by Mme. Hayward, and in 'The Crisis,' with Miss Evelyn Millard, at the New Theatre, made by Mme. Handley Seymour. In the latter play the gown named the 'Acolyte' which I wore was perhaps the prettiest. It was composed of an under-dress of Venetian red, most handsomely embroidered with gold, the over-dress being of cream muslin, also embroidered with gold, and with a magnificent flounce of wonderful Venise lace falling to the bottom at the back. The bodice was also composed of the same wonderful Venetian red, veiled with cream muslin and Venise lace falling over the sleeves."

"It is rather difficult," confesses Miss Lilian Braithwaite, "to select among the many beautiful modern dresses that I have worn on the stage one to be called 'my

prettiest stage dress.' There were many pretty dresses that I wore while playing under Sir George Alexander's management at the St. James's, ranging from Lady Windermere's beautiful gowns to the fresh, dainty muslin worn by the little Kathie of 'Old Heidelberg.' Recently, perhaps, the two dresses that have given me most pleasure were a grey charmeuse which the repentant Mrs. Frampton wore in the last act of 'Nobody's Daughter,' and the black velvet gown worn by Mrs. Panmure in two acts of Sir Arthur Pinero's comedy 'Preserving Mr. Panmure.'

"They were both specially designed for me by Lady Duff-Gordon, and were both, I think, extraordinarily beautiful gowns. I am very keen on line in dress, and, of course, the fashions of the last two years have allowed us to approach very near the long straight lines of the ideal Greek costume. Both these dresses were, I think, very smart, very chic, and up to date, and both were certainly artistic. That is surely high praise, the highest possible for a beautiful gown. I only hope the audiences admired them as much as the wearer did."

It is generally agreed by fashion experts that some of the most beautiful dresses seen on the stage for a considerable time were those worn by Miss Kate Cutler and Miss Violet Vanbrugh at the Garrick in Mr. Alfred Sutro's play "The Fire Screen." Miss Kate Cutler thinks, to quote her own words, "that of all the beautiful dresses I have worn on the stage, the best of all is that in which I appeared in the last act of this play. It was of blue chiffon over flesh-pink satin, and veiled with grey chiffon draperies with touches of green and rose-colour. It had a silver girdle with an end and a big tassel of all the colours mixed. I thought it was quite lovely, and so did everyone who saw it."

Another dress which Miss Cutler thinks almost as charming, and which she wore in the same play, was of vieux rose chiffon over white chiffon, edged with a wide band of silver embroidery and blonde lace. The corsage was cut a little low, and opened down the front to show a chemisette of lace studded with tiny blue bows. Pink satin outlined the edges as well as the kimono-shaped elbow sleeves. A wide folded band of Chinese brocade, fastened with a large flat bow, adorned the waist. The skirt was draped at the back to form an oval-shaped train, and was also draped at the sides over an under-petticoat of lace, which rested on a band of pale blue satin.

In the same play Miss Violet Vanbrugh wore an elaborate dress, which she considered exceedingly becoming.

It was of putty-coloured charmeuse, arranged with a corsage fastened at one side and drawn in at the waist beneath a band composed of cords in blue, red, orange, and silver, other cords of the same colours falling from the belt in front. The corsage, cut out a little at the neck, was edged with a cording of black and orange, and these colours were



Miss Lilian Braithwaite in a wonderful velvet gown, designed for her by Lady Duff-Gordon and worn in "Preserving Mr. Panmure"
Foulsham & Banfield



Miss Cutler's dress of blue chiffon over pink satin in "The Fire Screen".

Foulsham & Bayfield

repeated in the buttons on the sleeves. "I am inclined to single out," said Miss Compton (Mrs. R. C. Carton), when approached for her opinion of her prettiest stage dress, "the gown I wore as the Duchess of Bracebridge in 'Mr. Hopkinson.' During

the second act I was compelled to wear a good many diamonds, and I took a hint from the jewellers' shop windows, and wore a perfectly plain dress of dark blue velvet. That the combination proved unusually effective was confirmed by public and private opinion."

Happening to mention, however, that many ladies had been impressed with the dresses she wore in her husband's latest play, "The Bear Leaders," Miss Compton agreed that an exceedingly handsome dress was the one in which she appeared in the ballroom scene. This dress was of violet satin, arranged on the corsage with white net, sewn with tiny beads, and with motifs of silver embroidery. The sleeves fitted on the shoulders with straps of beads, while folds of the purple satin were carried from the sides to the waist, where they were held by a silver motif, giving the corsage a very becoming line. The satin skirt was cut up one side to show an under-petticoat of white beaded lace, while a square diamond buckle held the draperies of the satin together.

In the last act of Mr. Bernard Shaw's "Fanny's First Play," Miss Lillah McCarthy (Mrs. Granville Barker) wears a gown made of white silk crêpe with pink ninon tunic, embroidered with tiny white beads and pink silk floss, a dress which she considers the prettiest she has ever

worn, while Miss Julia Neilson (Mrs. Fred Terry) does not think she has ever worn anything so becoming as the black satin and tulle dress, trimmed with silver and brilliant glistening jet embroidery, which she wore in the third act of "The Popinjay."

Some fascinating models of elegance and

artistic beauty were worn by Miss Marie Illington and Miss Mabel Love in "98.9," which Mr. Robert Loraine produced at the Criterion, and those who saw the play will probably agree with Miss Illington, who recently remarked that it would be difficult to imagine a more charming dress than that

which was designed for her to wear in the first act of that play. It was of old-gold satin, veiled with golden brown chiffon, with a velvet waistbelt. The ninon tunic was arranged over an under-dress of charmeuse, across the front of which bands of wide gold insertion were arranged, crossing in the centre. The skirt, cut with a narrow square train, was edged with gold galon, and this, together with the gold insertion, appeared on the kimono corsage of ninon and lace. The plain belt of gold-coloured velvet had one long loop falling perfectly straight down the back to the edge of the tunic, the square train being of the satin.

Miss Mabel Love's favourite dress was the evening frock she wore in the second act of the same play. This was of ivory-white satin, the material being drawn across the front of the skirt, and caught at the right side with a diamond and ruby ornament, being continued to the back, where its two leaf-like folds formed a short train. Diamond and ruby trimming formed the corsage and sleeves, a band of similar trimming, to which was affixed a giant pink osprey, forming a striking head-dress.

A really wonderful array of lovely dresses was to be seen in

the second act of Sir Arthur Pinero's play "The Mind the Paint Girl," at the Duke of York's Theatre, and Miss Nina Sevensing does not think she has worn a prettier dress on the stage

than the one in which she appeared in this act. It was composed of palest pink chiffon, veiling strips of silver trimming. The drapery was of rose-pink charmeuse, a full long sailor collar being made of pink chiffon, with sprays of silver embroidery, edged with silver trimming, and a piping of pale rose-pink satin.



A gorgeous dress of black satin and tulle with silver and jet embroidery, well suited to the stately figure of the wearer, Miss Julia Neilson, in "The Popinjay"

Ellis & Watery

This collar was finished in front with silver embroidery stole ends, which were themselves finished with silver tassels. The waistband was composed of narrow strips of satin in two shades of blue, one dark and one light, with buckles at the front and side made of silver bugles, with touches of blue and pink.

"I have worn more elaborate dresses perhaps, but I do not think I have worn one so dainty and charming as that in which I appear in the first act of 'The Sunshine Girl'," says Miss Olive May. "It is of embroidered lawn, the trimmings being of Valenciennes, the pale blue cord at the throat being finished with tassels. The belt of folded white satin is made with bow and ends, the front of the frock being decorated with blue satin-covered buttons. The lower part of the skirt is trimmed with blue satin ribbons run under the Valenciennes, while the side of the skirt is decorated with little blue satin bows. With this frock I wear a hat of white straw, underlined with blue and trimmed with a flower aigrette."

Miss Iris

Hoey, in the second act of "A Member of Tattersall's," at Whitney's Theatre, wore a gown which she considers is probably her most becoming stage dress. It was of pearl-white tulle, made over white satin, with waistband of pink, and gathered closely round the waist. The bodice was outlined at the neck and edge of sleeves with rather large single pearls, at the waist being a

large shamrock-shaped ornament of dull gold and silver. A hem of pink roses, crushed closely together, formed a thick ruche round the edge of the gown, which was also veiled with tulle. The skirt had a double drapery of tulle, which fell from the sides of the waist, and was caught round at the back and each

side with a pink rose. Altogether a dress to be desired, and one perfect in artistic feeling and combination of delicate colouring.

In connection with these beautiful and evanescent triumphs of the art of dress, a reflection cannot but arise of curiosity mingled with regret. What were the stage gowns of the past, in which such actresses as the glorious Mrs. Siddons, the irresistible Peg Woffington, the fascinating Mrs. Bracegirdle, and sweet "Nell of Old Drury" played their famous parts, and achieved their fleeting triumphs? How interesting it would be to study their stage dresses, as we may study the sartorial relics of long-dead queens and empresses.

Why, too, should not these lovely creations of the modern stage be preserved for posterity in a theatrical museum? They

are in many cases worthy of immortality, if only on account of their intrinsic beauty, and if to that factor we add their historic interest for future generations of lovers of the stage, there is sufficient ground surely for the matter to be considered seriously. The cost would be insignificant compared with the interest to be derived from such a collection.



An evening frock of ivory-white satin, with diamond and ruby corsage trimming, worn by Miss Mabel Love in "98.9." A giant pink osprey formed the head-dress worn with the costume
Dover Street Studios

A PRACTICAL LESSON IN MILLINERY

By MRS. ERIC PRITCHARD

RIBBON AND ITS USES

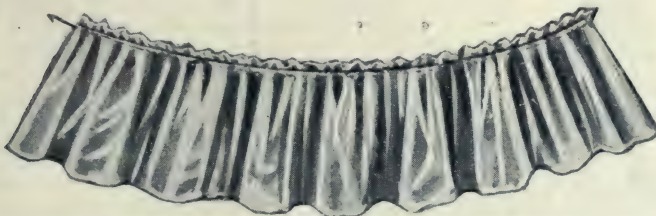
The First Ribbons—Various Kinds of Silk Ribbons—How to Form a Ribbon Aigrette—Wiring the Ribbon—Where to Place the Garniture when Complete

RIBBONS were at first merely lengths of silk used for gofferings, gaugings, and general decorative display. These reached the zenith of their beauty in the Pompadour era. Then the great ladies of the French Court used endless yards of the silk on their frocks as well as on their headgear.

There are various kinds of ribbon which are supplied under such well-known names as taffeta, satin, velvet, or broché ribbons. Terry poplin, and Chiné silks also play an important part in decorative ribbon work. However fashions change, ribbons have, and always will, play an important part in trimming our millinery as well as our frocks.

The illustration depicts a very effective and original mode of utilising a 3-yard remnant of fancy or plain silk ribbon.

The ribbon is cut in half, leaving two $1\frac{1}{2}$ -yard lengths.



The ribbon gathered on the wire to the exact length required for the crown or aigrette

The one length is used as a garniture for winding round the crown, and the other to form an aigrette, and give the necessary height at the side.

These aigrettes, as will be seen, are gathered on to a short length of wire.

Take one of the lengths and make a hem about a quarter of an inch deep at the top.

As the hem is destined to be drawn up, it is as well to, use strong cotton, also to avoid joins.

Make a firm knot one end and leave a short length of cotton suitable for pulling up at the other.

The next thing is to measure round the crown of the hat to find the exact measurement of wire required for the garniture, which should fit evenly round the crown.

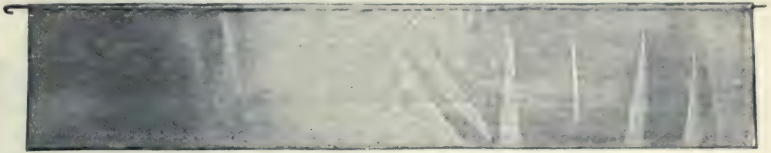
If the crown measures 25 inches round the centre, nip off, with wire nippers, a piece of wire 27 inches long, the extra two inches being allowed for lapping over and preventing the wire from slipping through. One end of the wire should be turned back to prevent the sharp end from cutting through the materials.

Also it enables it to be slipped more easily through the hem.

Wire should always be treated in this manner when used for gauging purposes.

Push the wire through the hem, leaving an inch to project at each end, bending it back as before.

Draw the cotton at the hem up to the size



One length of the ribbon with quarter-inch hem at the top, through which a wire is passed

of the crown wire. Equalise the fulness, clip the ends of the wire together, and the garniture will appear complete.

The aigrette at the side is made in exactly the same way, taking a wire 22 inches in length.

If a higher effect is desired, a longer wire may be used.

When the ribbon is wired, double it over, as shown in the sketch.

Place the garniture round the hat, poising the aigrette at the angle shown in the illustration.

Any ribbon that is not too thick can be utilised for this mode of trimming. It is simple, effective, very cheap, and uncommon.

Glacé ribbon, perhaps, is the easiest of all to manipulate. It also has the advantage of being specially cheap, and is produced in many lovely and fashionable shades. The low sum of 6 $\frac{1}{2}$ d. per yard is quite enough to give for a thin glacé ribbon, which is admirably suited to the making of ribbon aigrettes.

Another practical use of the ribbon mount



The ribbon joined and the gathered crown ready for placing on the hat



The aigrette ready for mounting on crown

is that it can be used discreetly to cover the faded part of a last year's straw shape, or perhaps hide an insertion of another straw that has been put in to increase the height of the crown; or to alter an old shape into a newer one.

Sometimes entire crowns are made of goffered glacé, but these are apt to be heavy, and are not so smart.

Bordered ribbons are also popular for millinery, and a large variety of fancy silks may be suggested for hat trimming.

Silk, in the piece, however, has to be cut into strips, and this involves much hemming and extra work, which, in the end, is apt to be suggestive of the amateur. Ribbons, on the other hand, can be had in all widths by the yard, and if treated after the methods given here always look smart and cost but little.

The floral aigrette is another important form of hat trimming, and is certainly a pretty garniture for the lace and muslin hats suitable for real summer weather. Like every other pretty conceit the floral aigrette comes again and again into fashion.

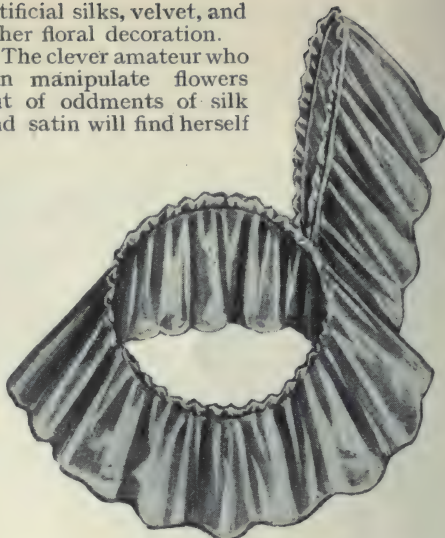
The tulle aigrette is also a summery adornment, and is often revived in conjunction with the tulle neckwear that is such a dainty finish to woman's dress.

But to return to the charm and uses of ribbons. Ribbon flowers are always quaint and dainty for our dresses as well as our hats, and are particularly favoured as a trimming when fashions are more or less borrowed from the eighteenth century, and those of mid-Victorian tendencies.

During the colder months of the year we have been wearing wreaths of wool flowers round our boudoir caps and beaver hats. Now these have given place to flowers of ribbon and tissue in addition to the usual plethora of

artificial silks, velvet, and other floral decoration.

The clever amateur who can manipulate flowers out of oddments of silk and satin will find herself



Gathered crown and aigrette completed ready for mounting on hat

a great help to the home dressmaker as well as the milliner.

Most of our young girls' dancing frocks have a petticoat or under-flounce of lace or chiffon, decorated with rows of ribbon bows and flowers; often the centres of these flowers are of gold and silver tissue. Fancy gauze narrow ribbons are also pleated up, and make an edge, or extra decoration to wreaths and floral festoons. It is distinctly a ribbon season. Fanciful plaids and ribbon gauzes are used even on our most severe tailored coats.

Imitation canvas ribbon scarves are always popular as a simple trimming for Panama and river hats.

To the feminine mind much of the charm of the vogue for ribbon in millinery lies in the fact that it is possible at the expenditure of little time and money to vary the effect of a hat to suit different costumes. Hence both freshness and variety are ensured by this development of Dame Fashion, a result for which those with exchequers more limited than their tastes should be devoutly thankful.



Ribbon mounts are smart and serviceable, and can be made without difficulty by the home milliner



WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History

Treatment of the Hair

The Beauty of Motherhood and Old Age

The Effect of Diet on Beauty

Freckles, Sunburn

Beauty Baths

Manicure

The Beautiful Baby

The Beautiful Child

Health and Beauty

Physical Culture

How the Housewife may Preserve

Her Good Looks

Beauty Foods

Beauty Secrets Mothers ought to

Teach their Daughters

The Complexion

The Teeth

The Eyes

The Ideal of Beauty

The Ideal Figure,

etc., etc.

BEAUTIFUL WOMEN OF HISTORY

HARRIET, DUCHESS OF SUTHERLAND

By PEARL ADAM

SOME beautiful women live in history merely by their looks. We hear of them in contemporary memoirs, and casual references to their surpassing beauty tantalise us with a wish to know more of them.

Of such are Lady Gertrude Fitzpatrick, immortalised by Reynolds as "Collina," and the "lovely Miss Croker." Lawrence painted her, many memoir writers raved of her beauty, but beyond a few dates and the names of her husband and children, the only thing we know of her real self is that as a child she was a great favourite with George IV., and was always asked to children's parties at the Palace. He always called her "Nony." It is a nice little story, but it does not tell us much about her.

Beauty and Goodness

Then we have another type of beauty—the woman who is so gentle and kind and accomplished that people speak of her beauty as though it were just the last of the lovely surprises afforded by her. A noble example of this type was Harriet, wife of the second Duke of Sutherland.

She was the daughter of an Earl of Carlisle, and her mother's mother was the famous Georgiana Duchess of Devonshire. So it was natural that the child was pretty, and, since Lady Carlisle was one of the most charming women of her day, it was no wonder that Harriet, like most of her brothers and sisters, inherited the power of making people love her. When she was born, in 1806, her father was still Lord Morpeth, and her grandfather, the fifth earl, made a special friend of the little girl.

She spent her childhood at Castle Howard, a lovely spot in Yorkshire, and the ancestral seat of the family. Here, in the great galleries, the courtly old earl would walk hand in hand with the pretty child, and talk to her of great days gone, and great ladies and noble gentlemen who had died on the scaffold. For Lord Carlisle had known Marie Antoinette, and had for her the chivalrous and reverent memory which all true men felt.

He told Harriet of the brilliant days in old France, of the light-hearted revels at the Trianon; of the good-natured, dignified, undecided King, the beautiful, gay Queen, the rather stiff and solemn little girl, and the sensitive Dauphin, unclouded by any prescience of his fate. He told her also about the English children who were allowed to play with the Royal children, such as the Duke of Sutherland's little boy. Harriet listened to this and much more talk on many subjects, and she seems to have acquired a most quaint and old-fashioned view of life.

A Precocious Little Maid

Thus, at the age of fourteen, we find her writing to her mother with an adorable mixture of preciseness and decision: "He (grandfather) means to establish celibacy among his granddaughters; at least, such is his advice. He could not make me agree." The last sentence is inimitable. Or we have some little half-priggish, all-lovable remark: "I think Lady Lansdowne such a stimulating person." But we get to the crux of the matter in the next sentence: "I should

like to live with a clever young man in the country, a little handsomer than Lord Lansdowne."

All the influences of her childhood were noble; in surroundings, both natural and human, she breathed a love of beauty and a scorn of what was base. Lady Carlisle was a convinced anti-slave worker. The struggle in America was waxing furious, and already in England people were taking sides, almost as though it were a matter affecting them personally.

When she was seventeen she was very lovely. Lawrence painted her, and anyone can see from the picture that the sitter was

when she died, and she had made so great an impression on his heart that for a long time he was very dangerously ill. For seventeen years he had remained unmarried, faithful to his memory of Prussia's idolised Louise. He had no need to marry, for his younger brother was already married, and with every hope of an heir. But perhaps in Harriet the duke found something of the gentle and lovely spirit which had departed from the world in the very year when she was born. At any rate, they were married in May, 1823, and a happier couple were never united before the altar.

The girl who was thus at seventeen made one of the greatest chateaines in the United Kingdom was indeed one in a million. Her loveliness of face and form only reflected the loveliness of her nature. She was always thinking of others. Bright and gay, loving laughter and merriment, she had a heart deep to hold sympathy for the sorrows of others; her every action sprang from considerate kindness. She had an adoration for everything beautiful. She said, for instance, that without flowers she felt like a bird without sunshine. Poets and artists were sure of her sympathy and practical help, and they were also sure that they would not, as it were, be loftily patted on the head, as they have been, and are still, by some make-believe great ladies, who invite them to their houses, and then treat them as though they were eccentric animals best kept apart.

One may take her constant interest in the Staffordshire Potteries as a type of her kindness. Wedgwood, in his diaries, is always referring to the

trouble taken by the duke and duchess when at Trentham to further his work. She had her dairy lined entirely with Wedgwood cream-ware tiles. A head of the duke was executed—one of the first of the afterwards famous portrait medallions. Parties of visitors from London were always taken over the works, and, of course, orders resulted.

The cause of freedom always appealed to the daughter of Lady Carlisle. It was at Stafford House that the gigantic petition of the women of England against slavery was organised, which was afterwards sent over to New England, with half a million



Harriet Elizabeth Georgiana, Countess Gower, better known as the beautiful Duchess of Sutherland, one of the most beloved and philanthropic great ladies of the early Victorian era

From the painting by Sir Thomas Lawrence

a beauty. But one of her sons has written: "Not even Lawrence could do real justice to that imperial face, or give the sweetness and beauty of that sunny smile."

At this age she became engaged to that very Earl Gower, son of the Duke of Sutherland, who had been the playmate of the Dauphin. He was now a handsome, rather grave, kindly man, conscious of his great responsibilities as the owner of huge estates, and ruler of about twelve thousand people. As a boy he had conceived a romantic adoration for the beautiful and gentle Louise of Prussia. He was only twenty

signatures. Anti-slavery workers were always sure of a welcome from the duchess. Mrs. Beecher Stowe stayed with her at Dunrobin, and afterwards put on record her impressions of the rare and beautiful character of her hostess. All who saw her remembered her with pleasure and affection.

When Italy was struggling for a national existence, of course the duchess felt warmly sympathetic. When Garibaldi came to England, he was feted like a king at Stafford House, which at that time was the principal centre of every kind of society. Old Rogers the poet said Stafford House was a fairy palace, and the duchess was the good fairy.

A Beloved Lady

Creevey, who always dipped his pen in vitriol when he could, and was one of those people who come into the world with a cynical mental squint, could not find much to say against the duchess. He did his little best, but the most he could manage was a jibe at her frock and the story of how she was once late for dinner at Buckingham Palace, and Queen Victoria asked her to see that it did not happen again.

The duchess had a great power of appreciation. She did not want to write or paint or sing herself, she just devoted herself to encouraging others till they did their very best. She had a strong sense of humour, and an unusually deep capacity for affection. Her large family was brought up with a fine mingling of freedom and restraint, and there was never any lack of that friendship between parents and children which was too often absent from the early Victorian home. Her daughters were so beautiful that they were known as "the Sutherlandshire Witches." They afterwards became the Duchesses of Argyll, Westminster, and Leinster, and Lady Blantyre.

A Characteristic Act

Here is a little story of the duchess. Two American girls arrived at Dunrobin to stay. They were rather late, and, before they could be dressed for dinner, the bell had rung, and the company was assembled in the drawing-room. The duchess had said, on their arrival, that she would send for them that they might be shown the way to the drawing-room. One can imagine the feelings of two young girls, on their first appearance in a ducal house, forced by circumstances to make a state entry all by themselves! And one can imagine how they felt to the duchess when she herself appeared at their door, and led them downstairs, taking them into the room one on each arm, and thus averting the awful ordeal of a lonely entry.

The duchess spent much time at Cliveden, and she also loved Chiswick very much, where her beautiful grandmother had lived for many years.

As for Queen Victoria, what she would have done without the duchess in the early years of her reign it is difficult to say. Amid

all the perplexities and difficulties of her accession, amid all the empty forms and ceremonies, she found this true and ardent friend, this great heart, to whom she could confide all, with certainty of understanding. The duchess drove with her to her coronation, stood just behind her at the ceremony, and was present at every state ceremonial of the kind up to the marriage of the Prince of Wales, afterwards King Edward VII. She was three times Mistress of the Robes, and after the Prince Consort's death she was the Queen's close companion for many weeks.

It was she who was the innocent cause of the celebrated Bedchamber Crisis of 1839. When Peel was asked to form a Government, he rather naturally wanted those Ladies of the Bedchamber who were closely related to his political opponents to be dismissed. The Queen was very young, furiously Whig, a great admirer of Melbourne, an ardent foe of Peel, and her closest friend was the Duchess of Sutherland, her Mistress of the Robes, and one of the two principal ladies whom Peel wanted dismissed. The Queen said of the Tories that they were "people who would sacrifice every personal feeling and instinct of the Queen's to their bad party purposes." The monarchy would fall if our sovereign used such party language to-day. At any rate, the Queen stuck to her Ladies, and all the more because Peel said he would resign if she did not yield. She wanted nothing better than that Peel should resign, and that she might keep Lord Melbourne's Administration, so she naturally persisted in her refusal and had her way.

A Royal Friendship

The duchess had a very great admiration for the Prince Consort, and this naturally increased the Queen's affection for her. His speeches and plans received from her an approval which prejudice prevented the public from giving for many years. She was one of those women who always had time and will for one enthusiasm more. Giving devoted service to the Queen, she was also a perfect wife and mother.

Throughout her life she seems to have remained unchanged, her fine qualities never faltering, even under the influence of a life of great social brilliance and immense personal adulation. Her speech to the Volunteers, when she visited Dunrobin for the first time after the duke's death, was most touching—a mingling of deep feeling and fortitude. That was in 1864. Four years later she died, and in 1872 Queen Victoria laid the first stone of a beautiful memorial cross to her at her beloved Dunrobin. Such was the good and beautiful life of this beautiful woman, whose body and mind both expressed the same noble qualities. She reminded people of the Venus of Milo in her expression of serious tenderness. Only to look at her was pleasure. To remember her is still the greatest privilege of some still living.

EXERCISES THAT BRING GRACE AND BEAUTY

Continued from page 4420, Part 37

PHYSICAL DRILL WITH WANDS

By BEATRICE E. BEAR

Fellow of the Gymnastic Teachers' Institute; Member of the British College of Physical Education, Queen Alexandra's House Gymnasium, Kensington Gore, S.W.

The Advantages of Hand Apparatus in Physical Drill—The Special Value of Wand Exercises—Preliminary Movements—Elementary Exercises—Faults to Avoid—Some More Advanced and Advanced Exercises—Breathing Exercises—Music as an Aid to Drill

MANY people assert that physical drill should consist of "free" exercises only (hands empty); but hand apparatus, such as wands, light dumb-bells, rings, canes, etc., can be used with great advantage.

It is obvious that they impart much greater variety to the drills, and this is a very important point, for monotony leads to loss of interest on the part of the pupil, and consequently to apathetic and therefore useless work. Moreover, each kind of apparatus has its specific use; for instance, wands have a special effect in correcting round shoulders and narrow chests.

GENERAL DIRECTIONS. Wands are made, as a rule, of polished wood, and may be from 3 ft. to 4 ft. long and about five-eighths to three-quarters of an inch in diameter.

In marching they should be carried in the left hand (arm straight down), and in a vertical position against the left shoulder; the hand either round the lower end of the wand, or, if the wand is long, in such a position that the top of the wand is level with the top of the pupil's head.

Before starting exercises the wand is lowered in two movements: (1) Bring the right hand over to the left shoulder and grasp the wand (back of hand towards the shoulder); (2) lower the right hand. The wand is then in a horizontal position, resting lightly against the thighs; the distance between the hands should be rather greater (about nine to twelve inches) than the width of the shoulders. The fingers should be closed round the wand; the head should be erect, chest forward, knees braced back, heels closed, toes slightly turned out (angle of 45°).

The following exercises are arranged in groups, each group representing a complete

drill—i.e., all parts of the body are brought into play, the most important muscles are exercised, and bad postures corrected.

The first group is *Elementary*, for children from 6 to 9 years, and the second group *Advanced*.

The difficulty may be increased in several ways—by making the positions harder, by combining movements of trunk and limbs, and by putting a greater number of movements into one exercise. Each exercise should be done four times.

ELEMENTARY WAND EXERCISES

Exercise 1

Count 1. Arms upward bend (wand across chest).

2. Arms upward stretch, head backwards bend (see Fig. 1).

3. Return to 1.

4. Recover (to starting position).

Special Effect. To deepen chest, straighten spine, and correct drooping head.

Explanation, and faults to be avoided. During this exercise the knees must be well braced back; the pupil will be inclined to bend at the knees

when the wand is raised. Sometimes one end of the wand, when overhead, is higher than the other—due to the arms not being evenly stretched or to loosening the hold with one hand.

Exercise 2

Count 1. Raise wand forward, upward, and backward (wand is carried rather beyond the head).

2. Bend arms, bring wand across shoulders.

3. Rise on toes.

4. Lower heels.

5. As 3.

6. As 4.

7. Stretch arms

8. Recover.



Fig. 1. Elementary wand exercises. Exercise 1, position 2. Arms upward stretch, head backwards bend

Photos, Stéphanie Maud

Special Effect. To broaden chest and correct prominent shoulder-blades; to give balance, and strengthen feet and ankles.

Explanation, and faults to be avoided. Common faults are—ducking head forward when bringing wand on to shoulders; wand lower on one side than on another, due to arms not being evenly bent; separating of heels.

Exercise 3

Count 1. Raise wand forwards, up, and back.

2. Bend arms, wand across shoulders.

3, 4. Bend trunk slowly forward till horizontal.

5, 6. Stretch trunk slowly

7. Stretch arms up.

8. Recover.

Special effect. To stretch the spine and strengthen muscles of back. The position of wand across shoulders prevents chest from contracting when bending trunk forward.

Explanation, and faults to be avoided. Common faults are—allowing the head to droop or bending the knees when bending trunk.

Exercise 4

Count 1. Arms bend, wand across chest, point left toe forward, touching ground.

2. Bend left knee up.

3. As in 1.

4. Recover.

Repeat with right foot, then whole again.

Special effect. To exercise muscles of thigh and abdomen, and give balance and control.

Explanation, and faults to be avoided. The body should be kept steady throughout, and at 2 the foot must be directly under the knee and pointing to the ground. The knee should be level with the hip.

Exercise 5

Count 1. Raise wand forward, up, and back, and place left foot astride.

2. Lower wand obliquely across back, right arm bent and hand close to ear, left arm straight by side.



Fig. 3. Advanced wand exercises. Exercise 2, positions 3 and 4. Side view. Left leg extended back, right knee bent, arms stretched



Fig. 2. Exercise 5, positions 3 and 4. Wand obliquely across the back. Left arm down. Bend trunk to left

3, 4. Bend trunk slowly to left (see Fig. 2.)

5, 6. Stretch trunk slowly.

7. Stretch arms up.

8. Recover.

Special effect. To deepen the chest and make it and the spine supple. To strengthen the muscles of the side of the trunk.

Explanation, and faults to be avoided. As the body is bent at 3, 4, it must not be turned. The head must not be allowed to droop or bend to one side.

Exercise 6

Count 1. Bend right knee up, wand to chest.

2. Hop on left foot.

3. Place right foot down on toe and bend left knee.

4. Hop on right foot. Repeat hopping alternately on left and right foot up to 15, and at 16 close the heels.

Special effect. To give agility, and strengthen feet and ankles.

Explanation, and faults to be avoided. The body must not sway from side to side during the hopping, and the toes should be pointed down.

Exercise 7

Count 1. Rise on toes, wand to chest.

2. Bend knees slightly.

3. Rise on toes.

4. Recover.

Special effect. To give balance and control, and strengthen muscles used in jumping.

Explanation, and faults to be avoided. The heels must be kept together throughout. The knees must be separated when bent, and the body must not lean forward.

Exercise 8

Count 1, 2. Raise wand slowly forward and up, inhaling.

3, 4. Lower wand forward and down, exhaling.

Special effect. To teach deep breathing.

Explanation, and faults to be avoided. When inhaling, the mouth must be kept closed; whilst in exhaling the lips should be parted and the breath allowed to come



Fig. 4. Exercise 2, positions 6, 7, and 8. Left toe pointed forward, wand across shoulders. Bend the trunk back

out gradually and audibly. The teacher can then judge if a sufficiently deep breath has been taken.

These exercises, after they have been learnt carefully, should be done to music. This will give the rhythm, add to the enjoyment, and stimulate the child to work with greater energy.

Some crisp command, such as "Ready—Go!" should be given, and the exercise and music should start with the next beat. Two-four, six-eight, or waltz time may be used.

The child should work with precision, keeping each position for the full time, and changing to the next with sharpness and neatness.

SECOND GROUP OF WAND EXERCISES MODERATELY ADVANCED

N.B.—The movement takes place with the first of the counts, unless the word "slowly" is used.

Exercise 1

Count 1. Step obliquely forwards with left foot. Turn trunk left, raise wand forwards and up.

2. Rise on toes, bend arms, wand across shoulders.

3. Lower heels, wand up.

4. Repeat 2.

5. As in 3.

6. Bend head and shoulders back.

7. Stretch.

8. Recover.

Explanation, and faults to be avoided. The foot should be carried a pace forward in the direction in which it is pointing, and the trunk turned so that the line of the shoulders is at right angles to the direction of the foot. This position is kept throughout the exercise.

Exercise 2

Count 1, 2. Place left foot astride, raise wand forward and up.

3, 4. Bend arms, wand across shoulders.

5, 6, 7, 8. Bend trunk (slowly) forward till the back is horizontal.

9, 10, 11, 12. Stretch trunk (slowly) upwards.

13, 14. Wand raise overhead.

15, 16. Recover.

Explanation, and faults to be avoided. During the bending the chin must be kept in, the back flat, and knees straight. The movement takes place from the hips.

Exercise 3

Count 1, 2, 3, 4. Lunge obliquely forward, with left foot. Turn trunk left, bring right hand across under left armpit, and extend left arm horizontally forward over foot.

Count 5, 6, 7, 8. Place left end of wand on ground in front of left foot and (at 6, 7, 8) slowly raise right leg, straightening left knee, and balance.

9, 10, 11, 12. Replace right foot on ground, returning to the position at 1.

13, 14, 15, 16. Recover.

Explanation, and faults to be avoided. In an oblique lunge the foot is carried forward a distance to two small paces, the left knee bent till vertically over the heel. The back foot must not be moved or rolled. When the body is turned as in this exercise, it should be slightly inclined forward over the knee. The recovery is done by pushing off with the toe of forward foot and raising it clear of the ground with the toes stretched, and then joining the heels.

Exercise 4

Count 1, 2. Raise wand forwards and up; point left toe forward, touching ground.

3, 4. Lower wand obliquely across back, left hand to neck, bend left knee up.

5, 6. Point left toe forward.

7, 8. Bend knee up.

9, 10. Join heels, rise on toes, wand overhead.

11, 12. Half bend knees, wand on chest.

13, 14. Straighten knees, wand overhead.

15, 16. Recover.

Explanation, and faults to be avoided. The toe should be directed straight forward. At 3 the knee should be level with hip, and toe directly under it, pointing down. At 11 the heels should be pressed together and the knees well separated.

Exercise 5

Count 1, 2. Lunge sideways to the left, left arm sideways (right hand in front of left shoulder).

3, 4. Swing wand down and vertically up on right (left hand in front of right shoulder).

5, 6, 7, 8. Bend trunk (slowly) to the left.

9, 10. Straighten trunk, returning to position at 1.

11, 12. Raise left hand till wand is pointing vertically up.

13, 14. Raise right hand forward and up (wand horizontally overhead).

15, 16. Recover.

Explanation and faults to be avoided. In bending sideways, care must be taken *not* to turn the body, and the wand must be kept beside the head as shown in the illustration.

Exercise 6

Count 1. Rise on toes, wand to chest.

2. Half bend knees.

3. Spring, making a quarter left turn; land heels together, knees slightly bent.

4. Recover. (Straighten knees, lower heels.)

Explanation, and faults to be avoided. The turn at 3 must be made *during the spring*, and the heels should be kept together and knees stretched. The body must be kept erect.

Exercise 7

Breathing, as in Group 1, Elementary exercises.

THIRD GROUP OF WAND EXERCISES ADVANCED

For these exercises the wands should be 4 ft. in length, and held at the ends.

Exercise 1

Count 1, 2. Raise wand forward and up.

3, 4. Rise on toes, wand across shoulders; bend head back.

5, 6. Remain in position.

7, 8. Lower wand behind, lower heels, head raise.

9, 10. Raise left arm, curving it overhead; right arm straight, wand vertical on right.

11, 12. Lower left arm, wand behind.

13, 14. Raise right arm, reversing position at 9, 10.

15, 16. Recover, wand in front.

Exercise 2

Count 1, 2. Bending right knee, carry left foot back, toe on ground, wand to chest.

3, 4. Thrust wand up. (Fig. 3, side view).

5. Straighten right knee, point left toe forward, wand to shoulders.

6, 7, 8. Slowly bend trunk back (Fig. 4, side view).

9. Place left foot astride, wand overhead.

10. Wand to shoulders, bending slightly forward.

11, 12. Continue slowly forward bend of trunk, and lower wand behind.

13, 14. Join left foot to right, straighten trunk, wand to shoulders.

15, 16. Recover.

Explanation, and faults to be avoided. At 1 the body should be inclined forward, so that it is in line with the leg. The bending back at 6, 7, 8 must take place in upper part of spine, from head and shoulders, and *not* from the waist.

At 12 the arms should be straight and horizontal, the wand a little above the back.

Exercise 3

Count 1, 2.

Raise wand and lower it obliquely across back, left hand to neck, right arm by side.



Fig. 5. Exercise 4: Wand vertical on the right, trunk bent to the left. This illustration shows the side lunge, but the position of the wand is different

3, 4. Bend left knee up.

5. Point left toe forward, touching ground, and change wand to the other side. Right hand to neck, left arm by side.

6. Raise left leg sideways.

7, 8. Left foot behind, toe on ground.

9, 10, 11, 12. Wand horizontal and across shoulders. Raise left leg slowly backwards till horizontal.

13, 14, 15, 16. Recover.

Explanation, and faults to be avoided. The balancing at 9, 10, 11, 12 is difficult. The back must be kept rigid and slightly hollowed, leg and foot well stretched, and head up. As the foot is raised, the body must be allowed to incline gradually forward.

Exercise 4

Count 1. Extend wand on left, bringing right hand across to left shoulder, and let wand slide through left hand.

2. Keeping the right hand still, describe a circle downwards, with left end of wand (left hand slides up and back again).

3. 4. Lunge sideways to the left, wand extended to the left, (Fig. 5 shows lunge, position of wand different.)

5. Wand across shoulders, right arm extended, left arm to neck.

6, 7, 8. Bend slowly to the left.

9, 10, 11, 12. Straighten trunk, and turn, bending over left knee. Lower right hand to touch in front of left foot. Stretch right arm straight forward. (Fig. 6.)

13, 14. Straighten trunk, wand over head.

15, 16. Recover.

Explanation, and faults to be avoided. At 2 the end of the wand must be allowed to turn in the palm of the right hand, which forms a sort of socket, and the lunge at 3 follows without a pause, just as the wand is descending to horizontal position.

In bending at 6, 7, 8, the wand must move with the shoulders, keeping the same relative position.

Exercise 5

Count 1, 2.

Turn the trunk left to face over left foot, and raise wand forward to shoulder-level.

3, 4. Lunge obliquely forward with left foot, raise left hand over

right shoulder, right arm by back leg.

5, 6. Make a quarter right turn on heels, bending right knee and straightening left. (Oblique lunge position, right foot forward.) Lower left hand backwards, wand behind.

7, 8. Kneel on back knee.

9, 10. Join back foot to front, and come to squatting position.

11, 12. Rise, straighten knees, keep on toes, wand to shoulders.

13, 14. Raise wand overhead.

15, 16. Recover. Repeat this 3 times with left foot; then repeat whole, starting with right foot.

Explanation, and faults to be avoided. At 3 the left arm is curved over the head. At 7 the back foot must be kept in its place, and the heel allowed to rise. At 9 the heels should be together, the knees well apart and fully bent, as though sitting on the heels, the body erect.

Exercise 6

Count 1. Spring on right foot, and point left toe to left side, wand to chest.

2. Spring on right foot, raise left toe as high as right knee.

3. Spring on left foot, bend right knee, raising right heel backwards.

4. Spring on right foot, bend left knee, raising left heel backwards.

5, 6, 7, 8. Reverse 1, 2, 3, 4.

9. Spring on right foot, raise left leg sideways.

10. Bringing left leg down, hop on it, and raise right leg sideways.

11. Spring feet together.

12. Spring.

13, 14, 15, 16. Spring four times, making a quarter turn with each spring. At 16 lower wand. Repeat once, starting the other side.

Explanation, and faults to be avoided. This

step should be done with great neatness, the toes stretched. At 3 the knees must be kept down, and the heels raised as high as possible. With each spring the knees must straighten, and yield slightly on alighting.

Breathing Exercise

Count 1, 2, 3.

4. Raise wand slowly forwards and up, breathing in.

5, 6, 7, 8.

Lower wand

slowly backwards and down, breathing out.

9, 10, 11, 12. Raise wand slowly backwards and up, breathing in.

13, 14, 15, 16. Lower wand forwards and down, breathing out.

Each exercise, having been learnt, should be done to music; then the whole group may be gone through continuously. These difficult exercises should only be attempted when the easier ones have been mastered. They will then be of great value in giving control of the mind over the muscles, and so lead to grace and ease in movement.

These groups are only examples of what may be done. Innumerable combinations can be arranged, so that when one set has been learnt a completely fresh group can be taught. The pupil's interest and attention is thus kept, her brain learns to make different groups of muscles work together harmoniously, and her work never becomes mechanical and listless.



Fig. 6. Exercise 4, position 2. Inside lunge. Trunk turned and bent over the knee. Right end of wand on the ground in front of foot, right arm extended



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

SPACE ECONOMY IN FURNISHING A FLAT

The Difficulties of Furnishing Small Rooms—And How to Overcome Them—Folding Furniture—Single Bedroom Furniture—Practical Suggestions—Beds

THE girl who has been accustomed to plenty of room in her parents' home often brings rather large ideas to the furnishing of the tiny flat in which she is to begin her married life.

The majority of small houses and flats are uncomfortably overcrowded, but it is not until one has been cooped up for a week, recovering from illness in a little room in which there is scarcely space to turn round, that one realises their full inconvenience, and longs for a little free space in which to take a few steps backwards and forwards. It is wonderful, however, how much extra elbow room can be contrived by a judicious use of folding and composite furniture.

A Small Flat

Let us suppose that our young couple have taken a six-roomed flat, two of the rooms being assigned to the maid as kitchen and bedroom. That leaves four rooms to dispose of, two of which they will probably make into sitting-rooms and the remaining two into bed and dressing room, the latter being used as a spare room when required. One of the sitting-rooms will, perhaps, be very small, and this they will keep for meals, furnishing it only with table, sideboard, and chairs, reserving the larger apartment for a living-room. A very common mistake

is to fill up almost the whole of a little dining-room with a solid table. But it is very much better, and also cheaper, to have a collapsible table that can be neatly folded together when meals are over, and either placed against the wall, or removed from the room, leaving a free floor space, so that armchairs can be drawn up in front of the fire.

The Dining Room

An apartment with a dining-table pushed back against the wall, to make room before the fire, has a disorderly and uncomfortable look, and anyone moving to get a book or leave the room generally has difficulty in squeezing past.

Another advantage of the folding table is that it can be taken into the larger room if it is sometimes desired to have meals there. A young couple marrying on a small income may not feel justified in keeping two fires burning every day, and will probably prefer to have the fire in the room which contains their most cherished household possessions. This room, also, may be furnished with a folding table. A small one, suitable for afternoon tea, is obtainable at very small cost.

Dining-tables with legs that fold up tightly against the side are made in all sizes

from 3 feet by 2 feet 6 inches to 6 feet by 3 feet, prices varying from about 11s. to £1. With a cloth over them they have quite a good appearance, though as they are only used at meals, their appearance is of secondary importance. Folding chairs can also be obtained, but perhaps these are hardly sufficiently comfortable for ordinary use.

Space-saving Furniture

Returning to the dining-room, the only important item of furniture, besides the table and chairs, is the sideboard. Remembering that it may be necessary later on to turn the dressing-room into a nursery, it is well to make some provision for making this room occasionally into a sleeping chamber, in case of illness, or if it is desired to put up a member of the family for a night or two. A combined sideboard or secretaire bed can be obtained from about £8 to £15 upwards. This is a very neat piece of furniture, the front exactly like any ordinary sideboard. The bed, made up all ready for use, is stowed away at the back, upside down, and when required the sideboard is simply turned round, moving very lightly on castors, and the bed lowered. If there is space in the room a combined davenport and washstand is very convenient, the price being from £3 10s. to £4 10s., but, of course, almost all modern flats are furnished with bath-

rooms, so that a washstand for an emergency bedroom is hardly necessary.

In the drawing-room the only chance of space saving is to have small furniture, and not too much of it. Unless, indeed, it is preferred to make this, rather than the dining-room, into an emergency bedroom, in which case a very elegant little sofa can be obtained, the back of which lets down by means of hinges when required as a bed so that the clothes can be comfortably tucked up beneath the nice hair cushion, which is supported on a wire-wove frame that makes it delightfully springy to sleep on.

Bedroom Space

In the bedroom there is plenty of scope for space saving. It is extremely uncomfortable to have to dress in a very confined space, so that one has to be constantly on guard against bumping into some piece of furniture, yet most young couples seem to think they must have a complete bedroom suite, with wardrobe, chest of drawers, toilet-table, and washstand, however small this room may be. A wardrobe takes up a great deal of space, and is little or no gain to the room from the point of view of appearance. If there is no cupboard it is much better to fix a row of hooks against the wall in a recess (or in a corner if there is no recess) to take one's everyday clothes, a curtain being hung in front to



By the use of a collapsible table and the arrangement here shown space in a small dining-room can be considerably economised

keep them free from dust. A wooden top should be fixed in this improvised wardrobe, to the under side of which hooks may be attached on which coat-hangers can be suspended. Above the top of the cupboard shelves can be fixed all the way up to the ceiling, and similarly covered with a curtain, articles being kept there which are not frequently used. Such shelves are very useful for packing away (in brown paper or shallow boxes) one's summer wardrobe during winter, and vice versa.

The Under-Robe

Clothes can also be packed away conveniently in an "under-robe"—a long wooden box on castors, which slips away under the bed, and is pulled out easily for dusting. A solid, well-made box of this kind can be bought for under £1, or if the husband is a handyman, he might make one himself. The great point is that it must be on castors, so as to move readily.

The toilet-table may be combined with a chest of drawers, or a very pretty dressing-table, chest of drawers, and washstand combined can be obtained for about £4, fitted with a towel-rail at one end, so that everything is complete. It must be remembered that every solid piece of furniture takes away from the air space and makes the room less healthy to sleep in.

Useful beds for a small room are the "Bat" and the "Bee," both of which can be transformed in a few moments from a single to a double bed by means of ingenious

hinges and unseen folds. A little detachable cot for a child can be attached to the side of one of these beds and can be folded up when not in use. There are several other light collapsible cots in the market. Another useful bed, for emergencies, is the crush-up, which can be transformed into a neat little stand when not in use.

The Dressing-room

For a gentleman's dressing-room, an ottoman couch, which can be converted into an emergency bed, is very convenient, the inside being used for keeping clothes. A washstand with shaving-glass attached saves a dressing-table, or a combined washstand-chest of drawers may be used, the shaving-glass being hung above it. This arrangement should leave ample space for morning dumb-bell exercise, however small the room may be.

The importance of using wall space in economising room should not be overlooked. Of course, it is not desirable to spoil our walls by overloading them with pictures, or shelves for pretty, useless trifles, which only serve to accumulate dust or add to the work of the maid-servant or mistress, but a corner cupboard fixed in each bedroom will be found a boon for holding medicine-bottles and the like, or, in a sitting-room, for various odds and ends that are unsightly yet necessary. A small bookshelf, too, in a room is an acquisition, and should be placed within comfortable reach, and used only for books and papers.



A bedroom in which space is utilised to the best advantage. Instead of a cumbersome suite, combination furniture is used, and a recess made to serve as a wardrobe and receptacle for boxes of garments not in wear

THE ROMANCE OF OLD CHINA WARE

VIEW WARE

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

The Origin of View Ware—Some Famous Makers—Service Made by Wedgwood for the Empress Catherine of Russia—Views of Cathedrals, Castles, and Manor Houses

THERE must be amongst the readers of EVERY WOMAN'S ENCYCLOPÆDIA some who, whilst desirous of making a collection of "old china," are deterred by high prices.

An Idea for the Impecunious Collector

It is for the help of such that I propose to write about "view ware," for it is possible to make a collection of this at a moderate outlay. Nor is the subject one to be despised, when we consider that the decoration takes the form of pictures of places, and people of historic fame.

Ware decorated with views was first made

were applied, and these were followed by those of Continental subjects.

The earliest colour was blue transfer of a beautiful full, deep shade, but after a time other colours were used as well as combinations of colours and a paler shade of blue. Large quantities of fine white pottery were also sent to Liverpool to be printed with pictures in black and colours, from whence it was despatched to America.

It was not long before view ware became popular in our own country, and we find dinner and tea services made in shapes in exact imitation of those manufactured in China for the European market, with



A fine willow pattern dish which would make a charming note of colour on a white wall or upon an oak dresser in a dining-room

From Mrs. Percy Buckley's collection

in the Staffordshire potteries early in the nineteenth century for the American market, where it had an immense sale.

The views were generally used upon fine earthenware or semi-porcelain, which was supposed to possess the qualities of both pottery and porcelain, and to be more durable and less expensive than the latter. This form of decoration being applied to dinner, dessert, tea, and coffee services, supper dishes, jugs, punch-bowls, and mugs, the collector is given a wide choice.

At first only American views and scenes were used, but after a time English pictures

grotesque mask handles and knobs, and printed with views of English country houses, landscapes, and other scenes. It would seem that several English factories from the early days of their history adopted pastoral scenes, and classic architecture, as well as Chinese landscapes, to decorate their pottery and porcelain; but it was doubtless that wonderful service made by Wedgwood for the Empress Catherine of Russia, and ornamented with views of many of England's stately houses, which stimulated the

potter artist to copy the landscapes and buildings around him, rather than those depicted upon ancient prints and Chinese porcelain.

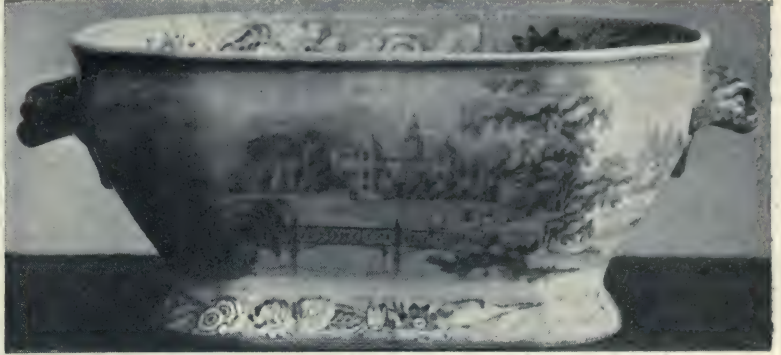
The Russian service, however, and the architectural designs found upon Chelsea, Bow, and Worcester porcelain were first printed in outline in transfer, and then filled in with colour by hand; but the view ware *par excellence* of which I write was that transfer printed in blue, and later in other colours, in the willow pattern style, not in that of the line engraving. It is said that blue was generally employed on account of its cheapness, but I think the beauty of this

colour upon the white body had something to do with its popularity, and also the example of the beautiful Chinese blue-and-white porcelain, which the English potter loved to copy.

Many of the American views printed in England recorded events of historic interest and portraits of celebrated men. Amongst these are portrait busts of George Washington, the Washington memorials, the battle of Bunker's Hill, the ship Cadmus—which carried General Lafayette as a guest to America, and which had been fitted out by a patriotic American merchant for his use—the residence of Lafayette, the landing of the Pilgrim Fathers, and others. Such pieces are valuable historical documents, and command fabulous prices, as much as £20 having been given for a single dish. Amongst the many Staffordshire potters who used "view" decoration, Enoch Wood ranks first. There were four potters of this name, and Enoch, who was born in 1759 and died in 1840, not only did good work, but was an enthusiastic collector, his collection comprising rough butter-pots of the days of Charles II. and interesting and dainty products of the early nineteenth century.

In 1835 he sent to the King of Saxony 182

pieces, which are still preserved in the museum at Dresden. He took into partnership his son Ralph, and later on was joined by James Caldwell. Wood's English views comprised a series of "London views." These were printed on a central panel, surrounded by a border of grape vines and fruit, the words "London Views" being printed on a scroll at the top in the border, and the name of the subject on a similar scroll below. The same border, with flowers



Tureen in dark blue English view ware. Such a specimen could be adapted for use as a fern-bowl with admirable effect. Country seats were a favourite subject with the makers of this ware

introduced, surrounds a series of castles and important country seats which fill the centre, the name of the place being printed upon the back. The Woods made a series of over 100 views of old castles, manor houses, and cathedrals, and a set of seascapes, including the beach at Brighton. These last have a border of shells and flowers, surrounding an irregular-shaped central panel, the name of the place being marked upon the front.

A set of French views was also brought out by this firm, with hollyhock and grape border, and a series of "English cities" so marked, with scrolls and medallions. The colour used by the Woods was a fine deep blue.

J. and W. Ridgway were the makers of a set of views of Oxford and Cambridge in a full blue, of which the flower border is divided by panels of children, cupids, and goats.

From 1820 to 1840 Andrew Stevenson was printing English views upon services. These generally consisted of fine country houses



A dish bearing an Irish view in dark blue, with a lace border. Lace borders were often copied from the wallpaper of the period

From Mrs. Percy Ruckley's collection



Dish of view ware in light blue, with a lace border, marked Spode, both English and foreign scenes

This famous potter used designs of

From Mrs. Percy Buckley's collection

surrounded by a border of large flowers, including the wild rose and foliage, and marked at the back with an urn.

James and Ralph Clewes, of Cowbridge, used this style of decoration from 1818 to 1834, and in 1836 James migrated to America, where he essayed to make pottery at Troy, Indiana. Being unable to find the necessary ingredients or competent workmen, he soon failed financially; but by an irony of fate some few years later extensive beds of kaolin were found in close proximity to the site of his factory.

It was this firm who brought out the famous Dr. Syntax and Don Quixote designs, and a set of comic pictures drawn for them by Sir David Wilkie, all of which are much sought after to-day. Amongst the English views are a set, in a dark blue, comprising cathedrals and castles. The borders vary, but are frequently composed of flowers of large size, including the harebell. Sometimes scrolls are used with the

flowers. A set of "select views," with these words upon the back, enclosed in a ribbon-tied wreath of foliage, and with the name of the view on a ribbon scroll, are printed in dark blue, with a border of large flowers. A third English series, brought out by Clewes, is the "Zoological Garden views," showing cages of birds and beasts. This series was printed in several colours and had a border of twisted scrolls.

Ralph Stevenson, of Cowbridge, whose wares are marked with his name or with the initials R. S., and

later (after he had been joined by Williams), R. S. and W., printed his English views, including one of Windsor Castle, in dark blue, with a border of acorns and oak leaves. His "panoramic scenery," marked R. S., is bordered by foliage. Another series, with the same mark, includes Eaton Hall, and has a lace and flower border, and his "British lake" series, printed in several colours, has a border of flowers and scrolls.



A remarkably fine dish of view ware, in deep blue, with a border of flowers and fruit, the handiwork of the famous Rogers Brothers of Staffordshire

From Mrs. Percy Buckley's collection

T. Mager and W. Adams and Son also carried on a trade in view ware, generally employing a blue of deep shade; the former used a border of wheels and trumpet flowers, and the latter foliage, trees, flowers, and scrolls. Mr. Adams decorated his ware with a long series of London views, of which the name appears upon the piece at the back; he also brought out a series of castles.

S. Tams and Co. used dark blue and a border of foliage for a set of buildings such as Drury Lane Theatre and Somerset House, and F. Hall and Sons issued a series marked respectively "Oriental," "Italian," and "Indian," the pictures indicating scenes in those countries. On the Indian may be seen elephants and pagodas, and they are said to have been taken from "Travels in Mesopotamia," a book published in 1828. J. W. Riley bordered his views of country seats with large scrolls. His blue was noted for its fine rich tone, and the name of the firm may be found impressed on the back.

It is said that many of the borders used for this ware in Staffordshire were copied from the wallpaper of the period, especially those in which lace appears.

The Brameld brothers, of Rockingham,

ornamented earthenware services with views, in a pale shade of blue. These are marked at the back with the name of the subject, and sometimes, but not always, the name Brameld and a small impressed Maltese cross.

At Swansea this form of decoration was also employed in several colours, including black, brown, and puce, and one or two makers, whose identity I have been unable to establish, printed their views in green and in a very attractive shade of pale green and pink combined.

The Work of Josiah Spode

Josiah Spode used view decoration on a fine earthenware with a brilliant glaze. He adopted several shades of blue and various borders, and his designs included both foreign and English scenes. The name Spode will be found printed or impressed upon the back or base of each piece.

One of the illustrations shows a particularly charming dish of large size, marked "Rogers." It was made by the Rogers brothers in Staffordshire, between the years 1810 and 1835. The colour is rich blue and the border consists of flowers and fruit.

THE CHOICE AND CARE OF BLANKETS

Choice of Blankets—Price—Allowance for Each Bed—Use of Old Blankets—Storage—Washing and Disinfection

WHEN choosing blankets for the household, it is advisable to get them of the best quality, as they not only last much longer, but are warmer and lighter than the inferior ones.

In texture they ought to be light, soft, and thick, the very best make having as much "fluff" on one side as on the other.

The Cost of Blankets

The price will range from twenty shillings to fifty shillings, according to size. An inferior blanket can be obtained for half this price, but after being washed a few times, it will become thick and non-porous, and consequently neither warm nor beautiful. When expense is a consideration, it would be much better to buy the ordinary grey or red military blankets than inferior white ones.

One or two pairs of blankets should be allowed for each bed, and they should be large enough to tuck in at both sides and at the bottom of the bed, but not so large as to touch the floor. Care should be taken when making the bed to have the open edges of the blanket at the top, so that half may be turned back easily if necessary. Many people prefer to cut a pair of blankets into two single ones, both for ease in washing and comfort in wear.

Blankets should be buttonhole-stitched neatly and evenly along each end with scarlet or white wool, and be marked from a sampler with the same wool.

For each bed an under blanket is usually allowed. This should be a small single blanket or an old one cut down. If this latter is very thin, it may be doubled and

the edges buttonhole-stitched together. Old blankets may be utilised in several ways. Small blankets, or even pieces of blanket, are invaluable where there are children, either to throw over them as a covering when, as so often happens, they fall asleep uncovered, or for them to sit on, it being always a safe plan to place a folded square of blanket under a baby before putting him on his chair or in his perambulator.

Before putting clean blankets in the linen cupboard, care should be taken to see that they are perfectly dry, and a plentiful supply of camphor should be sprinkled between each.

Storing and Washing Blankets

Blankets which are not in use, and are likely to be in the cupboard for some time, should be wrapped in a good thick piece of brown paper, with plenty of camphor or naphtha balls between the folds, this being the only sure preventive against moths.

When the washing of blankets cannot be done at home, great care should be taken in the choice of a laundry to which to send them, preference being given to one where they are hung in the open air to dry. In many cases it is better to have the blankets dry cleaned, especially if it is the first time they are soiled.

In cases of fever or infectious disease, where the blankets have to be disinfected, the best plan is to fold them up with the mattress, and to sew all together into a strong sheet. They should then be sent to be baked, after which they may be washed or cleaned in the ordinary way.

THE "HOLLYHOCK" BEDROOM

By EDITH NEPEAN

The Room of Repose—Colours and their Influence—White Enamelled Furniture—Cretonne and Bolton Sheeting—Ideas for Carrying Out a Scheme—Estimated Cost

A BEDROOM should be essentially a room of repose, with plenty of air and sunshine, and an absence of anything gloomy.

The colour of the walls of this room require quite an amount of serious thought. There is little doubt that some sensitive natures are tremendously influenced by colour.

In these days there are people who deliberately choose the colour of their rooms to suit their temperaments, knowing that they are influenced by their environment to such an extent that certain colours give them a sense of utter unrest.

The Influence of Colour

A red room, perhaps, would be an ideal room for the dreamer—that is to say, the dreamer who is rather a bore to himself and his relations in particular. According to the popular theory, a red room would be excellent for him, creating, as it is supposed to do, a certain amount of "force."

On the other hand, blue—that exquisite shade known as celestial—is supposed to have a deliciously beneficent and soothing effect; so that a person who was so full of the joy of life that he could neither give himself or anyone else a moment's peace, would do well to choose a blue room for his slumbers.

But whatever colour we choose for our bedroom walls, let it be a hard and fast rule that it is a *plain* paper. Only a few days in bed in a room with a well-patterned wall-paper will prove how very trying it is for the mind and for the eyes to be resting perpetually on stripes or flowers, until at last one mechanically counts each leaf and spray. It is far better to have bedroom walls simply distempered, or papered in a plain paper.

There is no prettier bedroom than one which suggests an old-world flower, and surely there is no more decorative flower than the "hollyhock." This idea can be carried out quite easily in a most novel and attractive manner.

The Walls of the Room

It is a good thing to look out for remnants of cretonne at sale times, and, especially if for the "hollyhock" bedroom, remnants of cretonne with a hollyhock design. This cretonne, allied with a deep oatmeal shade of Bolton sheeting, will be used for the loose covers of the chairs, the curtains, bed-hangings, and bedspread; also for the mantel border and a frill over the removable white shelves. But, first of all, we must think of the walls of the bedroom. Choose a plain white paper, and have a black wooden beading placed round the wall for the pictures—which, by the by, should be few in number and carefully chosen. The black beading will form a frieze—by dividing the wall.

Another idea would be to let this black

beading run around the centre of the walls in two lines for the reception of photographs or old prints, as in the "chintz drawing-room." Sometimes there is a clever pen-and-ink artist on the premises—pen-and-ink sketches make a delightful addition to a room, let into the wall in the manner already described.

The actual furniture of the "hollyhock" bedroom should be of white enamelled wood. Even these things can be bought second-hand for quite half the price that they were originally sold for, and so it is quite well worth while to go on a voyage of discovery to second-hand shops before deciding definitely upon anything. A wardrobe, washing-stand, dressing-chest, and two chairs will be included in the ordinary artistic white enamelled suite; and much as a suite should be despised in a drawing-room, it certainly has a delightfully harmonious air in a bedroom.

A suite of this description costs anything from £8 18s. 6d. It can be most quaint and uncommon, with pewter fittings and stained glass. This is the type of furniture to look out for at sales. Very often people go abroad, or a crisis arises, and quite beautiful things are thrown upon the market.

The Use of the Box-Ottoman

White enamelled removable bookshelves are useful, and they should be made by the local joiner. A writing-table is another useful article. It may not be possible to buy one of white enamelled wood. In that case it would be better to buy an artistic round white enamelled table. This can stand in the centre of the room, if convenient. It will also look home-like and dainty adorned with a bunch of simple flowers.

A box-ottoman is a most useful possession, and it is invaluable as a resting-place on a hot summer's afternoon; when a "beauty sleep" is indulged in. When the lid is raised, there is a cosy place for one's best hats, or it holds a multitude of dainty chiffons.

A lounge-chair is another luxury which we must try to obtain for the "hollyhock" bedroom. It should be bought second-hand. If not, it will be impossible to get anything under £1 10s.

Quite delightful white enamelled wooden bedsteads are on the market. They are extremely artistic, and cost about £2 5s. A good wire mattress will be required, and one of hair, a feather bolster, and two good-sized square pillows.

Toilet-sets now are truly things of beauty. For the hollyhock bedroom, nothing could be more delightful than a toilet set having an old Chelsea design. A deep rose toilet-set would also look well. If a set which had a hollyhock design could be procured, it would be ideal.

A plain rose felt or Axminster square should cover the floor. The surround looks well enamelled white.

The short window curtains look very dainty when made of rose-coloured art muslin and edged with a little fringe of "bobs." A most novel and effective way of making these window blinds is to cut the lengths of muslin *on the cross*. The *two wide portions form the top of the blind*. Edge the muslin with fringe, and when the rod is passed through the wide hem at the top the curtain falls in an effective cascade. Two of these cascade curtains go to each window.

Chair Covers

The Bolton sheeting and the cretonne are used for loose covers for the lounge-chair and for the box-ottoman. An upholsterer should cut out these covers, unless the proud housewife is *quite sure* that she can master the cutting-out problem. *Before the covers are made up* they must be returned to the lady of the house. With a sharp pair of scissors, cut out the hollyhock design from the cretonne. Tack one spray on the centre of the back of the chair on the Bolton sheeting. Another spray rests on the *seat* of the chair. These sprays are then appliquéd on to the sheeting in soft shades of green mallard floss, the buttonhole-stitch being used. The sprays of hollyhocks must be appliquéd on to the box-ottoman cover in the same manner, arranging the flowers in an artistic manner. They are returned to the upholsterer's to be made up. These covers are both beautiful and artistic.

The curtains, a frill for the bookshelves, and the bedspread are made of Bolton sheeting, upon which the hollyhocks are appliquéd.

Line the curtains and the bedspread with rose sateen. If there is electric light in the room, rose shades of silk should be made to match the covers. The ornaments for this hollyhock bedroom should be of white china, simple but daintily moulded, and this will add the last touch to the room.

An Estimate of the Cost

Roughly, the furnishing of such a room would cost as follows:

	£	s.	d.
Old Chelsea toilet set	0	12	6
White enamelled wood bedstead ..	2	5	0
Box-ottoman	1	19	6
Wardrobe, chairs, dressing-chest, washing-stand	8	18	6
Bookshelves	1	5	0
Writing-table	1	10	0
Rose square	3	0	0
Black beading	1	0	0
Art muslin for curtains and fringe	0	4	0
Bolton sheeting and cretonne ..	2	2	0
Lounge-chair	1	10	0
Hair mattress	1	10	0
Bolster	0	8	6
Two pillows	0	9	0
Woven wire mattress	0	12	3
Window rods	0	2	11
Black kerb	0	7	6
Black and brass fireirons	0	6	6
Black and brass cauldron	0	3	3
Total	28	6	5



A "hollyhock" bedroom. The wallpaper should be white, with lines of black wooden beading for the pictures. The furniture should be in white enamelled wood, the floor covering of rose felt or carpeting, the hangings of rose muslin, and the covers of Bolton sheeting with cretonne appliqués of hollyhocks



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby

*Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.*

Education

*How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.*

Physical Training

*Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises Without Apparatus
Breathing Exercises
Skipping, etc.*

Amusements

*How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.*

THE FUN OF A GARDEN GAMES PARTY

The Red Indian Race—Driving Blindfold—Spoon and Potato Races—A Menagerie Race—Pig-sticking on Pickaback

A GARDEN games party makes a delightful half-holiday entertainment to celebrate a birthday, and one which children of all ages can take part in and will thoroughly enjoy.

In order to make it go with a swing, the games and competitions should be carefully

planned out beforehand, and all the accessories put in readiness, so that on the day itself nothing remains to be done but to mark out the various courses where each event is to take place, and put up flags about the garden for starting-points and winning-posts.

From twenty to forty children can easily take part in the festivities, and invitations should be sent out a couple of weeks beforehand, the nature of the entertainment being mentioned, so that the little guests may come comfortably clad in smocks and jerseys, and wearing their running-shoes.

The children should be asked for three o'clock, and directly everyone has arrived the competitions should begin.

The following programme, printed in large red letters, with the help of red ink and a big paint-brush, on a large sheet of cardboard—the lid of a white cardboard dress-box answers the purpose admirably—should be hung by a red ribbon



A Red Indian Race in war-paint and feathers will prove an immense attraction

bow to the verandah railing or some other point of vantage where everyone can see it:

1. Spoon and Potato Race.
2. Red Indian Race.
3. Driving Blindfold Race.
4. A Menagerie Race.
5. Pig-sticking on Picka-back.

For the Spoon and Potato Race the competitors, each one armed with a small wooden spoon and a large, well-scrubbed potato, stand in a row behind a white chalk line with a flag at either end of it, and at the signal "Go!" they have to run a zigzag course—marked out by small coloured flags all about the garden—in and out of big flower-beds, round the fountain, if there is one, and generally made as twisting and turning as possible, which adds tenfold to the difficulties of carrying the potatoes at a run without dropping them. Each time a competitor drops a potato, he or she must stop and pick it up again, with the help of the spoon only, before continuing the race, and any competitor touching the potato with anything but the spoon is disqualified, and must drop out.

The racecourse should end with a straight run of a couple of dozen yards at least before the winning-post is reached. When all the difficulties have been negotiated and a couple of competitors get on to the straight run home, the greatest excitement prevails, for she who drops her potato at this point in the proceedings is inevitably lost.

War Paint and Feathers

The Red Indian Race is provided more especially for the boys of the party, though small girls will thoroughly enjoy entering into the fun, too.

A wigwam must be erected from sacking, or an old tablecloth or rug, and three stout branches or clothes-props, the whole edifice surmounted by a flag. In front of the wigwam several lines of flags—stuck into the ground on short pointed sticks, placed two or three yards apart—must stretch for twenty-five yards up the green turf.

As many sets of Red Indian head-dresses, belts, anklets, armlets, and bows and arrows as there are lines of flags—from six to eight is a convenient number—must be arranged in little piles in front of the wigwam. These can be contrived from farmyard feathers, sewn a couple of inches apart into bands of red Turkey twill, the two Turkey twill ends joined by a strip of elastic in order that they may fit any head, waist, wrist, or ankle,



Driving a blindfolded team between lines of empty bottles. The bottles must not be knocked over

so that competitors of varying sizes can easily put them on.

To begin the Red Indian Race, the children stand in a row at the point where the flags end, twenty-five yards from the wigwam—one child to each line of flags.

At the signal "Go!" each competitor must zigzag in and out of his or her own line of flags to the wigwam, and proceed to don one of the Red Indian outfits as quickly as may be, before zigzagging back, in and out of the flags, to the starting-point—now the winning-post—again.

The Indian brave who arrives first, with his outfit properly put on and carrying his bow and arrows, wins the race, which is so popular that if a number of children are present it probably will have to be repeated before the Driving Blindfold Competition can take place.

For the Driving Blindfold Competition several pairs of gaily coloured ribbon reins and ribbon-lashed whips should be provided; and if the reins are adorned with tiny bells it adds still further to the general festivity.

As many lines of large empty bottles as there are sets of competitors must have been previously arranged down the length of the tennis-lawn, in and out of which competitors have to drive their blindfold teams without upsetting the bottles.

A Race of Blind Steeds

The children are blindfolded and harnessed in pairs, and at a given signal the race begins, the drivers having been previously warned that teams must be driven, not pulled along from in front or led, and truly the Olympic Races can hardly have caused more frenzied excitement in competitors and onlookers alike than does a children's blindfold race in full swing.

It will now be high time for tea, which may be served either in the dining-room or in a shady corner of the garden underneath the trees, plenty of bread-and-butter with sponge-cakes and fruit and cream being provided to supplement the birthday cake; whose gay exterior, adorned with chocolate or pink-and-white sugar icing, belies its wisely plain inside.

Directly after tea comes one of the most exciting "events" of the afternoon, as half a dozen of the tamest of nursery and schoolroom pets are produced by Fräulein or nurse, who will have hunted them up early in the afternoon, and had them in safe keeping, and seen to it that food and water have not been forgotten.

A white Persian kitten, a tame baby fox, a black rabbit, a tame white duck—a special nursery favourite—a guinea-pig, and a small fox-terrier puppy are amongst the competitors, each one harnessed with a set of carefully made reins of gardener's bass (which does not cut as string would and ribbon might) so arranged that there is no possible fear of slip-knots.

The competitors, with their drivers, are started in a row, and directed to drive straight down the lawn to the flag which marks the winning-post.

This is easier said than done, however, for the duck, spying the goldfish fountain, makes for that, the rabbit starts to nibble grass, and the other competitors show signs of travelling in every direction but the right one.

Competitors must drive their pets from behind, not lead or drag them, and no whips are allowed; but, after some little time, the pet baby fox is finally urged to the winning-post amidst much applause.

Harmless Pig-sticking

A deal of curiosity will have prevailed amongst the children during the afternoon as to what pig-sticking on pickaback might be, and the excitement grows to fever-point as the hostess comes out carrying a bunch of gaily coloured airballs floating by long strings in one hand, and a bundle of long, sharply pointed sticks in the other.

All the grown-ups present are now pressed into service to act as mounts to the "pig-

stickers"—chosen from among the smaller children present—whilst the bigger children are each given an airball and told that they must drag them behind them to represent the fierce wild boars for whom the huntsmen are in search.

The "pigs" stand in a row a few yards in advance of the line of mounted "pig-stickers," mounted pickaback, each one bearing a pointed lance in his hand, with which it is to be his endeavour to puncture a balloon.

Tantalising Game

At the signal "Go!" off run the "pigs," with the riders in hot pursuit, the fun lying in each "pig" giving the "pig-sticker" plenty of chances, and drawing his or her balloon along the ground in a tantalising way close to the "pig-stickers," but turning and dodging and keeping it, with well-timed jerks of the string, just out of reach.

The game goes on until all the balloons have been successfully pricked, or the

"ponies" are tired, when prizes are awarded, lemonade and cakes handed round, and the guests take a reluctant leave.

A pleasant variation of this competition for older boys and girls who are possessed of or can ride bicycles is a pig-sticking contest in



A Menagerie Race. Any species of animal may be entered, but it must be driven, not led or pulled

which the players are mounted on machines instead of human steeds. The same rules may very well apply as in the junior competition.

A Warning

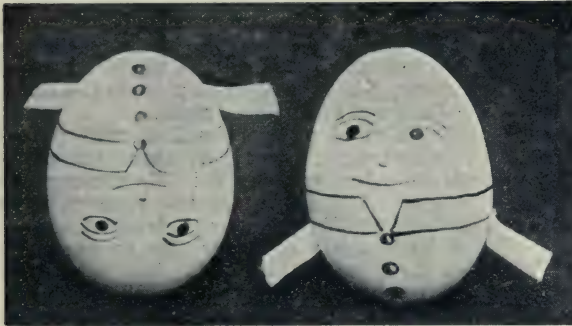
Of course, if it be thought necessary, complications can be introduced to enhance either the fun or the difficulties of the game, but one precaution should be observed. To avoid the slightest risk of accident in the excitement of the contest from the sharp points of the lances, no "pig" must be allowed to raise the balloon from the ground. A clumsy downward thrust may break a lance or miss its quarry, but it is at least harmless; an upward one ill-directed may involve the most serious injury to the eye of some poor child. So see to it that disaster does not happen to cloud an otherwise sunny day. "All's well that ends well" is an excellent motto to bear in mind when bent on organising any form of contest for juvenile competitors, yet it is sometimes more honoured in the breach than in the observance.

TOYS MADE OF EGGSHELLS

The Possibilities of Eggshells—How to Blow the Egg—An Amusing Humpty-dumpty—The Tumbling Lady—A Model Submarine—A Vase—A Doll's Armchair—An Insect—A Windmill that Works—Surprise Eggs

FEW people know what fascinating little toys and articles can be made from these shells, which, therefore, are always thrown away.

The easiest and most economical way of



Humpty-dumpty, made from an eggshell, containing lead shot to balance the toy. The easiest way of procuring a shell entire is to ask the cook, when she is going to use any for a cake or pudding, to pierce a hole about the size of a pin-prick in one end, and another one at the opposite end. She should place this last to her lips, and blow. The egg will be much easier to blow if the yolk is pierced with a pin; if this is not done, it will be necessary to make a much larger hole. Wash the egg both inside and outside, and, when dry, it is ready for use.

None of the models shown are difficult to make. As the Humpty-dumpty is, perhaps, one of the easiest, I will first describe how that one is made.

He can be made to spring back to his original position, no matter what attitude he is placed in, or he can be made to stay as he is placed.

If you wish him to remain always upright, make a hole in the top of the end chosen to represent his head, large enough to put in about eighteen to twenty-four small lead shot; drop some seccotine on the top of them, at the same time test the egg to see that it stands upright, and then leave till the gum has dried. When this is dry, draw a

face on the shell, and gum on two pieces of tape, one on either side, just below the collar, to represent arms. Legs must not be added, or Humpty-dumpty will not roll well. If sand is used instead of shot for filling the shell, the egg will stand in whatever position it is placed, as shown in the illustration of the Humpty-dumpty brothers.

The Tumbling Lady, though she looks similar to Humpty-dumpty, is manufactured in quite a different fashion.

A hard-boiled egg is taken, and the shell gently divided at both the top and bottom for half an inch down; then the egg is removed from the centre band of shell. This band forms the body of the lady.

Now take a piece of silk, or any thin, soft material, and cut two rounds, each two and a quarter inches in diameter. Gum the edge of one end of the shell, and place one of the rounds upon it, letting it just overlap the edge of the shell. Slip a



A tumbling lady made from an eggshell with a skirt, cap, arms, and legs of silk and ribbon. If placed on an inclined plane, the toy will tumble head over heels down the slope

marble inside, and place the second round of silk on the remaining edge of shell, having previously sewn two pieces of narrow ribbon about two inches long, half an inch on either side of the centre, to form the legs. One end will form the body, while the opposite end will be the lady's cap. Take a piece of narrow ribbon, place it over the join of the cap, and tie it in a bow.

For the skirt, cut a circle about two and a quarter inches in diameter, make a hole in the centre only just large enough for the egg to slip into, and put it on to the shell just above the edge of the body material. Gum the pieces of ribbon on either side, tie the ends of ribbon of both the legs and arms with a small piece of cotton, half an inch from the ends, to form the feet and hands; draw a face on the shell, and the lady is ready to perform.

Seat her on the top of an inclined board, and she will go head over heels the whole way down. The pace will be regulated by the angle of the board; the sharper the angle, the faster she will go.

A model submarine is the next article to describe.

For this toy, the eggshell must be bored from side to side, instead of from top to bottom, with one small and one larger hole. Drop a few gummed lead shot in through the large hole. Make a small tube of paper, and slip it into the larger hole; then place a small piece of linen over this, and cover with cementum to make the edge very strong. Leave the smaller hole open.

Now bore four very small holes where the posts are shown in the photograph. Take four little sticks, made from matches, and insert one in each hole, then loop a piece of cotton from top to top of the posts.

To make the rudder, use either some fine wire or some slips cut off a match. Bend whichever is used about half an inch from one end; place the shortest end upwards, and make a small hole to slip the end of the wood into it. Shave off the point of the longer end, and gum it on to the base of the boat. Fix a piece of eggshell, cut to shape, on to the shorter length.

Now carefully fill up all round the hole so that no water can get in. Cementum will be found to be better than gum for this toy, as it does not lose its adhesive power in water. Draw in the portholes.

Now take a piece of bicycle-valve tubing, about a foot long, and slip it

on to the tube in the centre. Place the submarine in a basin of water, blow into the tube, and she will sink; when the air is released, she will rise to the surface. A

little slip of wood can be fastened on either side of the base, if desired, to enable her to stand upright when out of the water.

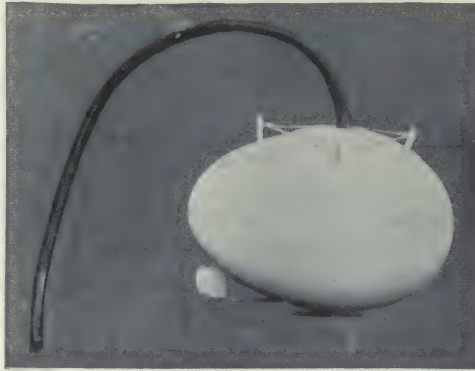
A pretty little flower vase, and one that is easy to make, can be made by breaking off the top of an egg, and gumming three large beads or marbles on to the base. This can also be used as a fairy lamp, or, if filled with bran, and the top covered with a pretty piece of silk, a dainty pinchusion is the result.

Another simple article to manufacture is an armchair. Cut off the top of an egg; then very gently cut away a piece in the front until the egg looks like a chair.

Cut a piece of cardboard or stiff paper to fit the inside; cover it with some material, gum the edge, and slip it inside the egg for the seat. Gently tap at the base until it cracks enough to make the chair stand firmly.

A little circle of paper can be gummed over these cracks to make it look tidy, and then the chair is ready for the doll's house.

The next article to describe is the large flying insect. It is best to cut out the wings first when constructing this toy. Their shape can be seen in the photograph. The measurements of those used for the model were one and three-quarters of an inch in width at their widest point, and only one-third at the centre. Their length was six and a half inches from tip to tip.



A working model of a submarine, made of an eggshell, matches, and a piece of bicycle-valve tubing



An empty eggshell can be made into a pretty little flower vase, supported on a base of marbles or large beads

When the wings are shaped, cut about an inch off a match. Now take about seven or eight inches of round elastic, covered with either silk or cotton; bend it in half, put the bend through a bead with a large hole, place the piece of match in this loop, and gum it on to the centre of the wings.

The antennae are made of two thin strips cut off a match, and measuring two inches in length. Gum them on to the centre of the narrow piece of the wings, just above the piece of wood.

When they are dry, pass the elastic through the egg. The easiest manner of doing this is to tie a piece of cotton on to the ends of the elastic, and thread a bodkin, which is longer than the egg, with it. Pass the bodkin through and pull the elastic out. Now tie the ends in a knot, taking care that the elastic is not pulled tight. Slip a little piece of match under the knot, and bind it in position with some cotton. Push the ends of elastic back into the hole to make it look neat.

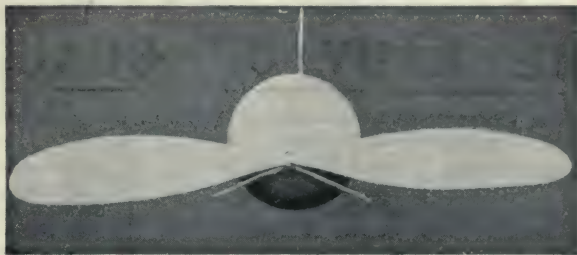
Make a hole in the middle on the top of the egg, tie a piece of string on to a small piece of wood, slip it inside the hole, and pull until the wood goes horizontally across the aperture, so that it cannot slip out. Take the egg in one hand, and with the other wind up the wings. When they are tightly wound, take hold of the end of the string; let go the wings, and the insect will fly out and go round in a circle. An elastic band can be used instead of the round elastic, but it will not last so long nor have quite so much power.

For the windmill, use an egg which has been blown with the holes pierced in the sides, one-third from the largest end. The top of another egg, with the centre removed, is used for the base.

Gum the edge and drop the smaller end of the other egg into it. The lower edge should now be gummed, and placed on a piece of cardboard. When dry, the card is cut to the edge of the shell.

The door is then drawn on the shell, and some little steps, made of splinters of matches gummed together, placed against the large shell and allowed to dry.

Now cut the sails out of thin cardboard or notepaper, each sail measuring one and three-quarters of an inch from the tip to the



A flying insect. The wings should be cut out first. When they are wound up as described in the text, and then released, the insect will fly round in a circle.

centre. Take a match and sandpaper its edges to make it smooth and round. Put a bead on to one end, leaving sufficient room to place the sails on it. Pass the spindle through the holes, place another bead on the opposite end,

and push it close to the egg to keep the spindle of wood in place while it revolves. Gum a knob of wood on to this end—a wooden button-mould makes a very good one; it already has a hole in the centre, and so saves the trouble of making one.

Gum the sails on to the other end, and the mill is finished. Twist the knob of wood between the fingers, and the sails will revolve.

Though perhaps scarcely to be classified under the heading of toys, those desirous of making yet another ingenious use of empty eggshells, either for a small child's delectation or the amusement of a small dinner-party, may care to devise a novel form of "surprise" eggs.

These eggs are simplicity itself in their manufacture, and need nothing more unattainable than clever fingers, a plentiful supply of blown eggshells, and a number of

tiny, fluffy chickens, which can be bought at most confectioners at prices ranging from a farthing or a half penny each upwards, according to size.

The shell should be divided neatly in half, the chicken inserted, and the two half shells joined together quite invisibly. If this is difficult to achieve, then the opening may be disguised by a band of narrow ribbon round the egg, tied in a wee bow. The words "Open, Sesame!" should be painted on the top half of the egg.

A spiral coil of fine wire may be attached to the chicken, so that when the top half of the shell is removed, the bird springs up, like a Jack-in-the-box.



A pretty little windmill made from eggshells. Such a toy would amuse a child, and is quite simple in construction.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

Presentations and other Functions

Court Balls

The Art of Entertaining
Dinner Parties, etc.

Card Parties

Dances

At Homes

Garden Parties,
etc., etc.

The Fashionable Resorts of Europe

Great Social Positions Occupied by Women

Etiquette for all Occasions, etc.

ANCIENT HOUSES AND THEIR CHÂTELAINES

HATFIELD HOUSE AND APSLEY HOUSE

The Châtelaine of an Historic Mansion—Hatfield in the Past—A Persecuted Princess—The Great Lord Burleigh—A Double-faced Portrait—Relics of the Virgin Queen—Apsley House and Its Lady—The Fickle Favour of the People—Silencing the Critics—A Curious Masterpiece—The Treasures of Apsley House

As mistress of historic Hatfield, the Marchioness of Salisbury is indeed the right woman in the right place. She is devotedly fond of all country pursuits and home life, and in Hatfield has the perfect setting for the life she loves, for the place, unlike many of our ancient houses, has been the scene rather of domestic happenings than of the strifes that have made so many country mansions unhappily famous in history.

Before her marriage, Lady Salisbury was Lady Cecily Gore, and for the greater part of her married life has been known as Lady Cranborné. As the wife of a statesman, she has naturally had much experience of entertaining, and constantly gave dinner-parties when Lord Salisbury was Under Secretary for Foreign Affairs.

As Lady of the Bedchamber to Queen Alexandra, Lady Salisbury has been much



The south front of Hatfield House. The greater part of the present mansion was built in the reign of James I.
H. N. King

at Court, and her graceful figure and charming personality are well known in society. Now that her sons and daughters are grown up, she is able to devote more time to her own special hobbies and interests.

She has been for many years the president and guiding spirit of the National Poultry Organisation Society, the object of which is to bring back to this country the trade in chickens and eggs which, until recently, had become practically the monopoly of the French and Danish farmers.

The society has set up co-operative depôts in various villages in England, and Lady Salisbury has a small one at Hatfield.

Shops and firms are only too anxious to buy these English products, and one firm alone offered the association a steady income of £5,000 a year for a supply of eggs, but, to the president's great regret, this offer had to be refused, as just at the time the supply could not be assured. This shows how much the patriotic efforts of this society are appreciated, and Lady Salisbury and her helpers are full of hope for the future.

Another of Lady Salisbury's hobbies is Hatfield itself, and she has made an exhaustive study of its contents and associations.

In the beginning of its existence, Hatfield belonged to the Saxon kings, until the reign of Edgar, when it was given by that monarch to the monastery of St. Etheldreda, at Ely, and it continued to be one of the palaces of the Bishops of Ely until the reign of Henry VIII., when that "merry" monarch caused it to be made over to the Crown.

Some of the old building still remains, but what was once the palace now forms part of the stables. The present mansion was built in the reign of James I., and restored as

late as 1835, after the devastating fire in which the then Dowager Marchioness of Salisbury lost her life.

Elizabeth, as Princess, spent many years at Hatfield during the reign of Queen Mary in a sort of dignified imprisonment, under the watchful eye of Sir Thomas Pope, who himself must have had rather a difficult position to fill, as "were he to be too lenient

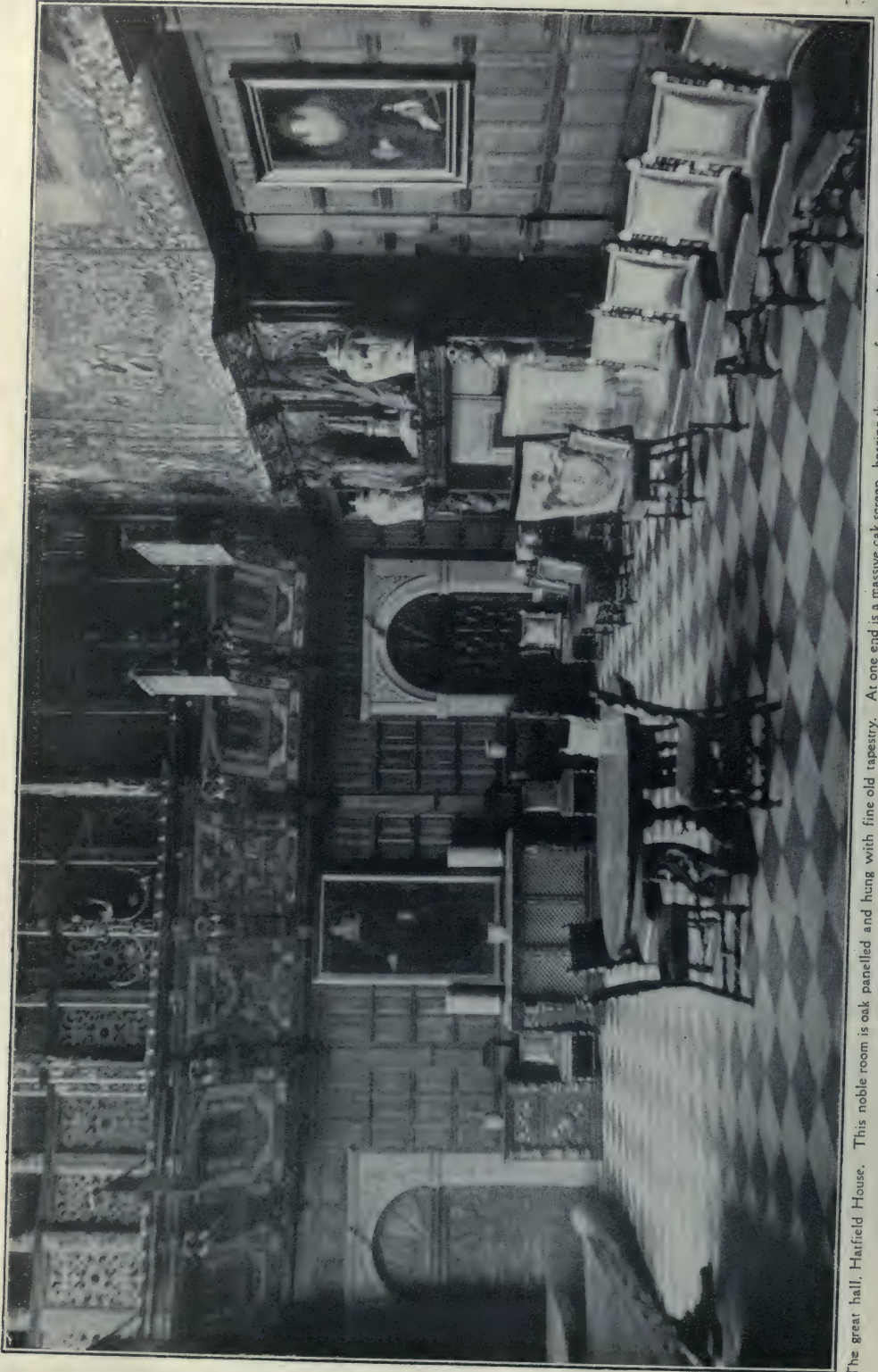


The Marchioness of Salisbury, châtelaine of Hatfield House, the historic home of the Cecils, a race of famous politicians from the days of Queen Elizabeth

Photo. Langsier

with Elizabeth, he would displease the queen that was, and were he too strict, he displeased the queen that was to be," and displeasing queens was a risk-fraught business in those "off with his head" days.

Sir Thomas seems to have managed well, as Princess Elizabeth, by all accounts, had feasts and pageants to spare, and Queen Mary visited her from time to time, when



The great hall, Hatfield House. This noble room is oak panelled and hung with fine old tapestry. At one end is a massive oak screen, bearing the coats of arms of those connected with the house of Cecil
H. N. King

the governor caused her to be well entertained.

The old oaks at Hatfield are famous, though many are decaying, and are propped up very much like old men on crutches. The visitor is shown one especially decrepit specimen as the oak under which Elizabeth was sitting, when she heard the news of Mary's death.

It is said that, on hearing the tidings, she dropped on her knees, exclaiming, "A Domino factum est istud; et est mirabile oculis nostris" ("This is the Lord's doing, and is marvellous in our eyes"), words which she afterwards adopted as her motto for her gold coinage.

When the Virgin Queen was waited upon by several of the late queen's council, it is said that she at once "showed a decided preference for Sir William Cecil (afterwards Lord Burleigh); the astute, the most polite Cecil." She instantly appointed him as her principal Secretary of State, and for forty years he mainly directed her councils. Among other things, this ancestor of the Salisburys drew up with his own hand the death warrant of Mary, Queen of Scots, and, when he died, at the age of seventy-eight, his mistress's grief was great.

It was the son of this Lord Burleigh who made many improvements at Hatfield, entirely rebuilding a great part of it, and laying out the gardens in the stately plans of the day. His great out-of-door work, however, was the vinery, which still exists. For this 20,000 vines were brought from France, at a cost of £50. It is entered through an avenue of yew trees, cut so as to give an appearance of walls and towers with loopholes and battlements.

Samuel Pepys tells us in his diary of 1661 that he walked all down the vineyard, "which is now a very beautiful place again, and then through all the gardens such as I never saw in all my life, nor so grand flowers, nor so great gooseberries, as large as nutmegs."

The interior of Hatfield is full of interest.



Her Grace the Duchess of Wellington, mistress of Apsley House. Apsley House is rich in relics of the Iron Duke, and still retains the shutters which were put up to preserve the hero from the fury of the mob in the riots of Queen Victoria's reign

H. Walter Barnett

The great hall, which is 50 feet by 30 feet, is oak panelled and hung with fine old tapestry. A curious fixed settle runs all round the wall, ending in a beautiful massive oak screen carved with the various coats of arms of those connected with the family.

At the upper end rises the majestic Grand Staircase. This comprises flights with five

landings, and above the massive balustrades grin the carved heads of genii. The staircase has a curious hatch-gate of carved oak, which in Elizabethan days was placed there to prevent the dogs wandering into the state-rooms which open out at the top of the staircase.

The most important of these state-rooms is the Great Chamber, or King James I.'s Room, which has a magnificent ceiling of gold and colours, and is furnished with gilt furniture upholstered in red plush. Above the centre of the white marble chimney-piece frowns a life-sized statue of this monarch in dark stone, in all his kingly state of robe and sceptre.

This room also contains a portrait by Reynolds of George III. and Queen Charlotte.

A Double-faced Portrait

A long gallery runs the whole length of the southern front of the house, and here is more elaborately carved oak and beautiful china.

In the library hangs a curious picture, which has two heads apparently painted on one body. The story goes that a portrait of the famous Duke of Monmouth was painted on the canvas, and there remained as long as his Grace was prosperous, but when, after his defeat at Sedgemoor, he made his exit from this world on Tower Green, it was thought more loyal, or perhaps safer, not to have the portrait of a traitor in the house, so the figure was painted out. The empty surface seems in the course of time to have been taken for a blank canvas, and was used as a background for the figure of the fourth Earl of Salisbury. Then the faint outlines of the original being discovered, the lineaments of the unhappy duke were partly restored, and so we see one man looking over another's shoulder.

Other pictures in this room are of great interest, especially that of Queen Elizabeth, by Zuccherro. There are no fewer than five original portraits of that queen in the mansion, which contains also many portraits by famous masters, including the well-known picture of Charles I. by Vandyck.

Here is preserved, too, the wooden cradle in which the baby Elizabeth passed her youthful hours of slumber. The wood is perceptibly gnawed and dented. Perhaps, in one of her early Tudor tempers, the Princess fixed her little teeth in it—or perhaps it is only the work of mice—who knows?

Historic Treasures

A great number of historic manuscripts are preserved in the library. One sees there the forty-two articles of Edward VI. with his autograph, two letters from Wolsey, and his instructions to the ambassador sent to the Pope by Henry VIII., both autographed. There is also a quaint pedigree of Queen Elizabeth, richly emblazoned, tracing her ancestry back to Adam. One can imagine her Highness taking great delight in this work of art. There are two of the much debated "casket" letters of Mary, Queen of Scots.

The silk stockings given to the good Queen Bess by Sir Thomas Gresham are treasures of Hatfield, and so is a purse belonging to James I.

There are few war trophies at Hatfield, if one excepts two banners presented by the Duke of Wellington to the then Marquis of Salisbury, part of the "spoils of Paris in 1814."

The great Duke has also another little memorial at Hatfield, where, under one of the windows in the stable, is a stone with the inscription, "The last charger of Arthur, Duke of Wellington (descended from his Waterloo charger, Copenhagen), was presented by the second Duke to Mary, Marchioness of Salisbury, June 18, 1852, and was buried near this spot, Feb. 24, 1862."

Doubtless, the great Duke admired the peaceful atmosphere of Hatfield, and one can imagine him visiting this place of many memories, and comparing it perhaps with his own beautiful place, Strathfieldsaye, presented to him by a grateful country.

Nevertheless, one always associates this Waterloo hero with his London home, Apsley House, where are preserved so many relics of historic interest.

The present châtelaine of this stern mansion, Lady Wellington, has done much to soften and beautify the interior, and it has been to her a congenial task, for she is artistic to her finger-tips. Even in dress she has a simplicity of style all her own.

A few years ago the Duchess invented a particular style of bonnet, which she usually wears. Very simple, with just a suggestion of Marie Stuart given by the peak in front, this becoming head-dress fastens with soft strings tied under the chin.

No. 1, London

Lady Wellington is a gifted conversationalist, and although she does not entertain on a very large scale, she is very popular in society and loves to gather round her a select *coterie*, mostly of people interested in art.

Her children, of course, are all grown up, and there is every evidence that the spirit of the Iron Duke has been handed down at least in one instance, as some little while back her son, Lord George Wellesley, bravely risked his own life to save a girl from drowning.

Apsley House, or No. 1, London, as it has been nicknamed, is not an ancient building, and dates only from Georgian times, being built by the Lord Chancellor Bathurst. On his death, in 1794, it was bought by the Marquis of Wellesley, and given by the nation to the Duke of Wellington in 1820.

He it was who had the present portico erected, and later added the shutters, which give a touch of human pathos to the house.

These shutters were put up by the Duke during the riots in London, when the mob turned upon their favourite and stormed his house. When peace was restored the Duke refused to remove the shutters, and kept them as a reminder of the fleeting glories of the world.

The most important room at Apsley House is the historic Waterloo Chamber, where for many years the Iron Duke was wont to give banquets to those who fought with him at Waterloo.

The tables on these occasions were always decorated with great bunches of artificial flowers. Six of these are still preserved, quaint Victorian arrangements of dahlias, camellias, larkspur, jessamin, and auriculas, stiffly massed together, which doubtless accorded well with the dress of the time.

Here, too, are some famous pictures, especially the collection of Joseph Bonaparte, which fell into the victor's hands after the great battle.

The Duke would sometimes permit experts to view his treasures, and these gentlemen would often assign the paintings to other artists than those whose names appeared on them, thus raising endless discussions.

At last this became so annoying to the Duke that he had all the labels removed, saying, "Now they can say they were painted by whom they like!"

A Curious Picture

There are two Wouvermans at Apsley House for which a great modern financier has offered £40,000, and a priceless little Correggio of "Christ on the Mount of Olives."

There is a remarkable peculiarity about this latter picture. As seen by the spectators the painting contains only the Divine Figure and the Angel in high golden light, the whole of the right side of the canvas being in darkness.

When, however, it was photographed some time ago the plate revealed clearly the figures

of the Disciples in the gloom, and they are also plainly seen in the print, though not the minutest examination of the painting in all lights allows them to be seen with the naked eye.

Till recently the study in which the great Duke was wont to transact all affairs of state, and the tiny adjoining room which he elected to use as his bedroom, remained exactly as they were at the time of his death. The present Duke and Duchess, however, regarded this sentiment as morbid, and they had the room set in order, though preserving all of salient interest, and his plain, high desk and office stool still remain.

The Drawing-room at Apsley House

The beautiful Piccadilly drawing-room is, of course, a trifle more modernised than the rest of the house, and contains many art treasures. The most prominent picture is the "Chelsea Pensioners Reading the News of Waterloo"; there is, too, a lovely Murillo, and some fine Dutch and Flemish pictures.

Among other treasures the Duchess possesses a splendid service of Sèvres made for Napoleon I., in which every single piece is different, the set being practically priceless.

In the cellars at Apsley House is kept the wonderful service of plate presented by Portugal to the Iron Duke.

The Duke's insignia of the Order of the Garter is carefully treasured, and this, by special permission of Queen Victoria, the family were allowed to retain.

At one time Apsley House was open to the public, but now, except with a special permit, it is impossible for a stranger to go over the house.



The famous Waterloo Chamber, Apsley House. Here was held the annual dinner given by the Iron Duke to those who fought with him at Waterloo

H. N. King



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among many other subjects—

*Famous Historical Love
Stories
Love Letters of Famous People
Love Scenes from Fiction*

*Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many
Climes*

*Proposals of Yesterday and
To-day
Elopements in Olden Days,
etc., etc.*

TRUE LOVE-STORIES OF FAMOUS PEOPLE

36. CHARLOTTE BRONTË

By J. A. BRENDON

EXCITING happenings are rare at Haworth; so rare, indeed, that almost any happening is deemed exciting—or was ninety years ago. Since then, no doubt, the little township has changed considerably. And now, perhaps, public interest is roused less easily.

But in 1820 Haworth was quite a small village, perched high on a hill in the wilds of Yorkshire—a bleak, forsaken spot. And the sight of seven country carts, laden with books and furniture, toiling up its one long street was no ordinary spectacle. The villagers turned out *en masse* to watch their slow and tedious progress. But, of course, they did. Those carts heralded the advent of the new parson. And what manner of man was he? His parishioners naturally were curious to know. Nor were they disappointed. Indeed, the object of their curiosity followed in the wake of his household gods.

But the Rev. Patrick Brontë was a very ordinary parson—a stern, somewhat bigoted little man, of Irish birth, forty-three years old and very poor. Eight years before he had married a pretty Cornish girl, six years his junior. She arrived at Haworth with him, now a pale, delicate, worn-out woman, the mother of six young children.

And she was even more fragile than she looked. Indeed, her married life had been one incessant struggle. And now she needed rest; rest and warmth and sunshine.

Haworth certainly was no place for her. Nor did she survive its rigours long. Indeed, but eighteen months after her arrival—in September, 1821, to be precise—she died; the first of the Brontës to find a final resting-place in the little churchyard which adjoined the grim and sombre rectory.

And if life there had been dull for the children before her death, it became a thousandfold more so after. They were left almost entirely to their own devices. Their father they very rarely saw, even at meal-times. He suffered from digestive troubles, and so preferred to eat alone, hoping thus to avoid being tempted by forbidden delicacies. And companionship—he had no need for it; nor did he seek it. He allowed parochial duties only to interrupt communion with his books.

His children therefore, as was inevitable, grew into wild, imaginative pupils of the moors. The joys of the big world and the society of their fellows held no attractions for them. But, none the less, they were all delicate, and, perhaps for this very reason, sorrow and misfortune dogged their footsteps from the outset.

In the spring of 1825 the eldest child, Maria, died, aged twelve; and, only five weeks later, the second daughter also, little Elizabeth. But there were still four children left—three girls and one boy. The boy, however, Branwell Brontë, did not make exactly a

success of life. This often is the case with parsons' sons, especially when the son in question is the only brother of three doting sisters. Branwell, in fact, became a dissolute young man, and proved a constant source of worry to his sisters, and anger to his father, until at last, in 1848, he, too, died, the victim of his own excesses.

And yet, given the chance, he might have done something really great, for he was a youth with much ability. But he happened to possess the artistic temperament—the artistic temperament, no money, a narrow-minded father, and the dullest of country rectories for his home. No wonder, then, he proved a failure.

And his sisters, too, possessed this temperament. But to them it came not as a misfortune, but as a blessing, for it united them by the very powerful bond of a wonderful companionship, giving them hopes, ideals, and aims which they could share in common, when once again they found themselves united under their father's roof.

Once again—yes, after leaving school each went out into the world alone, and sought to earn a livelihood by teaching. But in time each failed. Trained as they had been, the slaves of weird, imaginative fancies, they could not adapt themselves to the social conditions amid which they found themselves.

And so it came about that they returned to Haworth, and set to work there to realise their childish dreams; in fact, to write. But nobody knew of their endeavours. In secret for several years they worked and studied feverishly. There was nothing to disturb, no one to question them. Nor did they toil in vain.

In the autumn of 1847, in short, the literary world was startled by the appearance of three remarkable novels—"Jane Eyre," "Wuthering Heights," and "Agnes Grey." But who were the authors? Who were Currer, Ellis, and Acton Bell? Nobody had ever heard of them. And not even Mr. Brontë suspected for a moment that they were respectively his three daughters—Charlotte, Emily, and Anne.

Indeed, not until the success of her book, "Jane Eyre," was unmistakable and assured, did Charlotte tell Mr. Brontë of her enterprise. And then casually she remarked to him one day: "Papa, I've been writing a book."

"Have you, my dear?" was the reply.

"Yes; and I want you to read it."

The old man smiled indulgently.

"I fear it will try my eyes too much," he said.

"Oh!" Charlotte exclaimed, "but it's not in manuscript—it's printed."

"Printed!" Mr. Brontë was now thoroughly aroused. "Printed?" he asked. "My dear, have you considered the expense? How can such a book get sold? No one even knows your name!"

Such was the father of Charlotte Brontë. But she, of course, was now a famous woman; yet still a sad one. Hers was indeed a sorry heritage of sorrows. In December,

1848, only three months after her brother's death, she lost her sister Emily. And then, in the May of the following year, her other sister died.

Charlotte then found herself alone in the world, alone with "Shirley," the child of her brain, as yet unborn; a woman thirty-one years old, not embittered but made sweet by trouble, and very beautiful. Not that her features were perfect; they were not. But, as Mrs. Gaskell has declared, "unless you began to catalogue them, you were hardly aware of the fact, for the eyes and the power of the countenance over-balanced every physical defect."

And then again she was heart-whole. This surely is curious. Charlotte Brontë heart-whole at the age of thirty-one! Charlotte Brontë, the first novelist to make women in fiction passionate human beings; the writer who, boldly and to the horror of Puritanical critics, broke away from the old tradition and allowed her girl characters to think and feel, endowing them with something great and more real than a blushing, simpering coyness! Yes, it is indeed strange. And she had not even been in love, although she had already had two offers of marriage, two in one year, her twenty-fourth, before she had displayed any promise of literary fame and greatness.

The first suitor, the Rev. Henry Nussey, was a brother of her dear friend Ellen Nussey, a really sincere and noble-minded man. And he loved Charlotte dearly, very dearly. But she, it would seem, despite the man's ardent declaration, and although gratified by his devotion, never for a moment seriously contemplated marrying him.

"Before answering your letter," she wrote on March 5, 1839, "I might have spent a long time in consideration of its subject; but as from the first moment of its reception and perusal I determined on what course to pursue, it seemed to me that delay was wholly unnecessary. . . . I feel convinced that mine is not the sort of disposition calculated to form the happiness of a man like you . . . and I will never, for the distinction of attaining matrimony and escaping the stings of an old maid, take a worthy man whom I am conscious I cannot render happy."

And then she wrote to Ellen:

"There were in his proposal," she said, "some things which might have proved a strong temptation. I thought if I were to marry Henry Nussey, his sister could live with me, and how happy I should be. But again I asked myself two questions: Do I love him as much as a woman ought to love the man she marries? Am I the person best qualified to make him happy?"

"Alas, Ellen, my conscience answered 'No' to both these questions. I felt that . . . I had not, and could not have, that intense attachment which would make me willing to die for him; and if ever I marry it must be in the light of that adoration I will regard my husband."

No, she could never marry Ellen's brother. In him she could never realise her own ideal. The man she learned to love—why, she cried, "the whole world, weighed in the balance against his smallest wish, should be light as air."

Then she added, with a touch of pathos: "Ten to one I shall never have the chance again; but *n'importe*."

She did, though, and only a few months later. During the summer, in fact, an old friend of the family came to pay a visit at the rectory, and with him he brought a young clergyman, fresh from Dublin University, a lively, clever, witty young Irishman. The man amused Charlotte; she talked to him gaily, laughing at his jests without restraint until, as the day wore on, "he began to season his conversation with something of Hibernian flattery." Then she cooled towards him. This was not at all to her liking.

But presently the man departed. And after he had gone Charlotte thought no more about him until, a few days later, she received a letter in a strange handwriting. Who could the writer be? Consumed with curiosity, she tore the letter open, and read—surely as ardent a declaration of love as has been ever penned. The writer was her young Irish friend!

"I have heard of love at first sight," she wrote afterwards; "but this beats all. I leave you to guess . . . my answer."

And the nature of that answer, reader, perhaps you, too, can guess. Charlotte Brontë was not a hare-brained girl. For love, for a true, deep love, she longed; and to it she would have yielded herself utterly and gladly. But to that tawdry substitute, an emotional attachment—never.

But that love which she required is a rare and priceless jewel indeed. Many people seek for it; few ever find it. In the end, the

great majority clutch feverishly at the sham. And so, as the years rolled on, romance became almost a stranger to her; work absorbed all her energies.

Yet still she thought a great deal about love—about love and marriage. This, of course, her art demanded of her; it demanded that she should understand the emotions of her sex. But her own she failed utterly to understand. And many a great writer and many a great thinker has suffered similarly.

And then, again, although in her inmost



It is a sad tale, the story of Charlotte Brontë's love, but still there is something infinitely beautiful about it, something truly noble

From a portrait by J. H. Thompson

heart Charlotte remained faithful to the man of her dreams. Time—Time, the great changer of all things—completely revolutionised her views on life. The girl's longing for a man for whose sake she could wish to die; a man whose smallest wish would outweigh in the balance the whole world, yielded to the woman's wish for love, for somebody to care for her and cherish her.

"My good girl," she wrote to Ellen Nussey, "*Une grande passion c'est une grande folie*. Mediocrity in all things is wisdom; mediocrity in sensations is superlative wisdom."

And then again she wrote :

"No girl should fall in love till the offer is actually made. This maxim is just. I will even extend and confirm it. No young lady should fall in love till the offer has been made, accepted, the marriage ceremony performed, and the first half year of married life has passed away. A woman may then begin to love, but with great precaution, very coolly, very moderately, very rationally. If she ever loves so much that a harsh word or a cool look cuts her to the heart she is a fool. If she ever loves so much that her husband's will is her law, and that she has got into the habit of watching his looks in order that she may anticipate his wishes, she will soon be a neglected fool."

A Woman's Way

And yet when she had the opportunity of exemplifying her own wise teaching, woman-like, she refused to do so. How very much easier it is to philosophise than to be a philosopher! The truth is that Charlotte Brontë's mind alone had changed. Her heart remained unaltered; it still longed, and longed ardently, for the coming of some great, consuming passion.

"Doubtless," she wrote to Ellen Nussey, in September, 1850, "there are men whom, if I chose to encourage, I might marry; but no matrimonial lot is even remotely offered me which seems truly desirable."

And at the time there were at least two men devotedly in love with her. The first, Mr. James Taylor, was a London publisher, and for some time Charlotte considered his suit earnestly. But no, she could not bring herself to marry him. And the unhappy man, after his rejection, left England, and went to India "to recover." He was away five years.

"I am sure he has sterling and estimable qualities," she wrote after he had gone, "but . . . it was impossible for me in my inward heart to think of him as one that might one day be acceptable as my husband. . . . I looked for something of the gentleman—something, I mean, of the *natural* gentleman; you know I can dispense with acquired polish; and for looks, I know myself too well to think that I have any right to be exacting on that point. . . . No; if Mr. Taylor be the only husband fate offers me, single I must always remain."

An Irish Lover

But James Taylor was not the only husband offered. There was yet another, a parson, like two of his predecessors, and also an Irishman. Now, the Rev. Arthur Nicholls first came to Haworth in 1844 as Mr. Brontë's curate. He was not a remarkable young man, merely moderately good-looking, merely moderately intelligent, but thoroughly conscientious. Charlotte he failed to interest in any way. "I cannot for my life," she wrote to a friend, "see those interesting germs of goodness in him you discovered; his narrowness of mind always

strikes me chiefly. I fear he is indebted to your imagination for his hidden treasure."

And yet, in spite of this, a rumour soon sprang into being that Charlotte was engaged to him. She denied the report warmly. "A cold, far-away sort of civility," she wrote, "are the only terms on which I have ever been with Mr. Nicholls."

Love at Sight

Yes; but Arthur Nicholls' feelings were very different, bewitched as he was by the magic spell of Charlotte's influence. Indeed, he loved her from the very moment when first she met his eyes; loved and adored her with all the love and reverence of a good and honest man, with a devotion that Henry Nussey never could have offered, a passion such as never could have fired the heart of the impressionable young Irishman who once had wooed her. And yet he could not speak of this great love. He dared not. He saw that Charlotte was indifferent to him, knew what would be her answer. And to be sent away rejected and miserable—no. It seemed better to worship in secret and from afar. This right, at least, no one could deny him.

Besides, what right had he to ask one of the most famous women of the day to marry him, an obscure, unheard-of curate, with the princely income of £100 a year? Love can be very cruel. And Arthur Nicholls he tortured by making Charlotte the pivot of his life, around which revolved his work, his hopes, his very being.

And for several years he suffered. But to all human endurance there is a limit. Until the very end of the year 1853, it is true, somehow he restrained himself. But then—Charlotte has herself described the scene.

The Parson's Wooing

It was a day in late December. The curate had come to the rectory to talk to Mr. Brontë. "As usual," wrote Charlotte, "Mr. Nicholls sat with papa till between eight and nine o'clock. I then heard him open the parlour door as if going. I expected the clash of the front door; he tapped; like lightning it flashed on me what was coming."

"Shaking from head to foot, looking deadly pale, speaking low, vehemently, yet with difficulty, he made me for the first time feel what it costs a man to declare affection where he doubts response. . . . He spoke of sufferings he had borne for months, of sufferings he could endure no longer, and craved leave for some hope."

But what hope could Charlotte give? What could she say? She knew not what to do. It was hard to be cruel, very hard, even though only in order to be kind. And so she took the line of least resistance, and asked Mr. Nicholls to refer the matter to her father. As to *his* opinion she had a very shrewd idea. So apparently had Mr. Nicholls. He dared not, he said, approach Mr. Brontë.

So Charlotte did on his behalf. Nor was

she disappointed in her hopes. Mr. Brontë was inordinately angry with his audacious curate; in fact, he swore and raved at the unhappy man so violently that even Charlotte, forgetful for the moment that he was doing exactly what she had hoped he would, was moved to indignation and to pity. The truth is, Mr. Brontë, having never in his life done anything to help his daughter, attributed her success entirely to his own unaided efforts. Charlotte knew this. And she knew that her father longed to see her make a brilliant marriage. Hence her appeal to him.

And hence, also, what happened subsequently. By his violence Mr. Brontë defeated both his own and Charlotte's object. In short, he awakened in his daughter pity, and where pity ends and love begins no man can say.

But, surely, Mr. Nicholls' wretched lot would have stirred any woman's pity. For days he neither ate nor spoke. Indeed, he barely moved out of doors, the pattern of abject misery. Yet still he clung to his post. Not until the following May did he decide to abandon the scene of his defeat.

The Parting

And then, on the eve of his departure, he came to the rectory to bid farewell to the man with whom now he had worked for ten long years. Mr. Brontë received him alone. And he left the house without even hearing Charlotte's voice. "But," she wrote afterwards, "perceiving that he stayed long before going out of the gate . . . I took courage, and went out, trembling and miserable. I found him leaning against the garden door in a paroxysm of anguish, sobbing as a woman never sobbed. Of course, I went straight to him. Very few words were exchanged, those few barely articulate. . . . Poor fellow! But he wanted such hope and encouragement as I could never give him."

It was a sorry scene. "However," was Charlotte's comment, "he is gone—gone, and there's an end of it." Yes, but an end which proved merely to be the true beginning, for after Nicholls' departure even Charlotte, for some strange reason, felt lonely at Haworth; a sort of emptiness seemed somehow to creep into her life. And Mr. Brontë missed his late curate sadly. He tried several others, but could not find one to suit him. And so at last, in April, 1854, his daughter suggested to him that he should ask Mr. Nicholls to return. And her father consented, though both she and he knew what that return would mean. So did Mr. Nicholls. That perhaps is why he came.

A Sober Happiness

"While thankful," wrote Charlotte, a few weeks later, "to One who seems to have guided me through much difficulty, much and deep distress and perplexity of mind, I am still very calm, very inexpectant. What I taste of happiness is of the soberest

order. I trust to love my husband. I am grateful for his tender love to me. I believe him to be an affectionate, a conscientious, a high-principled man; and if with this I should yield to regrets that fine talents, congenial tasks and thoughts are not added, it seems to me I should be most presumptuous and thankless."

On June 29 she married him, and that day ended the career of the author of "Jane Eyre," "Shirley," and "Villette." Henceforth she ceased to be a novelist, and became a wife. She found it impossible to be both. "Whenever Arthur is in," she declared, "I must have occupations in which he can share. . . . Thus a multitude of little matters get put off till he goes out, and then I am quite busy."

Yes, he was an exacting man, but still a rare and devoted husband. Charlotte Brontë could not have married a more noble one. And she married him in strict accordance with her own philosophy. "No young lady should fall in love till the offer has been made, accepted, the marriage ceremony performed, and the first half year of wedded life has passed away." But she made two mistakes. She forgot that she was no longer a young lady; she waited not a half-year, but nearly a whole year.

The Curtain Falls

It was the 31st of March, in fact, 1855. Mrs. Nicholls, then on the verge of motherhood, woke from a long and heavy sleep. She opened her eyes and looked around her. She felt very, very ill. Then she noticed her husband. He was kneeling at her bedside, praying. Feebly she stretched out her hand towards him. Her words were barely audible.

"I'm not going to die, am I?" she said. "He will not separate us. We have been so happy."

But Charlotte Brontë's mission in life had been fulfilled. And a few hours later the solemn booming of the bell above the church told Haworth that the last of the parson's children had sunk into her final sleep.

In concluding this sketch of one whose passionate heart knew so well what true love means, we may quote an inimitable passage from "Villette":

"Warm, jealous, and haughty, I knew not till now that my nature had such a mood; he gathered me near his heart. I was full of faults; he took them and me all home. For the moment of utmost mutiny, he reserved the one deep spell of peace. These words caressed my ear:

"Lucy, take my love. One day share my life. Be my dearest, first on earth."

"We walked back to the Rue Fossette by moonlight—such moonlight as fell on Eden—shining through the shades of the Great Garden, and haply gilding a path glorious for a step divine, a Presence nameless. Once in their lives some men and women go back to these first fresh days of our great sire and mother—taste that grand morning's dew, bathe in its sunrise."

THE LANGUAGE OF FLOWERS

Continued from page 4914, Part 41

S

Saffron—"Beware of excess." Because a weak infusion of saffron is very beneficial and exhilarating, but an excessive dose is equally injurious, tending to produce madness.

Saffron Crocus—"Mirth."

Saffron, Meadow—"My happiest days are past."

Sage (garden)—"Esteem." In Buckinghamshire a rural belief ran that, like parsley and rosemary, sage "grows best where the mistress is master," and also that the plant would thrive or decline as the master's business prospered or failed.

Sainfoin (holy hay)—"Agitation." This meaning was given to the shaking sainfoin because the terminal leaf of the plant remains quite still, while the other two, much smaller, shake ceaselessly. There is a beautiful French legend which tells how some sainfoin was found in the manger, and as soon as the Christ child's head touched the plant it put forth pretty red blossoms.

Saint John's Wort—"Animosity" and "superstition." On account of the virtue which this plant was supposed to possess of driving away devils.

Salvia (blue)—"I think of thee."

Salvia (red)—"For ever thine."

Scabious—"Unfortunate love."

Scabious (sweet)—"Widowhood."

Seilla (blue)—"Forgive, and forget."

Seilla (white)—"Sweet innocence."

Scotch Fir—"Elevation."

Sensitive Plant—"Sensibility."

Shamrock—"Lightheartedness."

Snaptadragon—"Presumption." The curious name of this plant requires a little explanation. If the sides of the flower are pressed, it opens like a gaping mouth, the stigma representing the tongue. When the fingers are removed, the lips of the corolla "snap" together, creating the name. The single-petal corolla forms a kind of mask, resembling an animal's face.

Snowball—"Winter," a familiar name for the Guelder rose.

Snowdrop—"Hope." The signification of hope was given to this "firstling of the year," because it is one of the earliest flowers to blossom and bid us take hope anew after the apparent death of Nature in the winter. It is often referred to as "the fair maid of February," and used to adorn Lady altars at the Feast of the Purification (February 2).

Two legends account for its birth. The first is given in Barbauld's lines:

As Flora's breath, by some transforming power,
Had changed an icicle into a flower,
Its name and hue the scentless plant retains,
And winter lingers in its icy chains.

The second asserts that when our first parents were driven forth from the Garden of Eden, Eve was overwhelmed with grief and despair, for the world outside Eden was barren and covered with drifting snow. Then, as Eve knelt weeping upon the whitened ground, the Angel Gabriel came to her, and, bidding her dry her tears, caught one of the falling snowflakes in his hand, and, lo! it was transformed into a pure

white flower, and given to Eve as the symbol of hope renewed. Another version of this story is that the snowdrops were the transformed tears of our penitent mother.

Sorrel—"Affection."

Sorrel (wild)—"Wit, ill-timed."

Southern Wood—"Jest," "bantering." Often called "lad's love."

Spanish Jasmine—"Luxury," "unmaidenliness."

Speedwell—"Female fidelity."

Speedwell (germander)—"Facility."

Speedwell (spiked)—"Semblance."

Spiked Willow Herb—"Pretension."

Star of Bethlehem—"Purity."

Stephanotis—"You boast too much."

Stock—"Lasting beauty."

Stock (Ten-week)—"Promptness." Because it blossoms within ten weeks of sowing.

Stonecrop—"Tranquillity." The ancients regarded stonecrop as a cure for hydrophobia.

Strawberry Blossoms—"Foresight."

Sundew—"Early beauty."

Sunflower (dwarf)—"Adoration." Clytie dying of unrequited love was changed by Apollo into a sunflower, which ever turns to the sun.

Sunflower (tall)—"Haughtiness."

Sweetbriar—"Simplicity."

Sweetbriar (eglantine)—"I wound to heal."

Sweetbriar (yellow)—"Decrease of love."

Sweet Sultan—"Felicity."

Sweet Sultan (purple)—"Dignity."

Sweet William—"Gallantry."

Syringa—"Memory," also "fraternal love."

T

Tansy (wild)—"I declare war against you."

This meaning is given because it was an old custom in Italy to present tansy stalks to anyone with whom one wished to provoke a quarrel.

Teasel—"Misanthropy." A quaint old country name for this plant is "Venus's basin," because the hollows formed by the united bases of the leaves around the stem retain water a long time, which water was supposed to remove warts and freckles and greatly improve the complexion.

Thistle (Scotch)—"Retaliation." This refers to the rough, prickly nature of the plant, which scratches the hand that tries to gather it; and also to the tradition that during a Danish invasion the approach of the enemy was discovered by the cry a soldier uttered when his foot was pierced by treading on a thistle in the darkness. The decoration of the Scotch Order of the Thistle is a golden chain, entwined with flowers of the thistle, and bearing the motto, "Nemo me impune lacessit" (nobody annoys me with impunity).

Thrift—"Sympathy."

Thyme—"Activity."

Traveller's Joy—"Safety."

Tree of Life—"Old age." This is the "arbor vitæ."

Trefoil—"Revenge."

Tuberose—"Dangerous pleasures." The heavy scent of this tropical flower is very injurious if enjoyed in excess.

Tulip (red)—"Declaration of love." Throughout the East the tulip is employed as the

emblem of a declaration of love, its flaming petals being likened to the wooer's glowing cheeks, and its black centre to his heart burnt up with passion.

Tulip (*pink*)—"The awakening of love."
Tulip (*variegated*)—"Beautiful eyes."
Tulip (*white*)—"Purity."
Tulip (*yellow*)—"Hopeless love."

U

Ulex (*furze*)—"Humility."

V

Valerian—"An accommodating disposition."

This meaning was given on account of the facility with which this plant propagates itself.

Venus's Looking-glass—"Flattery." This was a title bestowed upon the campanula on account of the resemblance of its flower to the round mirrors used in England of old, and still obtainable in the East, made of polished metal affixed to the end of a straight handle.

Verbena (*scarlet*)—"Sensibility."

Verbena (*white*)—"Pure and guileless." This is the botanical name of the vervain.

Vervain (*verbena*)—"Enchantment." By both Greeks and French it was held as a sacred herb, and worn as an amulet, and also drunk to cure venomous bites and many different diseases. In the Middle Ages vervain was much used in love-potions and similar magic preparations.

Violet (*blue*)—"Faithfulness."

Violet (*dog*)—"Watchfulness."

Violet (*wood*)—"Modesty." The violet is often used as the symbol of modesty because it hides shyly among its green leaves.

Violet (*white*)—"Innocence."

Violet (*yellow*)—"Rural happiness."

Virginia Creeper—"Ever changing."

Virgin's Bower—"Filial love."

W

Wallflower—"Fidelity in adversity." So called from its fondness for growing on old walls and ruined buildings. Flower-lore has a pretty story to account for its origin. A fair maiden was long kept a prisoner away from her lover, and at length she attempted to escape and join him, but the rope down which she tried to slide unwound, and she died from the effects of the fall.

Walnut—"Intellect," "stratagem."

Water Lily—"Purity of heart."

Whin (*gorse*)—"Anger."

White Jasmine—"Amiability."

White Lily—"Purity and modesty."

White Pink—"Talent."

White Poplar—"Time."

Willow, Creeping—"Love forsaken."

Willow, Water—"Freedom."

Willow, Weeping—"Mourning." Throughout the East the weeping willow is not only planted near the water, but also by the grave of the dead, its drooping branches being considered symbolical of heads bowed in mourning and affliction.

Winter Cherry—"Deception."

Witch Hazel—"A spell."

Woodbine—"Fraternal love."

Wood Sorrel—"Joy," "maternal tenderness."

Y

Yew—"Sorrow."

Z

Zephyr Flower—"Expectation."

Zinnia—"Thoughts of absent friends."



LOVE PROVERBS OF MANY LANDS

I. ENGLISH

Continued from page 3874, Part 32



EVEN a slight knowledge of the poets reveals the fact that they practically one and all felt and acknowledged love to be "the light from heaven," "wiser than ambition," and "more than great riches," and lent their pens to extol its joy and gladness, its anxiety and its pain, while a deeper study of the subject shows that not only have the poets and writers of former days thus succumbed to love's influence, but modern writers have added their quota, too.

In a brief preface to the large number of English writers who have given us these familiar love proverbs, it is really hardly possible to do more than mention the names of the majority of them, commending them for further study—an occupation which will amply repay the time spent upon it. Of these, Chapman, Crabbe, Colley Cibber, John Gay, Lydgate, Shenstone, Lyly, Fletcher, Langland, Udall, and Overbury are the most noteworthy. Of the others Tennyson may be mentioned first, since his

treatment of love is so tender, so beautiful, and, above all, so reverent, while he insists much upon the constancy and self-sacrifice of the divine passion.

Herrick and Suckling may be linked together for the extreme daintiness with which they write of love and the loved one's charms.

Spenser and Chaucer, quaint in wording, are delicate in touch; Dryden and Pope approach love more frankly, but with an insight that cannot be denied.

In Lytton the spirit of self-sacrifice finds another able exponent, and one who agrees with Wordsworth, that love takes little heed of rank or gold, and "stoops as fondly as he soars."

In the hands of Byron, full of fire and passion, love gains in intensity, though, perhaps, loses a little of its fair elusiveness. Coleridge, Browning, and Elizabeth Barrett Browning, alike write of the beauty of love's fidelity, its trust, and its grandeur when

raised to the plane of prayer and soul communion. Southey strikes much the same note, and even Carlyle owns that "a loving heart is the beginning of all knowledge."

Love took up the glass of time, and turn'd it in his glowing hands,

Every moment, lightly shaken, ran itself in golden sands. *Tennyson* ("Locksley Hall," Line 37).

Love took up the harp of life, and smote on all the chords with might,

Smote the chord of self, that, trembling, passed in music out of sight. (Line 33.)

Love is love for evermore. (Line 74.)

Love can vanquish death. ("Dream of Fair Women.")

'Tis better to have loved and lost,

Than never to have loved at all. ("In Memoriam," Canto 27.)

Love reflects the thing beloved. (Canto 52.)

Love lieth deep, love dwells not in lip depths.

Love wraps his wings on either side the heart,

Constraining it with kisses warm and sweet. ("The Lover's Tale," Part I, Stanza 14.)

Love can love but once a life. (The Window: "No Answer.")

Such a lord is love,

And beauty such a mistress of the world. ("The Gardener's Daughter," Line 57.)

The master love,

A more ideal artist he than all. (Line 172.)

Love at first sight, first born, and heir to all. (Line 188.)

Love that can shape or can shatter a life till the life shall have fled. *Tennyson* ("Becket," Act II, 1. Duet).

Love, if love be perfect, casts out fear. ("Merlin and Vivien," Line 40.)

Man dreams of fame, while woman wakes to love. (Line 458.)

For courtesy wins woman all as well as valour. ("Guinevere," Chapter 34.)

We needs must love the highest when we see it. (Line 653.)

A rosebud set with little wilful thorns,

And sweet as English air could make her. ("The Princess," Line 153.)

Love, like death,

Beside the sceptre. *Butcher-Lytton* ("Lady of Lyons," Act III, 2.)

Love has no thought of self!

Love buys not with the ruthless usurer's gold!

Love sacrifices all things to bless the thing it loves. (V., 2.)

Love gains the shrine when pity opens the door. ("The New Timon," Part III, 1.)

Love hath no need of words. ("Richelleu," Act I, 2.)

The deadliest foe to love is custom. *Deveraux.*

An innocent heart is a brittle thing, and one false vow can break it. ("Last of the Barons," Book I, chap. 2.)

Love wot not be constrained by maistrie,

When maistrie cometh, the god of love anon

Beteth his wings, and farewell, he is gon. *Geoffrey Chaucer* ("The Frankeleyn's Tale," Line 11,076).

A man loveth more tenderle

The thing that he hath bought most dere. ("Romaunt of the Rose," Line 2,737.)

And she was faire as is the rose in May. ("Legend of Good Women," Line 613.)

For love is blind all day, and may not see.

Love is a thing ay ful of bisy drede. ("Troilus," Act IV.)

Our hours in love have wings, in absence crutches. *Colley Cibber* ("Xerxes," Act IV., 3.)

Love's the weightier business of mankind. ("From 'She Would and She Would Not," Act I, 1.)

Love betters what is best,

Even here below, but more in heaven above. *Wordsworth* ("Miscellaneous Sonnets," From the Italian of Michael Angelo).

Love stoops as fondly as he soars. ("Xoems of Fancy," XXVI.)

A perfect woman, nobly plann'd,

To warn, to comfort, and command. ("Phantom of Delight,"

The unconquerable pang of despised love. ("Excursion," Book VI.)

Who ever loved that loved not at first sight? *Marlowe* ("Hero and Leander," Sestiad I.)

Love always makes those eloquent that have it. (II.)

Come live with me, and be my love. (Song in "Jew of Malta," Act I, 1.)

They sin who tell us love can die,

With life all other passions fly,

All others are but vanity. *Southey* ("Curse of Kehama," Part X., 10.)

Love is indestructible,

Its holy flame for ever burneth,

From heaven it came, to heaven returneth. (X., 10.)

It soweth here with toil and care,

But the harvest-time of love is there. (X., 10.)

Her feet beneath her petticoat,

Like little mice, stole in and out,

As if they feared the light. *John Keats* ("Ballad upon a Wedding," Stanza 8.)

She's pretty to walk with,

And witty to talk with,

And pleasant, too, to think on. (*Brennoralt.*)

Love is a varied but a pleasing clime. *Shenstone* (Elegy 5).
Union of hearts, not hands, does marriage make,
And sympathy of mind keeps love awake.

Love prays devoutly when it prays for love. *Aaron Hill* ("Alzira").

Love is like the measles, we all have to go through it. *Hood* ("Hero and Leander").

But till we are built like angels, with hammer and chisel and pen,

We will work for ourself and a woman, for ever and ever, Amen. *Jerome K. Jerome* ("On being in Love").

Love is more than great riches. *Rudyard Kipling* ("An Imperial Rescript").

Oh, if thou lovest

And art a woman, hide thy love from him,

Whom thou dost worship; never let him know

How dear he is. *Letitia Landon.*

A lover without indiscretion is no lover at all. *T. Hardy* ("The Hand of Ethelberta," Chapter 20).

Our present joys are sweeter for past pain,

To love and heaven by suffering we attain. *Granville* ("The British Enchantress," Act V., 2).

Scorn no man's love, though of a mean degree

Love is a present for a mighty king. *George Herbert* ("The Temple," The Church Porch).

Love has a thousand varied notes to move the human heart. *Crabbe* ("The Frank Courtship").

Love's a malady without a cure. *Dryden* ("Palaman and Arcite," Book II. Line 110).

Love reckons hours for months, and days for years,

And every absence is a little age. ("Amphytrion.")

Love can hope where reason would despair. *Lyttelton* ("Epigram").

She whom I love is hard to catch and conquer,

Hard, but oh, the glory of the winning when she's won. *George Meredith* ("Love in the Valley," Stanza 2).

God's rarest blessing is a good woman. ("Richard Feverel," Chapter 34.)

Love, what a volume in a word, an ocean in a tear,

A seventh heaven in a glance, a whirlwind in a sigh,

The lightning in a touch, a millenium in a moment. *Martin Tupper* ("Love").

Love is a sweet idolatry, enslaving all the soul,

A mighty spiritual force, an angel-mind breathed into a mortal. (Verse 3.)

Love's despair is but hope's pining ghost. (*Coleridge.*)

To be wroth with one we love,

Doth work like madness in the brain. ("Christabel," Part II.)

Flowers are lovely; Love is flower-like,

Friendship is a sheltering tree. ("Youth and Age.")

He prayeth best who loveth best,

All things both great and small,

For the dear God who loveth us,

He made and loveth all. ("Ancient Mariner," Part VII.)

No man at one time can be wise and love. *Herrick* (Hesperides No. 10. "To Silvia").

You say to me-wards your affection's strong,

Pray love me little, so you love me long. (Hesperides No. 143.)

And as this ring

Is nowhere found,

To flaw or else to sever,

So let our love

As endless prove,

And pure as gold for ever. (Hesperides No. 125. "A Ring Presented to Jul a.")

Thou art my love, my life, my heart,

The very eyes of me,

And hast command of every part

To live and die for thee. (Hesperides No. 268. "To Anthea.")

Blest is the bride on whom the sun doth shine. (Hesperides No. 284. "A Nuptial Song.")

Love in extremes can never long endure. (Hesperides No. 495. "A Caution.")

Love of itself's too sweet. The best of all

Is when love's honey has a dash of gall. (Hesperides No. 1085. "Another of Love.")

Hail, wedded love, mysterious law, true source

Of human offspring, sole propriety

In Paradise of all things common else. *Milton* ("Paradise Lost," Book IV. Line 750).

Love refines the thoughts, and heart enlarges. (Book VIII. Line 588.)

With a smile that glowed

Celestial rosy red, love's proper hue. (Line 618.)

Love quarrels oft in pleasing concord end. ("Samson Agonistes," Line 80.)

Heaven first taught letters for some wretch's aid,

Some banished lover, or some captive maid. *Pope* ("Eloise to Abeldar," Line 51).

Love finds an altar for forbidden fires. (Line 182.)

Of all affliction taught a lover yet,

'Tis sure the hardest science to forget. (Line 189.)

Is it, in heaven, a crime to love too well? ("Elegy," Line 6.)

Beauty draws us with a single hair. ("The Rape of the Lock," Line 28.)

All other goods by Fortune's hand are given,

A wife is the peculiar gift of heaven. ("January and May," Line 51.)

To be continued.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include :

Professions

*Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.*

Woman's Work in the Colonies

*Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.*

Little Ways of Making Pin-Money

*Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing,
etc., etc.*

THE ART OF CHINA RESTORING

A DELIGHTFUL AND LUCRATIVE PROFESSION FOR ARTISTIC GIRLS

Where Lessons may be Taken—Possible Earnings—Remarkable Examples of the Art—Appliances Required

THERE are few pleasanter or more profitable professions for a gentlewoman who has artistic tastes and skilful fingers than that of invisibly restoring valuable broken china, statuary, and glass, a little-known art the secrets of which have hitherto been strictly kept by the trade.

Mr. Dallas, restorer to the South Kensing-

ton Museum, however, who has himself executed some marvellous pieces of work, has lately taken lady pupils into his own workshop, at 124, Cromwell Road, S.W., where he gives them a complete training in every branch of the profession, sending them out skilled workwomen at the end of a six months' course, for a fee of ten guineas,



A valuable china vase as it reached the china repairer

which includes the use of the workshop and all tools and materials employed.

Students entering the workshop are expected to work four or five hours a day on at least three days a week whilst being initiated into the intricacies of cementing and riveting broken china and painting over cracks and blemishes so that the restoration is absolutely invisible—learning how to replace missing pieces in a broken bowl, for instance, with plaster of Paris, painted to match the rest of the design so closely that minute examination fails to reveal the original position of the missing part.

They also learn to fasten broken wineglass stems together again, and in cases where the stems were originally bevelled and carved, to re-cut the blown portion so skilfully that no sign is left of the process by which this miracle has been accomplished.

The restoring of broken limbs to statuary is another very interesting branch of the art. In cases where the limb has merely to be affixed again the matter is comparatively simple. Holes are bored at the correct angles, and a support or plug cleverly inserted, any cracks which remain being filled in with plaster of Paris, and the join is carefully painted over, so that no trace of it can be seen. When the limb is entirely missing—the hand of a Dresden china figure, for instance—to restore it is a far more difficult matter, calling for much skill, as the lost member has to be carefully carved in soapstone before being affixed and painted over.

Pupils progress rapidly, however, under Mr. Dallas's painstaking instruction, and one restored statue I saw, the entire work of a pupil of four months' standing, had not only had an arm restored quite invisibly, but an entirely new and most elaborate tree had been modelled, painted, and arranged to throw convenient shade beneath which the Dresden china lady could repose herself in place of the one that was missing.

Advanced pupils are often allowed when sufficiently proficient—usually after about three or four months' work—to undertake commissions for their friends, which they execute at the workshop under Mr. Dallas's personal supervision; and a clever pupil will often be able actually to earn her training fees whilst going through the course. For instance, a girl pupil received a cheque for two and a half guineas for work done in the workshop—restoring a broken teapot and putting tails to two valuable china dogs.

Endless work of every imaginable description flows in a constant stream through Mr. Dallas's hands. Valuable old carved ivories, bronzes, inlaid work, old Battersea enamels, and every imaginable sort of glass

and china visit his workshop to be restored, so that pupils have the very great advantage of watching a skilled worker's methods of handling a delicate piece of difficult work; whilst as they grow more advanced they are themselves sometimes entrusted with simple jobs to execute for him, and great is the rejoicing when a small repair is passed as being up to professional standards.

China restoring is a profession which is exceedingly well paid—the invisible restoring of a china bowl, representing perhaps two and a half hour's work, would be charged for at about 7s. 6d.—and is by no means overcrowded, for there is no lack of work to be done.

Another great advantage is that the work



The vase as it left the restorer's hands, completely and invisibly restored

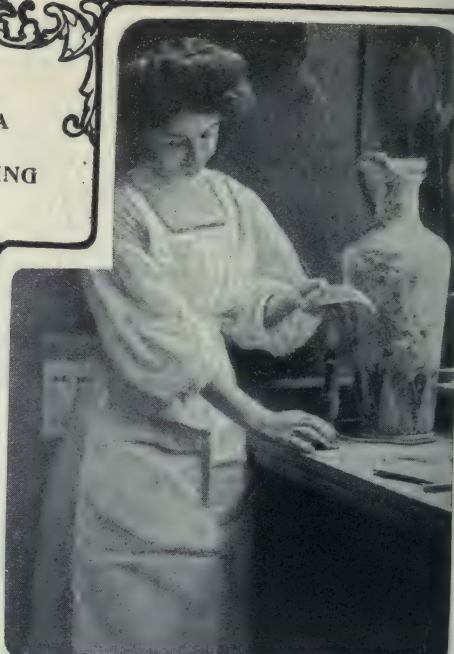
is so noiseless, and requires so few accessories, that it can be carried on easily at a small table in an ordinary sitting-room; whilst the entire outfit—including a glass-blowing apparatus—costs from three to five guineas; and the actual materials employed—plaster of Paris, a few paints, copper wire for making rivets, and pure china clay or soapstone for replacing missing parts—are procurable very easily and are quite inexpensive.

One interesting branch of the profession is to become a visiting china restorer, one's services often being required for a week or two at a time at big country houses, when the pay works out at a guinea a day, the restorer being put up at the house or in rooms in the village, as may have been arranged beforehand.

CHINA RESTORING



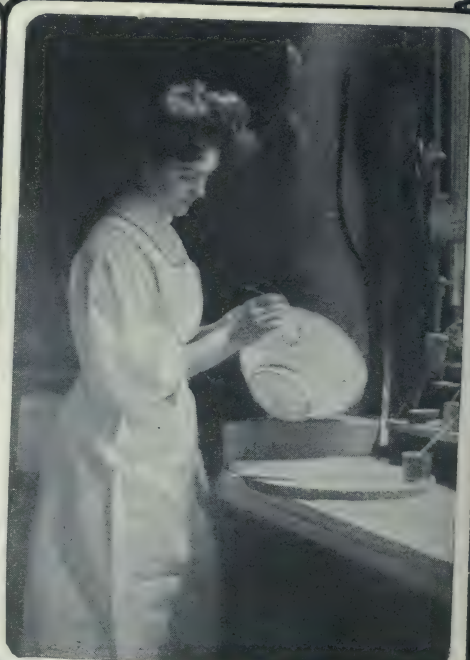
Making the stiff mixture of plaster of Paris,
necessary for the work of restoration



The edges to be cemented must be warmed
first over a spirit flame



Trying the pieces to ascertain whether
they fit



Painting a border on the restored part
of a bowl



The hand drill is used to make a hole
before a rivet is fixed



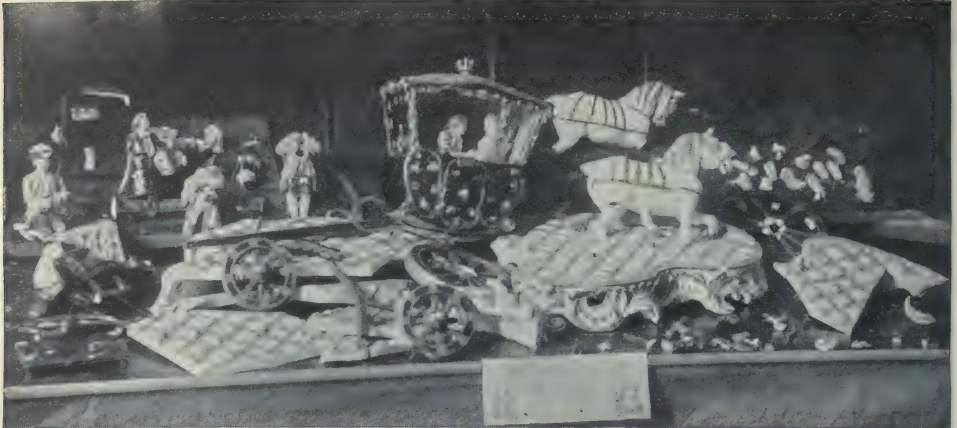
For riveting the handle of a jug a large
drill is necessary



Drilling a hole in a broken statue before
replacing an arm



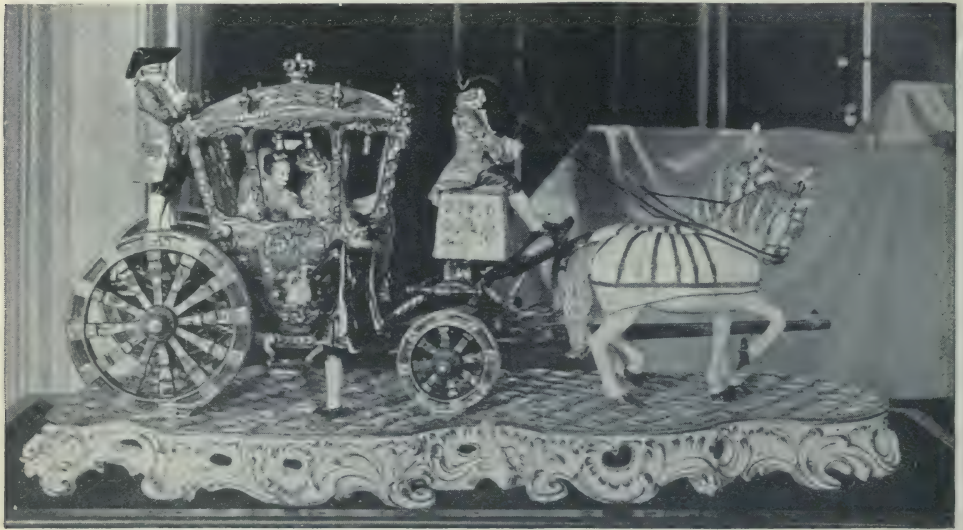
In packing delicate china, each part must be
wrapped in tissue paper



A Dresden china coach, valued at £1,000, as it appeared when smashed into seventy pieces, with two hundred fragments missing

The two photographs of a Dresden china coach, which, originally valued at over £1,000, and measuring no less than three feet in length and standing over eighteen inches high, was smashed into over seventy fragments, whilst no less than two hundred tiny pieces were altogether missing, is an

interesting example of the lengths to which china restoring can be carried. The first picture shows the condition in which the coach reached the restorer, and the second picture is a photograph taken *after* its invisible restoration; and it is now, to all outward appearance, as good as new.



The coach after restoration, to all outward appearance perfect and unbroken as when it left the makers

ACCOUNTANCY AND BOOK-KEEPING

Continued from page 4955, Part 41

By A. B. BARNARD, L.L.A.

Subjects for Examination—How to Gain Experience when Qualified—Posts and Salaries—Pensions—Medical Tests—Openings Available

THE London Chamber of Commerce has an employment department, through which holders of its certificates are found posts free of charge. The examinations are conducted at many local centres in the United Kingdom as well as in London.

Probably the ambitious accountant will not rest satisfied until she has joined the London Association of Accountants, and passed the Intermediate and Final examina-

tions of that body. If the Institute of Chartered Accountants represents aristocratic exclusiveness, the London Association of Accountants is a democratic body which welcomes, tests, and hall-marks both men and women who approach it. It is only about two years since this concession was granted to women accountants, and as yet there are but few of them, but they are reputed as all satisfactorily in practice.

The examinations are held in June and December of each year. The subjects for the Intermediate examination are book-keeping and accounts (including executorship and partnership accounts), auditing, and mercantile law; for the Final examination, they are book-keeping and accounts (including executorship accounts), book-keeping and accounts (including partnership and company accounts), auditing, joint stock company and bankruptcy law, the rights and duties of trustees, liquidators, and receivers, partnership law. The Final examination differs somewhat for Scotch candidates. Usually the Intermediate examination is undergone after two years' articulated service, the Final after four years' service.

The association has a well-equipped technical library at the service of members, and issues a monthly publication, "The Certified Accountants' Journal" (price 2d.), free to members; it gives lectures during winter, and another advantage it offers, through its "Students' Society," is postal tuition for the examinations of the association, and the loan of books from the library.

How to Gain Experience

Let us suppose, at about the age of twenty or twenty-one, a woman has secured her coveted parchment and wishes to gain experience. It should be her aim before she settles down to start practice on her own account to see as much as she can of various kinds of work. Indeed, it may, for a little while, be to her advantage to consider experience of more value to her than a high salary. Provided she can afford the time and expense, she might well try to get an insight into the ways of foreign accountancy.

Moreover, she must learn of the most up-to-date appliances and calculating machines, some of the best of which hail from the United States. Many labour-saving machines are already in use in counting-houses, and will become more and more widely adopted as their merits are proved. There is, for instance, the Burrough's adding machine in use in counting-houses, while the Elliott-Fisher machines not only add and write in one operation, but in making out invoices enter the charge on the sales record or day book (either bound book or loose leaf) by the same operation which makes the invoice, and both invoice and charge are added simultaneously with the writing; and the Wahl Remington writes, adds, and subtracts.

When one discovers a machine which writes, manifolds, tabulates, and adds separately fifteen columns in one operation, it is easy to see that though the labour of detailed calculation may be lessened, there is all the more need for the keen, alert eye which instantly can detect mistakes. To scent an error immediately is a valuable power in any worker; where hundreds and thousands of pounds are involved it is of the greatest importance.

Another matter of concern to the intending woman accountant is the openness to new methods of working, and originating improvements on old systems. In her early efforts to gain ideas and experience, she will not wish to remain over long handling one set of books, or confining her attention to one kind of business. Now she will seek entry into a German firm established in this country, learn what will be of use to her, and then pass as book-keeper to an American, Swiss, or Russian firm.

The woman who means to get on never lets herself get into a rut; she is open to learn even during brief holidays spent in foreign towns, for always it is the man or woman who knows what others do not, and can do more and better than someone else, who rises to the top. If she has interest to gain entrance to a firm of accountants, it will be well; and if she wishes to start as an accountant by herself, she may even think it worth while to article herself to a member of the London Association of Accountants for three years or so at a premium of about 25 guineas, while she studies for her examination in the evenings.

Salaries and Openings

Being trained and qualified, she may expect a salary of two or three guineas a week, and probably she will find access easiest to trading firms managed and staffed by women, such as produce, for instance, articles of clothing worn by women and children. There are also numbers of societies and associations managed by women where a woman accountant might be employed. In such directions the young accountant is advised to advance. In making her way as an independent accountant or in partnership with another, she might inquire through the "Certified Accountants' Journal" for a promising locality or town in which to make a start, and, at any rate at first, solicit work and advertise herself. Then, though introductions can pave the way, success will depend on the woman herself.

The book-keeper is the lowly sister of the woman accountant, and she is becoming ubiquitous.

A well-paid post for the woman book-keeper may be found in an hotel. The hours are long, but the work interesting; she has her meals, and from £1 to £2 a week non-resident; from £35 to £50 a year with board and laundry, resident.

In the Post Office Savings Bank, numbers of women are employed making up the accounts of depositors as the books arrive on their "birthdays." Indeed, this department of the Post Office alone offers a large field of work to the girl of fair education. Advantages connected with it are security of tenure (retirement enforced at marriage, however), reasonable hours (seven a day), and holidays (three or four weeks in summer), fair salaries with a small yearly increase up to a certain amount, and pensions after ten years' service.



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in *EVERY WOMAN'S ENCYCLOPÆDIA*. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with:

The Ceremony
Honeymoons
Bridesmaids
Groomsmen

Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics

Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

BEAUTY AND MARRIAGE

By REV. E. J. HARDY, M.A.,

Author of "How to be Happy Though Married," "The Five Talents of Woman," etc., etc.

The Prudent People—An Irish Girl's Retort—Marrying for Beauty—"Furniture" Wives and Husbands—The Value of Good Looks—Beautiful at Sixty—Idea-less Girls—The Truly Fascinating Woman—Dr. Johnson's Opinion

THE sort of people who tell the young that when marrying they should only be "prudent," and should not consult their feelings, generally go on to say, "Do not allow yourself to be influenced by beauty, for beauty is only skin deep."

I never hear this remark without thinking of the reply which was made by an Irish girl, a friend of mine. She was good-looking, and was talking to a young man of an opposite description. Thinking that the lady was rather proud of her looks, and wishing to "take her down a peg," the young man remarked in the course of conversation, "But, you know, beauty is only skin deep." The maiden fixed him with her glittering eye, and with one of her sweetest smiles answered, "I know that beauty is only skin deep, but ugliness goes into the bone."

A rounded figure, bright eyes, a clear complexion, these are signs of health and indicate that the possessor of them is selected by Nature to marry and continue the race. To affect to despise beauty, then, is to object to Nature herself.

It is anything but wise, however, to marry for beauty alone. As even the finest landscape, seen daily, becomes monotonous, so does the most beautiful face.

To preserve the balance of nature, men are often led by instinct to choose wives who are the direct opposites to themselves, like the tall man of the story who, saying that of

evils we should choose the least, deliberately selected a small woman for his wife.

What displeases one pleases another, and *vice versa*. One countryman said to another, "If everyone had been of my thinking, everyone would have wanted to marry my old woman." His friend reassured him by saying, "If everyone had been of my mind, no one would have wanted to marry your old woman." So it is that each eye forms its own idea of beauty.

"Furniture Wives"

The worst of it is, however, that men do not consult their individual tastes when choosing their wives. In many cases they marry not to please themselves, but to please others, to satisfy convention. They take to themselves what Charles Lamb called "furniture wives." "Men marry," he says, "for fortune, and sometimes to please their fancy; but much oftener than is suspected they consider what the world will say of it; how such a woman in their friends' eyes will look at the head of a table. Hence, we see so many insipid beauties made wives of that could not have struck the particular fancy of any man that had any fancy at all; as many buy furniture and pictures, because they suit this or that niche in their dining-rooms. These I call *furniture wives*. Your universally cried up beauties are the very last choice which a man of

taste would make. What pleases all cannot have that individual charm which makes this or that countenance engaging to you, and to you only—perhaps you know not why."

And women like furniture husbands—men, that is, so handsome that their wives can make their lady friends envious.

"When I marry," said a budding school-girl, "I shall want a fine, tall, broad, handsome man whom everybody will admire." "There's where you are wrong," said her elder and more experienced sister. "You'd have much less trouble in watching a plainer man, and would enjoy a good deal more of his society."

But though a husband need not be handsome, he should be good-looking, in the sense of looking good morally and physically. It is a mistake to marry one in whose face the ten commandments are conspicuous by their absence. "When I see a man," says Addison, "with a sour, rivelled face, I cannot forbear pitying his wife; and when I meet with an open, ingenuous countenance, I think of the happiness of his friends, his family, and his relations."

If our faces were our fortunes, many of us would be in the poor-house. But if our features are irregular, there is a kind of beauty that we can make for ourselves. This is the beauty that reflects a good heart and unselfish disposition. Holiness of soul makes the plainest features pleasant to look upon. No cosmetics are so capable of making and preserving beauty as the smile of good temper and a desire to please. Our faces are formed, or at least changed from time to time, by the lives we live. A woman cannot choose whether she shall be beautiful at twenty, but it is her own fault if she is not beautiful by the time she is sixty.

This beauty, which comes from the possession of moral and intellectual qualities, not only lasts longer, but gives far more pleasure than fairness of complexion or regularity of features. So we find that pleasing-looking but not handsome women get more chances of marriage than insipid beauties. Even quite plain girls sometimes marry before those who have the gift of beauty. This is because, knowing their

deficiency, they try to make themselves agreeable in other ways. Unlike professional beauties, they neglect nothing that can possibly please.

It is sometimes said that a woman is not worth looking at after thirty years of age; but often she is not worth speaking to before that. "Idea-less girls," as Dr. Johnson called them, are a bore, though they may be preferred by idea-less young men.

"The girl I shall marry," remarked a young man to his friend, "must have three qualifications. She must be handsome, rich, and a fool." "Why all that?" "She must be handsome and rich, or I will not have her; she must be a fool, or else she will not have me."

Men who are sensible, however, see no charm in a foolish woman. They prefer brains to mere milkmaid beauty.

And, surely, when a woman marries she will make a better wife if she have not a beauty record to depend upon, but makes up for this by trying to realise in her home life the motto, "Handsome is that handsome does."

The Love that Lasts

Leigh Hunt used to say that "the most fascinating women are those that can most enrich the everyday moments of existence." The woman who has a well-stored mind and common-sense fascinates her husband much longer than a beautiful nonentity who has no opinions, or, if she have any, will not take the trouble to express them. When a man has been married twenty years, he values regularity in his home more than in his wife's features, and thinks more of the cooking of a cutlet than of the condition of her complexion.

Dr. Johnson said, "There is no such danger in marrying a pretty woman as is apprehended; she will not be persecuted if she does not invite persecution. A pretty woman, if she has a mind to be wicked, can find a readier way than another; and that is all." This may be true, but it does not allay the pangs of jealousy endured by the husbands of heart-breaking beauties. They must be nearly as uncomfortable to marry as glass-breaking suffragists.

MARRIAGE CUSTOMS IN MANY LANDS

By "MADGE" (Mrs. HUMPHRY)

A RUSSIAN MARRIAGE

RUSSIAN peasants are by no means the gloomy, down-trodden, miserable beings depicted in so many books, some of which have been written by persons with but a sketchy knowledge of the country.

Unfortunately, the free use of vodka accounts for some of the merriment at gatherings of labourers and others in country parts. Weddings are a frequent cause of merrymaking. Russian peasants make the most of them, the festivities generally lasting over three days. The bridegroom and his friends walk about the village playing on

accordions and drinking vodka in various houses, where they are hospitably received. They vary these proceedings by throwing sugar to the village children, and enjoying the sight of the ensuing scramble by the youngsters.

Almost invariably, courtship takes place in the spring, and the wedding duly follows in autumn. Russians marry young. When a young man feels attracted by a girl, he sends a messenger or messengers to the parents of the bride. They choose nightfall for this errand, for the reason that it is a bad omen

if they meet anyone on the way. They go by lonely by-ways, and, arrived at the bride's house, they knock at the window, instead of the door, and ask for admission. When admitted, they are asked to sit down, but decline, saying that they have not come to feast or to rest, but to ask the daughter in marriage. The usual formula is: "We have —, a brave youth, and you have —, a fair maiden. Might not the two be brought together?" The parents thank them for the offer, and then the matchmakers sit down and have a meal. When it is over, they press for a final answer, and the parents perfunctorily plead for delay. Should the match be acceptable to them, they place a



A Russian gypsy girl dancing. The peasantry of this vast country delight in festivities of all kinds, and are especially devoted to singing and dancing
Photo, Illustrations Gesellschaft

lighted candle before the eikon—the holy picture which is an indispensable feature of every Russian home. The contracting parties cross themselves, say a prayer aloud, and strike hands, thus ratifying the bargain. Then the girl begins to wail and lament, no matter how willing she may be for the arrangement. She entreats her parents to break off the match, and from this time, during the months that usually intervene before the marriage, her lamentations are incessant.

On the day before the wedding these wailings reach their highest expression in unison with the wedding songs that her young friends sing around her, as she slowly undoes

the long, single plait which is the pride of unmarried girls in Russia, and distributes among her girl friends the ribbons and flowers which she was accustomed to interweave with it. The lamentations may be regarded as inappropriate until it is shown that they are not without a grain of reason. The position of wives in Russia is unenviable. No longer, it is true, does the bride send a whip to her future husband as a token of her submission, but the husband can punish her as seems fit to him.

On the wedding day the wedding clothes are blessed by the priest, and the respective parents of the couple give the latter a solemn blessing before they leave their home, waving the sacred pictures three or four times over their heads. The ceremony itself usually takes place in the evening. The bride almost invariably cries bitterly when saying farewell to her home.

The ceremony itself begins by carrying the sacred pictures into the church, these being given the foremost place in the procession. The bride and bridegroom are given wax tapers to hold, it being a superstition that the bearer of the one that goes out first will die first. It may be imagined how carefully these are carried. These tapers are not solely used in the weddings of the peasantry. At Royal weddings, and, in fact, at those of all classes, they are an indispensable feature.

In the service which follows, each promises to love and serve the other for life. The man gives the woman a ring, and she gives him one, the best-man afterwards exchanging them. The pair are then crowned, the crowns being made of filigree silver or of flowers. They are then taken to pieces, and during this process wine is mingled with water and given to the newly married couple.

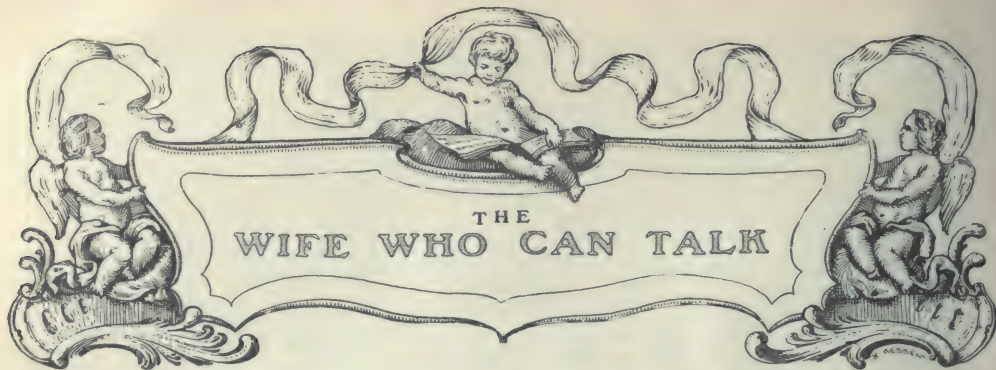
The priest walks three times round the "maloy," on which the Cross and the Gospels are placed, followed by the bridal pair, after which an exhortation is pronounced, and the couple are desired to kiss each other three times. A blessing concludes the service, after which the bride and bridegroom kiss the holy eikons.

The bridegroom now leads his bride to her new home. On the top of the steps leading into the house, his father or mother, or both, meet them and bless them, giving them bread and salt, while some of the other relatives throw barley over them, and give them fresh milk to drink. The bridal pair now enter the house, and sit on a bench, the bride hiding her face with a handkerchief. Then the mother-in-law takes away this handkerchief, and divides the girl's loose tresses into two parts, and sets on her head the distinctive head-dress of married Russian women. After this comes the wedding breakfast.



Peasant women of the fisher class at St. Petersburg. These women still wear a typical peasant dress and hold to ancient traditions and observances, especially as regards the marriage ceremony

Photo, C. Bulla



By ELIZABETH STENNETT

A Good Habit to Cultivate—The Gentle Art of Good Conversation—A Study in Good Humour—Sulks and Silences

I THINK it was Robert Louis Stevenson who said that marriage is "one long conversation, tempered by disputes," and every married couple knows how much truth there is in the remark.

Indeed, conversation is the keynote of marriage; and so long as two people enjoy talking to each other, one of the essentials of married happiness exists. There is not very much the matter in a house where husband and wife can keep up pleasant, agreeable talk for an hour at a time.

A Fond Delusion

At the beginning of things the happily married man and wife feel that they can never possibly "get through" with all the things they have to say. Apart from the fascinating interchange of ideas of two congenial souls, there are new plans, new interests, to discuss. Conversation never flags for a moment. Even the "disputes" are but piquant differences of opinion which leave no bitterness behind. It seems impossible that conversation can ever degenerate into a dull interchange of necessary information, relieved by petty bickering or long silences.

Alas! the situation is common enough. How many men won't trouble to talk to their wives, perhaps with the idea that women's affairs are bounded by the nursery and the dressmaker! It is often the woman's fault. She gives up her interests of pre-matrimonial days and stands still intellectually at twenty-five. Husband and wife drift apart, and conversation becomes an impossibility.

The loss is on both sides, but the woman suffers more, as her horizon is more limited, her interests more curtailed. So it is she who should make the effort. One of the greatest mistakes the domesticated woman can make is to let go the habit of cheerful conversation in the home.

Englishwomen are not supposed to be good conversationalists. The Frenchwoman takes more trouble to charm and entertain. Americans are more amusing and conversational, more vivacious, than we are. But in

most cases conversational power, especially in married life, comes not from lack of ability or ideas, but lack of effort. It may not occur to married people that they ought to try to talk unless they happen to be overwhelmed with physical or mental fatigue. Lack of brilliancy is excusable in the business man who has had a harassing day, or the doctor who has just had a difference of opinion with his best-paying patient, whilst nobody but a woman who works faithfully in the domestic sphere knows how bereft of ideas she can be in the evening.

But the mere fact of trying brings its reward. We all have to make the effort for strangers, and think of "something to say," whether we want to or not.

What a difference the right spirit of conversation can make in a home! Who has not suffered from family jars and disagreements which might have been avoided by a tactful turn to the conversation! The woman who knows how to talk and how to listen will keep her husband's interest years after the merely affectionate wife is regarded as a nonentity.

A Valuable Asset

The cultivation of interesting talk is worth while for one's own sake. Every woman wants to be popular at home and in her social world; and the gift of talking interestingly, and, better still, of making other people converse, is a bigger social asset than money or good looks.

Talleyrand once said that language was given us to conceal our thoughts. But it is in silence that misunderstanding grows; and a cheery word, a good laugh, and a vivid story of the day's doings serve to keep married people congenial. Somebody ought to start a Society for Promoting Agreeable Conversation in the Home. There should be a system of awards and punishments. Grumbling would become a penal offence; certain subjects so prevalent in married life would be "taboo." Most women fail conversationally because of their inherent desire to discuss domestic difficulties and home

worries. Men are not saints, and irritability is too often displayed in married life because wives "converse" on topics with their husbands which they would not bore an acquaintance with.

There is too little brightness in most matrimonial conversations. The average wife takes herself unnecessarily seriously; and one of the best preservatives of the spirit of comradeship is to cultivate mutual interests and talk about them. There is nothing like a hobby shared, a game which both enjoy, a book read together and discussed, to encourage conversation of the right sort between husband and wife. The habit of pleasant talk grows and can be cultivated. Dullness in married life is a poisonous plant, which spreads rapidly if it is allowed a hold. It thrives in sulks and silences.

"Pass the Salt"

It grows apace when two people who have to live together make no effort to interest each other, confine their conversation to "pass the salt," and discussions about their next-door neighbour. There are two subjects the well-bred hostess is supposed to keep out of the conversation—politics and religion—perhaps because they are controversial and induce difference and argument, but a little argument will stimulate the mental process. Life is a contest all the time. So long as bitter feeling does not enter a discussion, a difference of opinion is nothing.

The average woman talks, according to the masculine standard, always of people—not of things or events. Often she does not read the newspaper; she takes little interest in public affairs. She "only gossips."

Well, the woman who is ambitious to make married life a success will avoid the pitfalls which her lack of wider interests has provided for her sex in the past. She will talk, and talk well, cultivate her intelligence, her interests, her sympathies, so that even her "gossip" will strike the right human note and will display no pettiness of spirit. It is the mind that counts, after all. It is personality that holds a man's interest and love when the charms of youth and beauty fade with the years.

And how women also appreciate kindly conversation in the home! When a wife is tied with children and home affairs, temporarily cut off from outside interests, it means so much to her not to "lose touch." The best medicine in home life for man and wife alike is cheery and cheering talk. It

costs nothing, it takes nothing from us. And it confers so much. Let those who have not formed the habit of talking over the events of the day, the news in the papers, what is being said and done in the world, try what "conversation in married life" will do for them.

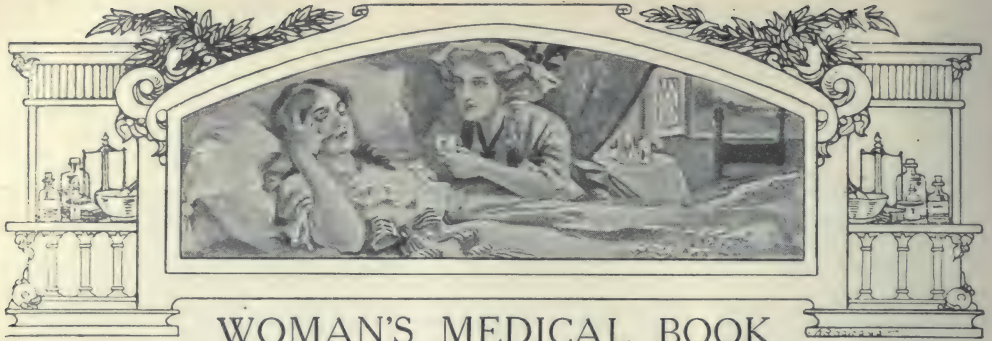
Instead of dreary, silent meal-times, they might have an intellectual treat. In place of long, dull evenings, they might discuss the hobby they are both devoted to. Even if their interests differ, the conversation can ebb and flow from one topic to another. The important thing is to *talk*, not to allow themselves to be engulfed by silence or indifference, but to keep enthusiastic, interested, young. So many people get hold of the idea that it is not worth while to bother. Everything is worth while, most of all in the home. It is the little things in life that count—the little courtesies of speech, the unselfishness which makes one thoughtful for other people.

The Tactful Wife

Tact is the one quality that makes for married happiness. And tact is but another name for unselfishness. The successful conversationalist, man or woman, must have tact—the tact that avoids controversial subjects calculated to introduce discord; the tact that draws out the ideas and stimulates the interest of the person talked with, whether husband or stranger.

There is tact in listening with an agreeable expression to a story one has heard twice already. It signifies, better still, real unselfishness, and that is essential to agreeable conversation in married life. The wife with tact very soon learns when to talk, and when to maintain the understanding silence that is more eloquent than speech. We hear a good deal about the over-tired breadwinner who must scarcely be addressed before he has consumed his dinner. But women are just as liable to be over-strained and tired out as men. It is a bad thing for men to be encouraged in the idea that they need never exert themselves to be agreeable to their own wives. Conversation in married life is an art which both husband and wife should cultivate. It is like mercy—twice blessed and mutually helpful. It is good to excel in talk—happy, cheering, helpful talk. It is good also to listen, to stimulate, encourage, appreciate conversation that is unselfish in its motive. Try the prescription in married life when you are feeling bored.





WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing
Infants' Diseases
Adults' Diseases
Homely Cures

Consumption
Health Hints
Hospitals
Health Resorts

First Aid
Common Medical Blunders
The Medicine Chest
Simple Remedies, etc., etc.

WOMEN AND EUGENICS

THE SCIENCE THAT HOPES TO PURIFY THE RACE

The Science of Race Culture—The Morality of the Future—Forces to be Reckoned With—Healthy Parenthood—The Object of Eugenics

WITHIN the last few years the science of eugenics has gradually been obtaining a hold upon the popular imagination. The eugenists comprise, perhaps, a small group of earnest men and women, but their ideas are permeating through the different strata of society, stirring new ideas, engendering an interest among all sorts of people in the great problems of social life and welfare.

The Science of Race Culture

Eugenics is the science of race culture, the improvement of the human stock, the encouragement of worthy parenthood, and the prevention of the unfit. Eugenics is by some held to be the religion, or at least the morality, of the future. To hand on the torch of life clear and undimmed, to make each generation better, stronger, and worthier than the last, is the creed of the eugenist. And women as well as men are members of the Eugenics Education Society, engaging in teaching, writing and research work in the different fields of investigation, and more and more women are beginning to attend the meetings, to listen to the speeches and the discussions which are regularly held by the society. It is surely essential that women should be drawn into a movement which concerns itself with the betterment of motherhood, the prevention of infant mortality, the disappearance of disease and deformity, and the birth of healthier and finer men and women with each new generation.

It does not need a very keen observer of human nature to realise that people differ enormously in character, disposition, physical health, mental ability. In the one extreme we have such men as Sir Francis Galton himself, who has founded modern eugenics, Darwin,

Huxley, Lord Lister; in the other, people so debased, so degenerate, so unfit, that the propagation of their kind is poisoning the race. The hopeless criminal, the inebriate whose craving for drink has destroyed everything but what is worst in his nature, the feeble-minded woman, who may have six or eight children, mentally defective like herself, must be prevented from handing on their undesirable characteristics to later generations. Public opinion is ripe for the segregation of the unfit, which it is hoped will be accomplished in the near future.

Everybody who has studied the subject recognises that the control of the mentally and physically defective is necessary if we are to protect our descendants from the suffering and misery which our present system of *laissez faire* is directly encouraging. It would be infinitely cheaper to segregate twenty degenerates in moderate comfort just now than it would be for posterity to deal with their descendants a generation or two hence. The discouragement of unworthy parenthood, or *negative eugenics*, is one of the principles of the society. That the absolutely unfit shall not be allowed to produce offspring, that the poisons of alcoholism and feeble-mindedness shall be eliminated from the race stream, is part of their creed.

The Taint of Heredity

Then there are immense numbers of people who are relatively unfit, people who are tubercular, dangerously neurotic, who have some taint in their family history which makes it desirable for the sake of the race that they refrain from marriage. Public opinion has yet to be formed with regard to the restriction of such marriages according to the views of the eugenists.

When a man and woman fall in love, and one or other of them has a parent who died of phthisis, an uncle who is in an asylum, or a cousin or two so eccentric as to give evidence of mental instability in the family, it would take a great deal of argument to convince them that it was their duty to remain unmarried for the good of the race. Now the eugenists wish the power to interfere in such cases. They desire a system of permissive marriage. They believe that unless a man and woman have a clean bill of health, a heredity of a certain standard of purity, they ought not to marry at all. It is here that they will have their greatest difficulties to meet, and it will take more than one generation of teaching to form public opinion to the extent of forbidding parenthood to those belonging to an unhealthy stock.

Love v. Eugenics

Human love is a force that has to be reckoned with. The law of attraction is in some cases irresistible, and, after all, say those who are opposed to this idea, how many of us useful citizens, people of average character and ability, can show an absolutely clean bill of health, an irreproachable heredity? Some stocks are healthier than others, some families most certainly show a larger number of members who are a credit to their town and their country. But every now and again, in an otherwise estimable family, appears a son or a daughter of a degenerate type, morally, physically, and mentally, and we have what is an "atavism," or throwing back to some non-respectable ancestor who has been allowed to enter the family a few generations back. This part of the subject is full of complications and difficulties, but eugenists are quite hopeful of overcoming them, and forming a plan based on statistics as a guide to the betterment of the race.

The positive side of eugenics deals with a subject of universal interest to all intelligent men and women. The encouragement of healthy parenthood has been, up to the present time, practically disregarded in social reform work. We contribute in charitable donations perhaps four millions a year for the maintenance and care of the unfit. How much is given to help parents to rear "fit" children, to educate their sons and daughters to make good citizens for the State? Very little, it must be acknowledged, and yet every child born of "worthy" parents is wealth to the State.

Nature and Nurture

Whilst the average value of a baby born in the labouring classes may be quoted at £5, a child of a healthier and higher stock, more intelligent, more able, would be worth thousands, and the highest type of men are valuable to the nation in terms which cannot be measured by millions of pounds. According to Sir Francis Galton, it is even more important to improve the race by increasing the productivity of the best stock than by repressing the worst, and the annual gain of a few hundred children from the finest stocks would be of untold benefit to the race.

To produce fine children in greater numbers, we must first of all have some basis of knowledge to go on as to what makes men great or small, honourable or unworthy, healthy or degenerate in physique. Eugenists declare that every man and woman is the product of two conditions—nature and nurture.

Nature or heredity is the endowment each of

us receives at birth from our forebears. From the beginning of time, right through the millions of years we have existed, the torch of life has been handed down, each generation contributing qualities, the product of which we are. Man is the sum of his ancestors—and woman, too. On the other hand, each person is responsible for what he does with the qualities he inherits, the talents that are entrusted to him. What we are depends not only upon our heredity, our beginning, but also upon our training, environment, upbringing, nutrition—in a word, our "nurture."

Now that is where women come to be especially closely associated with modern eugenics. The home is the heart of life, the cradle of the race, the unit of the State. And it is the women of the country on whom the nurture of future generations depends to a very large extent. Without the right sort of environment, without nurture, comprising hygiene, physical and moral training, character building, eugenics is handicapped at the start. Women also must concern themselves with nurture in its wider sense. Social welfare has been progressive during the last decade. A vast amount has been done in improving the environment of the people to make for better nurture. The danger of this, according to the eugenists, is that we have encouraged the survival of the feeble-minded and the defective, and that in future our efforts should be directed primarily towards helping the *healthy* mothers and the healthy children.

Somebody once said that the savage was a natural eugenist, because he left the unfit to die, and occasionally helped in the process of killing. But we bolster up lives that are not worth saving, and thus constantly add each generation to the rapidly increasing army of defectives.

The Aim of the Eugenist

Take the question of consumption. In one sense it weeds out the unfit. Therefore, by curtailing the disease, we are hindering the elimination of those people from the race. But if its ravages are unchecked, it infects, handicaps, and destroys many who would otherwise have been fit enough. Thus, to get the best results, we must combine care of the feeble and defective with segregation, which means that they are kept apart from the general community and not allowed to marry or produce children.

Eugenics is to improve the race in two ways:

First, by reducing the number of these undesirables.

Secondly, by increasing the number of those who would be a credit and advantage to the race.

Eugenists feel that by the spread of eugenics an enthusiasm for race culture will be developed in the minds of thinking people, so that they will wish to promote whatever makes for healthy parentage. Some practical suggestions have been made that this might take the form of granting diplomas to picked or selected young men and women for educational purposes, providing dowries to encourage intermarriage of promising individuals, and, by practical help, hastening the time of marriage of the best type of men and women, so as to increase the number of children in their families. Other sums would be set aside to give financial help in emergency during the early years of marriage, and for educational policies for their children. The ethical aspect of eugenics, the idea that it is to be considered a religious or quasi-religious movement, is never lost sight of by the eugenist.

To be continued.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 4532, Part 40

WEAK CHESTS AND HOW TO STRENGTHEN THEM

When to Commence Treatment—Expansion of the Chest by Exercises—The Right Sort of Food—Clothing—Value of Games

MANY mothers have found during the winter a tendency to colds and chest ailments in the nursery. Certain children are liable to bronchitis in winter, and in the uncertain weather of spring they are always catching cold and running the risk of a more serious illness, such as measles, and even broncho-pneumonia.

Still, it is the season of the year when every mother should make up her mind that before next winter, at any rate, she will have successfully dealt with weak chests in the nursery. In some cases a system of over-coddling makes matters worse. Weak chest may mean that a child's lungs are delicate, or that the framework is not robust. Whatever the cause may be, the one treatment that will prove satisfactory is the strengthening of a child's resistance, developing his lungs, and enlarging the capacity of his chest.

How to Begin

Before beginning treatment it is a good plan to measure the capacity of the chest, and take a note of it. First measure the chest with a tape at its widest part below the armpit whilst the child is resting. Then tell him to take a deep breath, and note to what extent he can expand the chest wall. At the end of every week make the same measurements, and you will be surprised how gradually the chest expansion improves with suitable exercises. Exercises should be simple. They should last for only ten minutes at a time, or even less to begin with, so that the child is not tired or bored, and runs no risk of losing interest. The following exercises will answer admirably:

First, deep breathing, with the arms hanging by the sides. The child simply takes a deep breath, holds it for a second or two, and lets it go.



Exercises to remedy round shoulders. These should be practised out of doors whenever possible. First movement: Stretch the arms straight above the head

Whilst breathing in through the nose, raise the arms high above the head, swing them downwards and backwards, whilst letting the breath go. This expands the chest, and brings it forward.

With the arms stretched out in front, level with the shoulders, swing them backwards as far as possible, keeping them level with the shoulders whilst inhaling. Let the breath go whilst bringing them forward to the original position.

These exercises should be done in the open air as much as possible. When the weather is impossible they should be practised in the nursery by an open window.

The Right Sort of Food

The child with a weak chest, like the boy or girl with swollen glands, or with a tendency to consumption, requires special attention to be paid to his diet. Food of the wrong sort or given at the wrong times will increase any tendency to chest weakness. Milk should be given in abundance. Plenty of butter, cream, and fresh eggs are all suitable foods. Nourishing soups of haricot beans or lentils made with milk are good, whilst new spring vegetables should be used as much as possible.

The child whose chest is delicate is nearly always of the rather thin build. That is why the doctor so often orders cod-liver oil, and if a small dose (one teaspoonful) is taken twice a day all through the spring it will help to build up the child's strength and vitality. Rubbing the chest back and front with olive oil is another excellent measure which helps the muscles to develop and nourishes the tissues.

Good Air

The best tonic which can be taken is pure fresh air. The child with a delicate chest will improve steadily by the simple expedient of getting him accustomed to open windows and sleeping in the nursery, with the window pulled down a little more and a little more every week, until it is wide open in the early summer. Breathing exercises will make the child use his lungs properly, so that the "apices"—that is, the parts projecting above the collarbones—are developed.

The great danger of shallow breathing is that the inspired air does not reach these parts at all, and the seeds of consumption have a chance of attacking them when their vitality is low. If, however, fresh air is drawn into the lungs, up into the apices, the oxygen is a tonic which can directly destroy these deadly germs. Every cold the child contracts lowers his resistance still further, but lung exercises will prevent spring colds and strengthen the chest walls.



Second movement : Swing the arms downwards and backwards as far as possible. This brings the chest forward and the shoulder blades will lie flat against the back

Clothing

A common mistake is to overclothe the child with a weak chest. A heavy, thick garment, with perhaps a layer of flannel underneath, which is worn round the chest in many cases prevents it from expanding because of the pressure. Heavy clothing is injurious, and it is

absolutely essential to get light, woollen underclothing which will keep the chest warm, and yet allow free movement.

Winter garments should be discarded as soon as the weather permits, and the children encouraged to run about to keep warm on occasional cold days in spring. There is nothing better as an outer garment than the loose woollen jersey for both boys and girls. It does not impede movement or restrict the breathing in any way, and it provides warmth for the chest and arms, right down to below the waist. As the weather gets warmer a lighter one can be used instead ; but even in summer the jersey is perhaps the best and most hygienic garment for children.

Lastly, encourage the child with a weak chest to exercise and move about and play games. Too often such children are apt to get into a slack habit, and prefer sedentary occupations, which

habit is the reverse of what one wishes. The more they can romp about and exercise their muscles, the better. If it is impossible to get them to exercise their lungs in any other way give them singing lessons ; but, as a rule, the exercises described, with an increased interest in outdoor games, will in themselves bring about very quickly a rapid improvement in the health and strength of the lungs and chest.

HYGIENE IN THE HOME

Continued from page 4959, Part 41

HYGIENIC FURNISHING

Improvement in House Furnishing—The Cult of Simplicity—Dispensing with the Useless—Removal of Dust—Fresh Air and Sunlight

IN recent years, as a result of better education in simple hygiene, a distinct improvement in house furnishing has been apparent.

Good taste and fashion demand at the present time simplicity, and this makes for health in the home. The heavy draperies, excessive ornamentation, the overcrowded bedrooms and sitting-rooms, prevalent in the Victorian era, have been followed by a reaction.

The Modern Home

Indeed, the up-to-date English home is plain, simple, and luxurious only in the sense that the furnishing consists of artistic materials and beautiful objects, and it therefore conforms to hygienic demands. Old styles of two hundred years ago have been revived, and washable chintzes and linens replace the plushes, brocades, and serges utilised for drawing-rooms some years ago. People who can afford it are adopting parquet flooring, with one or two fine rugs, in place of the old-fashioned carpet. Many of the better-class linoleums can be utilised for covering floors with every advantage.

Then we do not overcrowd our walls with pictures and brackets and odds and ends as our grandmothers did. A room is quite sufficiently furnished with four or five pictures instead of

twenty, and photographs, fans, and rubbish, which collect dust and harbour microbes, are fortunately no longer fashionable.

But the majority of people have still a good deal to learn. The cult of simplicity is unfortunately restricted, and the microbe holds sway in many homes at the present time. The ideally hygienic home is daintily and artistically furnished with articles which are necessary from the point of view of utility or beauty. The absolutely useless article is rarely beautiful, with the exception of pictures and flowers. "Ornaments," in the general sense of the word, are unnecessary, and their room is preferable to their presence in the hygienic home.

The Elimination of the Superfluous

Every unnecessary article fills up air space, and the hygienic housewife must remember this when she criticises her furnishing. The majority of homes are overcrowded with furniture and ornaments, and would look better if the number of things were reduced by one-half. The hygienic housewife will go from one room to another criticising everything in turn, asking herself what is necessary, and what should be removed, and will not rest until she has weeded out the superfluous. The result will be more space, a

better appearance, less dust, and less work for the domestic staff.

The fashion of crowding drawing-room tables with collections of silver and china and all sorts of nick-nacks is not tolerated in the hygienic home. A corner cupboard or Chippendale book-case is reserved for the china that is worth keeping. The rest is removed. Over-elaboration is antagonistic to true art so that the wallpapers are self-coloured, and whenever possible, in bedrooms, nurseries, and dining-rooms, are washable. White is the ideal paper because it shows up the dust, and all hangings should be washable. The amount of dust in our Western homes is what strikes the visitor from the East, who finds our art distasteful because we have too much of everything.

The Japanese keep their treasures in cupboards and bring out one or two at a time, disposing a vase in one corner, a beautiful piece of china, with a spray of apple-blossom in another. This, to the Japanese sense of beauty, is absolutely satisfying. They are perfectly right. We overdo things, and must aim at the elimination of the superfluous in the hygienic home.

Removal of Dust

If simple furnishing is the first step in achieving a hygienic home, the proper disposal of dust is the second. In the more sparsely furnished house there is less room for dust, which settles, under present conditions, behind pictures and ornaments, in corners of the rooms, covered up by furniture, and whatever there is a crevice for it to lie.

Now the amount of dust in a room furnished with stuffy chairs and heavy hangings, its thick carpet left for twelve months for dust to permeate through its meshes, is much greater than the ordinary person realises. For one thing, it is never efficiently removed, except at the spring cleaning once or twice a year.

The broom and duster just flick most of it from place to place, stirring it up in the morning into the atmosphere of the room, for it to be breathed into the respiratory passages. Some of this dust can be seen quite distinctly when a beam of sunlight passes into a somewhat dark room, as minute, ever-moving particles in the air. Microbes or germs of disease are associated with these dust particles.

The hygienic housewife, therefore, sets herself to devise some method of removing dust from her apartments. Whenever possible the floor should be covered only with rugs or squares that can be lifted and beaten regularly. Thus dust is prevented from lying about for months.

In the second place, washable chair-covers of some smooth material will prevent dust finding its way in and about the chairs and couches. The housewife of the future will abolish the broom and duster altogether, and use in its place a small, modified vacuum cleaner, so that the dust can be daily collected and burned. Whenever possible, one of these should be purchased for the home. They cost little, and save an immense amount of labour and domestic service.

Fresh Air and Sunlight

Fresh air and sunlight must be allowed free access to the home. By doing away with heavy window hangings light can enter better, and opening the windows to allow currents of air to pass through the house provides one of the best possible anti-microbe measures. Light and air

destroy the low forms of animal life. The microbes of consumption, diphtheria, and other diseases, will live for months, as has been proved, in dusty corners if light and air are prevented access. If, on the other hand, fresh air and sunlight are allowed to penetrate into the room, the microbes perish.

The wallpaper should be white, and not too expensive, so that it can be renewed fairly frequently. Varnished paper is the best from the hygienic standpoint, as it can be washed, and washable floors and washable walls should be the rule in nurseries and bedrooms.

Whilst light, spacious rooms are preferable from the health point of view, many people are compelled to live in rather small, dark rooms from force of circumstances. In such cases the ill effects are counteracted a good deal if the windows are kept well open, and the very lightest curtains only permitted. Let the housewife impress upon her mind that the more sunlight and fresh air she can get into the home, the better for the people who live in it. When children are kept in dark, airless rooms they become anæmic and rickety in a very short time. The size of a room is of less consequence than really efficient ventilation and hygienic furnishing.

Some Simple Rules

The following rules should be adhered to in the hygienic home:

Keep bedrooms and sitting-rooms as empty as possible.

The ideal room has painted walls or varnished paper, a washable floor, a few light hangings which show the dirt, and the minimum furniture necessary for comfort and utility.

Get as much sunlight as possible into the house. The hygienic home must be cheerful. Depression and irritability are dissipated by sunlight. In certain health sanatoriums the "light cure" is regarded as an important part of treatment.

Nervous patients are kept for hours in sunlight, and given sun baths that they may absorb vitality from the direct rays of the sun. Sunlight is in one sense the source of light. The housewife can prove for herself the tonic effect of sunlight by sitting out of doors as much as she can, reading and working in the sunlight with the eyes protected from the glare. In the case of children plenty of sunlight is one of the essentials of health. It keeps most ills of the flesh at a distance, from cold in the head and influenza to irritability of temper and worry.

Efficient Ventilation

Efficient ventilation means that no chimney in the house is stopped up, and that the windows are kept constantly open at the top. If open windows prove unpleasant, when the room is very small in cold weather, the following simple contrivance will efficiently ventilate the room without causing a draught.

Raise the lower sash, and fit a piece of wood eight inches deep and the same width as the window in place. Now the air enters between the sashes, and passes in towards the ceiling. There are many simple valvular ventilators which can be fitted into the wall near the ceiling; whilst another plan is to take out a brick or two in an external wall, and fit in place a little wooden ventilating box. The cheapest arrangement, of course, is to utilise perforated bricks. These will afford communication between the external air and the room.

THE POISON BOTTLE

A Word of Warning in the Use of Poisons—Special Bottles in Which to Keep Them—Distinctive Labels—Symptoms and Antidotes of Certain Poisons

As various poisons have been mentioned in other articles, it is only right that some emphasis should be laid on the dangers attending the home poison bottle. Hundreds of accidents occur every year through carelessness in handling poisonous medicines.

Strong acids often are applied to the eyes in mistake for a harmless eye lotion. Children are given poisonous drugs instead of simple aperients. More than one tragedy has occurred through poisons having been put temporarily into ordinary medicine bottles.

The mistress of a household cannot be too careful or too strict in her rules regarding poisons in the home.

All poisons should invariably be placed in special bottles. In America, triangular bottles of blue glass are now coming into use. These have a white label with the name of the poison



The poison bottle should be dark in colour and ribbed so that it can be recognised even in a dim light

and the antidote for it on red labelling. Of course, no chemist in this country is allowed to sell poisons without placing them in special ribbed, dark-coloured bottles.

Now it should be made an unbreakable rule in every household that poisons are never to be put into any other kind of bottle.

The second rule is that all poison bottles should be kept under lock and key out of reach of children, and if every person would read the label twice before giving any medicine whatever many accidents would be prevented in the home.

Unlabelled bottles should not be permitted under any circumstances whatever. To write a label really gives very little trouble. Whilst neglecting to do so is the cause of many mishaps.

The following poisons, with their antidotes, should be carefully studied by the amateur nurse :

POISON	SYMPTOMS	ANTIDOTE
Ammonia or other alkali, such as caustic potash or caustic soda.	Pain in the throat and stomach, thirst, and collapse, staining or charring of the lips and mouth, odour in the breath.	A wineglassful of vinegar in an equal quantity of water; then milk and eggs and olive oil.
Acids (nitric, sulphuric, carbolic).	Same symptoms as alkalis, but constipation present instead of diarrhoea.	Two tablespoonfuls of chalk, magnesia, washing soda or plaster off the wall in plenty of water; then milk, eggs, and olive oil.
Prussic acid.	Giddiness, convulsions, and collapse, breath smells of bitter almonds.	An emetic (mustard-and-water), artificial respiration, brandy, fifteen drops of tincture of belladonna.
Phosphorus (rat poisoning).	Pain, thirst, dark vomit, which may be phosphorescent in the dark.	Stomach should be washed out with a stomach pump, and then copious drinks of Condyl's Fluid and water may be taken.
Copper (verdigris).	Gripping pain, and greenish vomit and diarrhoea.	Give whites of egg and milk in large quantities, then an emetic of mustard-and-water.
Tartar emetic poisoning.	Pain and vomiting.	Same as for copper.
Akonite (in mistake for horse-radish).	Pain and vomiting, breathlessness and collapse.	Emetic, warmth, brandy, artificial respiration.
Belladonna.	Dryness of the mouth and throat, dilated pupils, diarrhoea, and delirium.	Emetic, brandy, coffee, warmth, artificial respiration.
Food poisoning.	Colic, vomiting, diarrhoea, pallor, coldness of extremities.	Emetic, or one ounce of castor oil, heat, and stimulants.
Opium.	Sleep and coma, contracted pupils, breathing slow and quiet.	An emetic, wash out the stomach with Condyl's Fluid and water, strong coffee, and brandy. Prevent sleep.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 5063, Part 41

Tongue-tie. This condition occurs when the frenum of the tongue, the little piece of mucous membrane fastening it to the floor of the mouth, is too short, or is attached to the tongue too far forward. In such cases the tongue cannot protrude from the mouth, and the child has difficulty in speaking distinctly. When the condition is marked, the frenum will have to be clipped with a pair of sterilised scissors, and this should invariably be done by the doctor.

Tremors. Various muscular tremors of the hands, lips, or head are associated with different conditions of health. There is the tremor which comes in old age, affecting the head or hands, chiefly due to general weakness and loss of tone of the muscles. Then there is hysterical tremor, which often appears after some emotional shock, and is best treated by attention to the general health. Alcoholic tremor affects the hands, and is worse in the morning, whilst there are tremors due to poisoning (such as lead), and to various nervous conditions. In every case, the cause must be dealt with, and general healthful conditions aimed at so that the tone and vitality of the muscles may be improved.

Tumours. There are two main types of tumours—simple and malignant. A simple tumour does not endanger life, and it does not recur after removal by operation. Examples of simple tumours are common warts, nævus, or birth-mark, and the fatty tumours which are sometimes seen on the scalp and the neck.

Malignant tumours, on the other hand, affect the blood or lymphatic system. They grow quickly, destroy the healthy tissue around, and are apt to recur after removal. A common example is cancer (which see).

Typhoid Fever, or Enteric. Typhoid is an acute fever due to a specific microbe, the typhoid bacillus, which finds its way into the intestinal system and causes ulceration of the intestines. It may occur in epidemics due to the contamination of the water supply by sewage. It is very infectious, and nurses and friends may contract the disease by handling the sheets or receiving articles from the patient. The disease has been caused by eating oysters, ice-cream, and contaminated milk. It is most common in autumn and early winter, and chiefly occurs in people under thirty years of age.

After the incubation period of about ten days, the disease begins with severe headache, shivering, loss of appetite, and pains over the body. The temperature rises gradually, falling a little each day, but attaining about the end of the first week 103 or 104 degrees. The patient generally suffers from diarrhoea, but this is not necessarily a sign. About the seventh day crops of little rose-coloured spots appear on the body. Each spot lasts two or three days, and then disappears. The patient is generally very ill. The cough of bronchitis frequently appears, and the disease is often mistaken for bronchitis, and even for pneumonia.

During the second week the symptoms become more aggravated, delirium is often present, the

fever and quick pulse continue, and abdominal symptoms are marked. In the third week the temperature falls gradually, but it is at this stage that complications may arise. The heart may become enfeebled, hæmorrhage may occur from the bowel or perforation may set in. In the fourth week convalescence should begin, the temperature gradually falls, the pulse improves, and the patient shows a desire for solid food.

Typhoid fever is always a serious disease, and requires very careful nursing. Slight cases require as much care as severe ones, as they are just as liable to hæmorrhage and perforation if the patient is not kept perfectly quiet and properly fed.

Treatment consists in supplying rest and suitable diet, keeping up the strength of the patient, and seeing that he takes the various medicines ordered by the doctor. The nurse has a great responsibility, and important details were noted in the home-nursing article on infectious diseases. The patient should not be allowed to sit up in bed, and must be carefully watched during early convalescence.

Diet is of the greatest importance, and should consist of milk diluted with barley-water or lime-water, whey, egg, albumen, buttermilk, clear soup, chicken broth, etc. No solids should be given at all. Predigested foods will probably be ordered by the doctor.

As typhoid is a disease likely to be prevalent when out of reach of medical assistance, a few hints as to the administration of diet may prove useful. About two or two and a half pints of milk should be taken in twenty-four hours, diluted with an equal quantity of barley-water, soda-water, or lime-water. Food should be taken, about four ounces at a time, every hour during the day, and every two hours during the night. This may be varied with beef-tea, milk jelly, albumen-water, egg whey, and lemon-sponge, which is made from white of eggs only. No solid food should ever be taken until the temperature has been normal for a week, and, as a rule, the patient is on fluid diet for five or six weeks. For distension or wind, apply hot turpentine stupes, and the doctor will give directions as to medicines and stimulants.

Typhus Fever (called also hospital, gaol, and ship fever). This fever is much less common than formerly, owing to improved hygienic conditions and preventive medicine. It occurs wherever overcrowding, defective ventilation, and destitution exist, and is still prevalent in back to back houses in which the poor are crowded together.

It is a very contagious disease and lasts about a fortnight, resembling typhoid in some of its characteristics, but differing in the appearance of the eruption, which shows mottling of the skin and reddish spots.

Hygienic measures are necessary both in treatment and prevention, especially ventilation, and a liberal supply of fresh air.

To be continued.





In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and
Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

MRS. R. F. SCOTT

THE wife of the intrepid Antarctic explorer has a fame all her own, for she is an exceedingly clever sculptor, and in March, 1912, her exhibition of statuettes and busts of famous people at the Grafton Galleries attracted considerable attention. Mrs. Scott, who was married to the explorer in 1908, and has one little son, is a daughter of the late Canon Lloyd Bruce, and is the youngest of seven sisters. Before her marriage, she was a frequent exhibitor at the Academy and the Salon. It is generally considered that one of her finest pieces of work is the seven-



Mrs. Scott
Mendelssohn

foot statue of the Hon. C. S. Rolls, the ill-fated aviator, which is to be seen at Dover.

THE COUNTESS OF CRAVEN

THE marriage of Lord Craven, in 1893, to the daughter of those fabulously rich Americans, Mr. and Mrs. Bradley Martin, was one of the social sensations of that year. The Countess had not then reached her seventeenth year, and, according to a pretty story, her hair was "put up" for the first time on the bridal morning. The union has been a most happy one, and Lady Craven has developed a dignity, a charm of manner, and an adaptability to English customs which have won her distinction. Indeed, she is regarded as one of the most successful of political hostesses, and her reception, in March, 1912, at Chesterfield Gardens, when the whole of the Ministry, the members of the Diplomatic Service, and many prominent politicians were present, was the event of the season. The

Countess, however, is more fond of country than town life, and is devoted to her beautiful home in Warwickshire, Combe Abbey, which is one of the most interesting old houses in Britain. She is interested in chicken farming, and her fowls are the most choice and valuable in England, except, perhaps, the Countess of Derby's Orpingtons, which are the envy of all chicken fanciers. The Countess has one child, a son, Viscount Uffington, who was born in 1897.

MRS. PETHICK LAWRENCE

THERE are not a few people who are under the impression that Mrs. Pethick Lawrence's claim to fame is solely in connection with the work of the Women's Social and Political Union. As a matter of fact, Mrs. Lawrence has long been engaged in social work in London, and was for years a school manager, and known as a writer and speaker on social questions. For five years she worked as a sister of the West London Mission, and subsequently, with her friend Miss Neal, founded the Esperance Working Girls' Club and the Esperance Co-operative Dressmaking Establishment. Also, in connection with Miss Neal and the Hon. Lily Montagu, she started a holiday hostel for working girls, which today is running successfully at Littlehampton. Mrs. Pethick Lawrence is a native of Bristol, and married Mr. Pethick Lawrence, a barrister-at-law, in 1901. Since then she has continued her social work, but after returning from South Africa, in 1905, where she formed a close friendship with Miss Olive Schreiner, she became hon. treasurer of the



Lady Craven
Central News



Mrs. Pethick Lawrence
Bassano

W.S.P.U. Her success in this capacity was remarkable, for in two years she raised £15,000. She is an eloquent speaker, and, with her husband, is joint editor of "Votes for Women."



Viscountess Curzon
Lallie Charles

VISCOUNTESS CURZON

IT was a happy choice which led to the selection of Viscountess Curzon, the daughter-in-law of Lord Howe, as Queen of Beauty in the Eglinton Tournament, one of the chief features of "Shakespeare's England," the great exhibition which Mrs. George Cornwallis-West has

promoted for the benefit of the Shakespeare Memorial Fund. The Viscountess is one of the most beautiful women in English society, and no woman in the country was more admired than she by the foreign Royalties who visited London at the time of the Coronation last year. The Viscountess, who was married to Lord Howe's eldest son and heir in 1907, is a daughter of her husband's great-uncle, the late Colonel the Hon. Montagu Curzon, and although she is the mother of two children, does not look more than eighteen, the age at which she was married. The Viscountess is a woman of many accomplishments. She delights in outdoor recreations and travel. She is also extremely fond of amateur theatricals, and has arranged many excellent little plays at her home, Twycross House, Atherstone.

MISS VIOLA TREE

AMONG the characteristic stories told of Miss Viola Tree, daughter of Sir Herbert and Lady Tree, whose engagement to Mr. Alan Leonard Parsons, son of the Rev. F. W. Parsons, the Vicar of Tandridge, Surrey, has, at the moment of writing, been announced, is the following: Miss Tree was once asked as a little girl whether she intended to become an actress when she grew up, and answered decidedly, "No; mother means me to marry." But Miss Tree did become an actress, and a talented singer, too. As a matter of fact, her ambitions were always in the direction of a musical career. "I like music better than the drama," she once confessed. "Perhaps the reason lies in the fact that we are a musical family. My mother used to teach me the songs of Schumann and Schubert when I was a little girl. My father sang when he was a little boy—he tells me he sang his voice

away—and although he never really studied music, is very fond of it." Miss Tree, who was born in 1885, and made her first appearance on the stage at the Theatre Royal, Edinburgh, in 1904, decided, after three years' theatrical experience, during which she played in most of her father's Shakespearean productions



Miss Viola Tree
Dover Street Studios

at His Majesty's Theatre, to study singing, going to Milan to secure the best Italian tuition. She returned to the stage for awhile, appearing in "Orpheus in the Underground," and in a dramatised version of Sir Edwin Arnold's "The Light of Asia," which was given the title of "Buddha." Miss Tree's fiancé is a great lover of music, and is very anxious that his future wife should continue her musical career.

MISS AGNES NICHOLLS

FOR some years regarded as our leading British soprano, Miss Agnes Nicholls was a violinist before she became a singer. As a child she used to play in an orchestra, and ultimately became first violin. Then it was discovered that she possessed an exceptional voice. In 1894 Miss Nicholls gained a scholarship at the Royal College of Music. Two years later, she and Miss Muriel Foster appeared in the first performance in English of Verdi's "Falstaff." A year later she appeared at the Gloucester Festival, and at once established herself as a prime favourite in oratorio. In the opinion of Miss Nicholls, it is a great mistake to think that singing in London means success. "It was," she says, "only family circumstances which brought me from my birthplace, Cheltenham, to London. For many years I was singing in the provinces for five, six, seven, and eight guineas a performance, and felt satisfied; but I was continually studying operatic roles, perhaps more for the love of the work than with any idea of appearing in them." In private life, Miss Nicholls is Mrs. Hamilton Harty.



Miss Agnes Nicholls
I. Bureau

MRS. LIONEL MANDER (Princess Pretiva of Cooch Behar)

ONE of the most romantic of Indian weddings was that of Princess Pretiva, daughter of the Maharajah of Cooch Behar, to Mr. Lionel Henry Mander, of Wolverhampton, at the beginning of 1912. The Princess, who accompanied her father, an Indian ruler who attended the Coronation of King George and Queen Mary, was one of the most charming *débutantes* of 1911, and her name was coupled with those of some of the best *partis* in India. But she surprised everyone by giving her hand and heart to Mr. Mander, a young Indian official. The Princess, who is exceedingly pretty—her intimate friends have called her "Princess Pretty"—has been educated with the utmost care in the fullest European manner. She delights in all things English, and possesses, like her mother, the Maharani, a perfect equipose of the two elements, British and Indian, in her character and tastes.



Princess Pretiva
Rita Martin

THE TRIUMPH OF WOMAN

By SARAH A. TOOLEY

Continued from page 5070, Part 41

Women as House Decorators—Pioneers in Engineering Work—Women as Accountants and Auditors—The Necessary Training—French Husbands and Wives as Business Partners—A Woman's Bank—Two American Lady Financiers—Work in Public Libraries—Training Required—Women Journalists—A Marvellous Feat of Memory—A Woman Police Inspector

WE must go far back for the pioneer women who led the way in architecture and house decoration as a profession for their sex. Miss Agnes Garrett, who has now retired from work, and her cousin, Miss Rhoda Garrett, were, I believe, the first women to follow this occupation professionally.

Miss Agnes Garrett was a daughter of that remarkably progressive family of Mr. and Mrs. Newson Garrett, of Aldeburgh, which sent forth Elizabeth Garrett (Anderson) to conquer for women the stronghold of the medical profession, and Millicent Garrett (Fawcett) to be the leader of the Woman Suffrage Movement through the forty odd years of its constitutional propaganda.

Miss Agnes Garrett filled her part in the family history by instituting a new career for women. She and her partner, Miss Rhoda Garrett, were received as articled pupils by Mr. J. M. Brydon, the architect who built the municipal buildings in Bath and the new Home Office in Whitehall. They developed special talent for interior decorative work, and, on the conclusion of their apprenticeship, set up as a business firm, and had a most successful career as house decorators, designers of interior panellings, chimney-pieces, and patterns of textiles.

A Womanly Profession

Now, women have sufficiently triumphed over prejudice as to have obtained wide facilities for following this most womanly occupation of planning and decorating the "house beautiful." The School of Architecture, at the Royal College of Art, South Kensington, is open to women; they are admitted as students at University College and King's College—the latter, in its women's branch in Kensington Square, makes architecture a subject in its curriculum—and they may study in the school of architecture of the Royal Academy. We have already seen that the Institute and the Society of Architects admit women to their examinations and membership.

The profession of house decorator is followed with great success by women in America, some of whom have executed decorative and allegorical paintings for important public buildings, besides commissions for hotels and clubs. All the hotels of the Canadian Pacific Railway—from Quebec to Vancouver—have been decorated by a woman.

The question arises as to the ability of a woman following this profession to deal with workers of the opposite sex.

"Are you not afraid of your workmen?" a lady asked Miss M. Cohen, one of our most accomplished designers and decorators.

"Afraid of my workmen?" replied Miss Cohen. "Why, I count them all among my friends. They are willing, polite, and obliging, and it has done me good to know them."

Women as Employers

Nothing conduces so much to the respect of the employed as the knowledge that the employer understands what he or she is talking about; and at this stage of the entry of women into professions hitherto followed by men the fact that they have "got there" proves them to be women of conspicuous ability, and must operate in winning them the confidence of their employees.

Engineering is another profession which is beginning to attract feminine talent, and indeed it seems a natural sequence that if women can deal successfully with plans and specifications for houses and public buildings, and can acquire the technical knowledge of wall-building, paving, and drainage for the laying out of grounds, they are also capable of learning the construction of bridges, aqueducts, and roads. In Russia women have demonstrated this beyond question. At the Higher Technical College in St. Petersburg, women are taught the principles of engineering, with the result that several Russian women have become fully qualified engineers.

As Engineers

In Great Britain it is rare to find a lady engineer at present. Reference has been made in a previous article to the scientific attainments of Mrs. Hertha Ayrton, the only woman member of the Institution of Electrical Engineers. If we cross to the Emerald Isle we shall there find in Miss Alice Perry, county surveyor to the county of Galway, a lady who has taken her degree as a Bachelor of Engineering. She gained practical experience under her late father, and was appointed to succeed him as county surveyor.

To turn to yet another unique occupation for women, we find at Whippingham, Isle of Wight, a woman stationmaster. Mrs. Emily Merwood has discharged the duties of that responsible position for close upon a quarter of a century, and she proudly affirms that she has never had an accident or any disturbance happen at her station. All visitors to Whippingham must have very pleasant

memories of its brisk and obliging "station-master," and admire her alert, keen eye, and general air of knowing what she is about, while her courtesy never fails.

When Mrs. Merwood was appointed to the post the public jumped to the conclusion that her husband was dead, and that she

has done duty as stationmaster for several years.

Continuing our review of the gigantic strides made in the admission of women to trades and professions which were supposed to be outside feminine capacity, we turn to the world of business and finance.

Women are proving themselves to be capable accountants and auditors. They can secure degrees at the London and Manchester Universities which qualify them to act in that capacity, and they can also secure a similar degree at the School of Economics, Kingsway, London.

A further triumph may confidently be expected when the Bill now before Parliament (1912), having for its object the registration of public or professional accountants, is passed. This will have the effect of enabling women to become members of the Institute of Chartered Accountants and of the Society of Incorporated Accountants and Auditors. They will thus gain admission as practitioners through the authorised doors, and be able to avail themselves of the more lucrative avenues of this protected profession.

The term of articles is five years, except in the case of a University graduate, when it is reduced to three years.

Therefore this profession, when fully opened, will afford a special field for the college girl who has taken a University degree, and paterfamilias will have practical proof that the time spent on mathematics has not been thrown away by his daughters any more than by his sons.



Miss Alice Perry, who has taken her degree as Bachelor of Engineering and been appointed county surveyor to the county of Galway, Ireland, in succession to her late father

Illustrations Bureau

had been allowed to take his place. Mrs. Merwood, however, was not a widow, and was appointed to her post because of her general fitness for it, her husband following at the same time his own occupation as a plate-layer upon the line.

In the North of England another woman

The little pleasantries with regard to women's inability to manage accounts have become out of date with the progress of higher education, and the up-to-date head of the home on the domestic side has ceased to employ the rule of thumb in her house-keeping accounts. Still, the young wives of the past, who puckered their pretty brows over those "hateful" columns of figures, by reason of imperfect training, often laboured through much tribulation into accurate accounts, and as experienced matrons kept all departments of their establishments up to the mark, and won wholesome respect from their servants and the local tradespeople.

Women have received through a long line of ancestral housekeepers an hereditary faculty for calculating ways and means, and dealing with details; and the quickness of perception, amounting to intuition, which is allowed to be a distinguishing feminine quality, helps in the mental equipment of the woman accountant.

Auditors and Accountants

One refrains from saying that it is a "womanly" occupation. There are few callings which are not womanly if followed in the right spirit, and scarcely any, indeed, which do not ultimately touch the sphere of home. As soon as a new profession is opened to women it is found to have a special bearing upon feminine life, one not hitherto realised.

How eminently fitting it seems, for example, that the lady of wealth and position should employ a woman to audit the accounts of her household, check tradesmen's bills, and act as general adviser in her domestic finance. The managers of women's social, philanthropic, and political societies generally prefer to employ a woman auditor, while dressmakers, milliners, tea-shop keepers, and other tradeswomen, seek the services of qualified women to manage their books and accounts.

The great increase in the number of women entering upon independent business careers is one of the signs of women's triumphant progress.

In France, "Madame" has long held sway in all kinds of business concerns, and "Monsieur" has been content to be, in innumerable cases, the unpredominant partner, leaving to his clever, obliging wife the chief conduct of affairs. There can be no question that this partnership has worked well for the national prosperity. And Madame, too, still retains her reputation as a thrifty housewife and an excellent cook, and she dresses her hair with care.

The work of Madame Boucault, of the Paris Bon Marché, furnishes a notable example of a woman's business enterprise. Germany, too, has a large and increasing number of business women.

The United States does not, I fancy, furnish striking examples of the triumph of women in this particular field; at least, the American woman is more usually credited

with touring Europe with the dollars made by the hard-working husband and father. Still, when our Transatlantic sisters do devote themselves to the management of business, they show engaging and original qualities, and invite the chivalry of men. It need not be added that the American man, in his treatment of women, is the bright exemplary star in the world's firmament.

Business Women

"Girls," said Mr. Dombey, "have nothing to do with Dombey & Son." So Dickens depicted the prevailing attitude of the hard-headed business man of our own nation towards women in the commercial world.

But things are changing, and the note of the future is struck by Miss Elizabeth Baker in her clever little play, "Edith," in which a deceased draper bequeaths his prosperous business to a daughter who has struck out for herself and founded bonnet shops in several European capitals. The son thus passed over, and his mother, are full of indignation and amazement when the will is read; but a maiden aunt naïvely observes: "Perhaps her father thought Edith was the cleverest!" That elegant but shrewd young lady undoubtedly proves the wisdom of her father's confidence.

We need not enumerate the different businesses now successfully followed by women as principals. They meet us in the fashionable shops of the West End and in the thriving little shops kept by women in our back streets; and who shall dare to hint that the buxom dame displaying her goods in Petticoat Lane is behind her male confrères in driving a bargain?

Women have now entered the banking community, which hitherto has been considered exclusively a masculine sphere. There is, I am told by competent authorities, a big outlook in the future for the work of women in this direction.

The Bank of England has long gloried in a feminine appellation, and possibly the wise "Old Lady of Threadneedle Street" will soon demand a place for her daughters in the national stronghold of finance, and we shall have a woman's Bank of England.

Banking

Women have done all the work in the chief offices of the Post Office Savings Bank for many years, and in a very large number of post-offices also, and the credit and distinction with which they have carried out that banking work argues well for their ability to enter the banking world generally.

The advantage of women being able to bank with women is apparent. The housewife with her housekeeping money, and the girl with her dress allowance, will find it practicable and easy to open an account at a woman's bank, and will be able to enjoy the advantage of a cheque-book as much as the woman of property.

A banking account is a useful educator. It teaches business methods and economy,

and tends to prevent the "leakage", which always seems to happen when one has loose sovereigns in one's pocket.

A bank exclusively for women, and conducted by women, was opened in Berlin in 1910, and has proved a successful venture. It is owned and controlled by a co-operative corporation, and is available not only for the women of the Fatherland, but for women in the German colonies. The growing need for women to have the same business facilities which men enjoy induced some public-spirited people to make the venture. This bank is unique in allowing a woman to open an account without having obtained the permission of her husband. In all other banks in Germany the married woman is faced by that forbidding regulation.

American Women Financiers

If we turn to the world of speculative finance, the land of the almighty dollar furnishes us with notable examples of the woman financier. Mrs. Hetty Green is one of the traditions of Wall Street, and has added considerably to her inherited millions by her shrewd transactions. Eminent speculators have been glad to get a tip from "Mrs. Hetty." Well into old age, this remarkable woman has remained a familiar figure on the New York Exchange, disdaining the ease of a luxurious, aimless life, and finding satisfaction and occupation in managing and manipulating her vast wealth. She has never been known to lose her head, even in any of the great panics which beset the New York Exchange, and this leads to the conclusion that a woman's nerves, when her head is trained, can stand the strain of the greatest financial crisis.

Mrs. Hetty Green, too, has brought a high moral tone into her dealings. She loves work for work's sake, and finds her counting-house more to her mind than a luxurious boudoir. Her motto would seem to be that it is better to cultivate brains to manage your money than to cultivate idle tastes as a way of spending it. She knows nothing of the *ennui* which afflicts either the society woman or the multi-millionaire of the opposite sex who, when his "pile" is made, often lacks zest for a healthy enjoyment of life, and, as in some notorious cases, sinks into despondency and suicide.

The New Spirit

The New World furnishes another remarkable example of the financier in Mrs. Russell Sage, who, like Mrs. Green, prefers to manage her own investments, and has done it with shrewd businesslike capacity, as all the world knows.

These are not women of the kind who squander money, and, indeed, the best way to cure extravagance is to learn the value of wealth. If women in the past have shown lack of business knowledge and a disposition to spend thoughtlessly, it would be fairer to lay the blame on social usage, which has conspired to keep women ignorant

of money matters, rather than on any inherent qualities of their nature. The thoughtless, extravagant wife is often transformed into a capable woman of affairs when widowhood places responsibility upon her shoulders. It makes all the difference in the world when she draws cheques at her own discretion, instead of having to coax them like a child from a husband who from mistaken chivalry "never talks business to women." The tragedy of a broken home and a broken fortune is often the result of a husband keeping his wife ignorant of his diminishing income or losses until the crash comes.

The new spirit which is urging women to be equal partners in the business concerns of family life will have a wholesome effect upon society. It will raise the moral tone of the home, for the women who earn or have earned money, or who learn something of the finances which keep the home going, are the most likely to prove wise and careful administrators of the family income.

To pass from the realm of business and finance to another field of activity, women are entering with conspicuous success upon the work of public librarian. In America, there are more women librarians than men. Although a few reach salaries as high as £600 per annum, still the profession cannot be regarded as lucrative, but it appeals strongly to the intellectual type of girl, and she has first-rate avenues for training. There are three principal library schools in the States—at Albany, New York; the Pratt Institute, Brooklyn; and the Drexel Institute, Pa. The originator of library training was Mr. Melvil Dewey, of California, from whose classes the library schools of America sprang.

Women Librarians

The first woman in our own country to take front rank in the library world was the late Miss M. S. R. James, the librarian of the People's Palace, whose death took place in 1903. Miss James was indeed a brilliant pioneer, presiding with conspicuous ability over that great, and, in some respects, unique, library of East London. She was a delightful woman to know, and one deeply honoured in the library world.

Librarianship is still an exceptional post for a woman. But one may see it here and there working admirably. I have before me, in one of our South Coast resorts, an excellent example of a public library, one of the newest and best of the kind, staffed by women, from the head librarian downwards. The courtesy of the lady officials in their workmanlike and artistic dark green dresses, their quiet speech, and desire to help the reader, make that library a pleasure to visit. And it is noticeable that the assistants show an interest in any subject upon which a query is put, and are at pains to try to find out what they do not chance to know. This applies specially, of course, to the reference library, and it creates a sympathetic atmosphere for the student.

In the case of this staff of women library assistants the "official" is lost in a love of the work. The fine spirit pervading the institution emanates from the highly qualified lady at its head.

Although we are not advanced so far as America in respect of librarianship as a profession for women, the University of London has made a start by organising classes in general library work at the School of Economics. These will doubtless prove to be the germ of an English library school. The University grants a yearly studentship of £26 for girls who have matriculated, or hold the certificate of the joint board, tenable for three years at the library of the School of Economics. The students take the professional examinations held by the Library Association and are encouraged to work for a London degree while discharging their duties in the library.

The course extends over four years, and at the end of that training the student is qualified to take up any position in a library. Numbers of girls are employed in the less skilled departments of our libraries, but the facilities are open for women to attain the highest appointments if they enter librarianship with the purpose of thoroughly training in all branches. Difficulties may arise in the case of women librarians where the staff is a mixed one, but even this will yield to the growing common-sense spirit of the age. At present the difficulty is met, as in the instance already cited, by having a library with a woman at its head staffed entirely by women.

In continuing our review of the entrance of

women into trades and professions hitherto followed almost exclusively by men, journalism may be cited on account of the great increase, during recent decades, of women writers for the public Press.

They have a wide field for specialisation. Never have women's home topics occupied so large a space as they do in the newspapers of to-day, or been treated in so prac-



Madame Marguerite Durand, founder of "La Fronde," the first woman's daily paper. The entire work of editing and writing the paper was done by women

Henri Manuel

tical and artistic a manner. To the old subjects of dress, the toilet, cookery, and housekeeping, which appeared in the bygone miscellanies for my lady's boudoir, are now added sport, philanthropy, social and political work, news of movements and essays to voice women's ideals and their newly awakened aspirations.

It may be claimed for EVERY WOMAN'S ENCYCLOPÆDIA that it is a compendium of what very woman wants to know, and even the penny weeklies supply women with a surprising amount of useful and interesting matter. There is no excuse now for a woman to lack appetising *menus* to suit all purses, to be ill-dressed, or to have an in-artistic home, for specialists are ever at her command in the journals of the day.

Women Journalists

Women are of necessity upon the staff of every paper to meet the new demands, and some hold editorial positions and have founded periodicals.

The first woman's daily paper was "La Fronde," started in Paris by Madame Durant about 1897, and it was edited and written, exclusively by women.

In China several papers have been written and edited by Chinese women—notably "The Pekin Woman's Paper," edited by that remarkable woman of her nation, Mrs. Chang. Norway has celebrated the twenty-fifth anniversary of the Norwegian women's paper, "Nylaende," which has been edited since its foundation by Miss Gina Krog.

That women have triumphed in the higher walks of journalism as leaders of thought is proved by the lasting work of Harriet Martineau and Frances Power Cobbe as leader-writers for a London daily, while Mrs. Emily Crawford remains the *doyen* of women journalists. Mrs. Crawford was the first woman to hold a staff appointment of front rank as foreign correspondent for a daily paper. Her work as Paris correspondent for the "Daily News," the "Pall Mall Gazette," "Truth," and the "New York Tribune," simultaneously, is a brilliant record in the annals of journalism.

The stirring, fascinating drama of the French capital has been an open book to her for nearly a lifetime. She has danced at the Tuileries, and witnessed the terrors of the siege of Paris and of the Commune. One of her most notable journalistic feats was gaining admittance to the *séances* held in the French Parliament at Versailles, immediately after the Franco-Prussian War, and reporting the speeches from memory. Notes were not permitted to be taken. She often sat for seven hours through those momentous debates.

An Excellent Motto

When Mrs. Crawford started on her journalistic career, she took for her motto: "Observe, reflect, and be genuine." She derived inspiration for trying to do some work in the world by reading, when a young girl, a quaint old "Dictionary of the Lives of Illustrious Women." Mrs. Crawford's work as a journalist was acknowledged by the French Government with the offer of

the *Légion d'Honneur*, but she refused to accept the distinction for herself, requesting that it might be given to her son.

The position of women in journalism has been accorded professional recognition by their admission to the Institute of Journalists on the same terms as men, and by the founding of the Society of Women Journalists, which includes amongst its members some of the best-known names in the literary profession.

The Woman in Blue

Amongst such names should be mentioned that of Mrs. Bedford Fenwick, President of the Society of Women Journalists and editor of the British Journal of Nursing, as well as the founder and first member of the British Nurses Association. This very able woman is also an enthusiast in the cause of woman suffrage.

A further tribute of the increasing power of the woman writer is the flourishing state of those clubs which are devoted to literature and admit as members only those actively engaged in literary pursuits.

As these clubs are not philanthropic institutions, their financial success proves that the work of their members is, in the true sense of the word, serious, and of sufficient importance to merit adequate acknowledgment from editors and publishers. Even "at the top" there is room for the really able woman. And in literature the "top" is very high up indeed.

It seems not improbable in the future that women will be employed as custodians of law and order. Already the "female" constabulary of the United States has reached (1912) fourteen, including two sheriffs.

Indianapolis has recently appointed two policewomen, and Los Angeles has decided, after a year's trial, that Policewoman Mrs. Alice Stebbins Wells is quite indispensable, and the local chief inspector is high in her praise.

Stuttgart has appointed her first police-woman, and possibly ere long London may have its "lady in blue" to deal specially with the care of women and children.

Women are also much needed as park keepers to supplement the men on duty. The appointment of a matron to look after the children in the playground at Kensington Gardens is a step in the right direction.

Those who have seen our public parks on Bank Holidays will confess that in tending the countless women and children there assembled a trained woman is in her true element. It is to be hoped, therefore, that the governing bodies will see their way to appointing women equally with men in suitable positions in parks and pleasure grounds.

To be continued.





KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in *EVERY WOMAN'S ENCYCLOPÆDIA*. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

Recipes for

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

RECIPES FOR SALADS

By the **DOWAGER COUNTESS OF DUDLEY**, Author of "The Dudley Recipe Book"

Waldorf Salad—Green Salad—Japanese Salad—Salade Vivois—Salade Alexandra—Salade Russe

WALDORF SALAD

Cut into very thin slices one ripe apple, two cooked potatoes, two bananas, two small tomatoes freed from seed, a few points of green asparagus or of thick white French asparagus. Make a salad dressing of one tablespoonful of mayonnaise sauce, one of cream, a little sugar and salt to taste, one small teaspoonful of Chili vinegar, one small ditto of Tarragon vinegar; mix well together until it becomes a thick white cream.

GREEN SALAD

Having washed two good lettuces and one curly endive, place them on ice in a napkin, to become crisp.

Break them into neat pieces with the fingers, and do not touch them with a knife. Place the pieces in a bowl, and sprinkle over them a few chopped chives, also one hard-boiled egg cut into quarters, and some small rounds of beetroot or tomato.

Make some sauce with two yolks of hard-boiled eggs, and proceed as if for mayonnaise sauce. When this is ready mix with a tablespoonful of the mayonnaise sauce a small quantity of anchovy essence, a little vinegar, and a little Chili vinegar, sugar, salt, and black pepper to season; add half a gill of good cream, and mix all well together. Pour over the salad the last moment before serving.

JAPANESE SALAD

Cook tender some small rice, and dry it

free; cook also some young green peas, some small rings of new carrots. Drain all and place together, add a little Tarragon and chervil finely chopped. Season, one dessertspoonful of vinegar and two of salad oil, and mix with the salad. Place in a cool place until serving.

SALADE VIVOIS

Cut three freshly boiled potatoes into very fine dice, also one spring onion, two beetroots, and two tomatoes. Let all lay together. Season well. Mix one dessertspoonful of vinegar and one dessertspoonful of salad oil with about a tablespoonful of thick cream. Heap the vegetables in the centre of the bowl, and pour the sauce over them, and place round some clean, crisp lettuce hearts.

SALADE ALEXANDRA

Tomatoes, celery, truffles, lettuce, and points of asparagus cut into small pieces; season with salt and pepper. Mix a little best olive salad oil, one teaspoonful of Tarragon vinegar, enough chopped chervil to flavour; pour this over the salad, and mix. Serve in a bowl.

SALADE RUSSE

Cut into dice any pieces of tongue, ham, cooked potatoes, the white part of celery, white haricot beans which have been cooked tender, and some chives which have been very finely chopped; add one tablespoonful of salad oil, and one of French vinegar, well mixed. Stir this into the salad, and place on the ice to get very cold.

MEAT RECIPES

Beef à la Mode—Stewed Steak—Noisettes de Pré-Salé à la Sauvaroff—Sirloin en Casserole—Galantine of Veal—Noisettes of Mutton—Mutton Cutlets à la Provençale—Filets of Mutton with Artichokes—Summer Stew—Lamb Stew à la Waldimir

BEEF À LA MODE

Required: One ox-cheek.

- One cow-heel.
- Four carrots.
- Four onions.
- A bunch of parsley and herbs.
- Two ounces of flour.
- Four ounces of dripping.
- Salt and pepper.

Wash the ox-cheek well, and rub it all over with some salt. Then cut it up into small squares, and cut the heel into neat pieces also. Melt the dripping in a stewpan, put in the vegetables after preparing and slicing them, also the herbs and pepper; then dip the pieces of cheek into some flour, put them in and fry them slightly; lastly, add the cow-heel, and water to cover all.

Bring the stew to the boil and skim it well; mix the flour smoothly with a little cold water and stir it in; then let it simmer

the pan to the side of the fire, and let it simmer gently for one and a half hours, or until the vegetables are cooked, and the meat nice and tender. If the gravy is too thin, thicken it with a little more flour, and season it with pepper and salt.

Have ready a hot dish, arrange the meat in the centre, the vegetables neatly round it, and pour the gravy over them.

Cost, 1s. 10d.

NOISETTES DE PRÉ-SALÉ À LA SAUVAROFF

Required: Two pounds of loin of lamb.

- One pound of tomatoes.
- One pint of brown sauce.
- One gill of claret.
- One teaspoonful of chopped truffle.
- A little glaze.

Garnish of pommes de terre Parisiennes.

Slice the tomatoes thin, put them on a baking-tin, sprinkle them with salt and pepper, and bake them till tender. Heat the sauce, add to it the claret and truffle, put on the lid, and cook the whole from twenty to thirty minutes. Cut the bone from the loin, taking care not to waste the meat; cut the meat into slices about three-quarters of an inch thick, and beat them slightly with a cutlet bat or rolling-pin. The slices should look like cutlets without a bone.

Melt one ounce of butter in a pan, put in the noisettes, sprinkle them with a little salt and pepper, and fry them quickly. Arrange the slices of cooked tomato in two rows down a hot dish, and sprinkle a little parsley over them. Brush the noisettes with a little melted glaze, and arrange them on the tomatoes. Pour the sauce round, and garnish with the "pommes de terre Parisiennes."

POMMES DE TERRE PARISIENNES

Peel two or more potatoes, and with a round vegetable scoop take out little balls like marbles. Cook them in boiling salted water till they begin to crack and look floury; then drain them on a piece of muslin, shake over them a little chopped parsley, and they are ready. They make a very dainty-looking garnish.

Cost, 4s. 6d.

SIRLOIN EN CASSEROLE

Required: The remains of a sirloin.

- Two onions.
- Two ounces of butter.
- Four ounces of bacon.
- Two large, firm, cooked potatoes.
- Two tablespoonfuls of mixed pickles.



Galantine of Veal. Prepared by this method veal forms a delicious cold dish for breakfast or luncheon

steadily from three to four hours, keeping it stirred often.

Take out any bones possible, and serve it in a hot tureen.

Cost, 2s. 3d.

STEWED STEAK

Required: One and a half pounds of steak.

- Two small carrots.
- Two small turnips.
- Two small onions.
- One ounce of flour.
- One ounce of dripping.
- One pint of stock or water.
- Salt and pepper.

Cut up the steak into neat pieces about one and a half inches square, or, if preferred, you can cook it in one large piece.

Prepare the vegetables, and cut them into small cube-shaped pieces. Melt the dripping in a stewpan, and fry the vegetables till slightly brown; then fry the steak a nice brown on both sides, and, lastly, brown the flour.

Put the meat and vegetables back into the pan, and pour the stock or water over them. Bring it to the boil, and then draw

Half an ounce of glaze.
 Half a pound of mushrooms.
 One carrot.
 One glass of Marsala.
 One tablespoonful of Harvey sauce.
 One pint of stock.
 One ounce of flour.
 Salt and pepper.

Cut the bacon, onions, carrot, and potatoes into neat dice. Melt the butter in a casserole, add all the above, and fry them till browned, then stir in the flour and lightly colour that also. Next pour in the stock and stir it till it boils. Peel and quarter the mushrooms, coarsely chop the pickles, and add those, also the sauce, wine, glaze, and seasoning, to taste.

Place the beef in the casserole, stretch a piece of stout greased paper over the top of the casserole; then put on the lid. The paper helps to retain all the flavours. Put the casserole in the oven for about thirty-five to forty-five minutes, or longer if the joint should be tough.

Remove the paper, skim off any grease, and serve the sirloin in the casserole.

Cost about 3s. 8d., according to the quantity of meat.

VEAL GALANTINE

Required: One small breast of veal.

Two pounds of sausages.
 Salt, pepper, and a little nutmeg.
 Half a pound of cooked ham or bacon.
 Three hard-boiled eggs.
 Glaze.

Some truffles, mushrooms, pistachio nuts, and gherkins may be used, if liked.

Remove the bones and tendons from the veal and trim the edges neatly. Skin the sausages and mix the sausage-meat with plenty of salt and pepper and a little grated nutmeg. Spread a half of this over the veal, cut the ham and the eggs into long strips, and arrange these alternately and evenly down the length of the veal, so that when it is rolled up the strips run from end to end.

Season it again and spread the rest of the sausage-meat on the top. Now roll the veal up neatly from side to side, tie it up in a scalded but not floured cloth, and tie the ends firmly, like a roly-poly pudding.

Put it into the stock-pot and let it simmer for about five or six hours. Untie the cloth, re-roll the veal up in the cloth, and place weights on the top. Leave it till it is cold, and then take off the cloth. Trim a little piece off each end, brush it over two or three times with melted glaze, and serve it on a bed of nice salad, or coat it with warmed aspic and decorate with designs cut out of cold aspic jelly.

Cost, 7s.

NOISETTES OF MUTTON À LA DAUPHINE

Required: A neck of mutton.

Two ounces of butter.
 One ounce of glaze.
 Six mushrooms.
 Six tomatoes.
 Salt and pepper.

Cut the fillet from the neck of mutton—that is, the part that forms the thick end

of a chop. Cut it crossways into rounds about half an inch thick; then, with a cutlet bat or heavy knife dipped in cold water, flatten the fillets slightly. Trim off all rough pieces, and sprinkle each cutlet with salt, pepper, and a little finely chopped mushroom.

Melt the butter in a frying-pan, put in the fillets, and cook them over a quick fire, browning them nicely. Melt the glaze in a stewpan, put the mushrooms (after peeling them carefully) into it, and stew them till tender. Turn the mushrooms out on a plate, cut them into large squares, and lay one of these squares on each fillet.

Cut a slice of bread about half an inch thick, notch it prettily round the edge with a knife, and then fry it a light brown in hot fat. Place it on a hot dish, arrange the fillets and mushrooms in one line down this fried bread, and on each side of the fillets place neat slices of tomato which have been cooked in the oven till they are just tender.

Pour some brown sauce round the dish.

Cost, 3s. 3d.

MUTTON CUTLETS À LA PROVENÇALE

Required: One and a half pounds of the best end of neck of mutton.

One gill of Soubise sauce.
 Half an ounce of butter.
 Two mushrooms (finely chopped).
 Two shallots or one onion (finely chopped).
 One dessertspoonful of chopped parsley.
 Two yolks of eggs.
 Pepper and salt.
 A quarter of an ounce of grated Parmesan.
 One teaspoonful of brown breadcrumbs.

Cut the meat into cutlets, and trim each one neatly; fry or braise them, and press them flat till cold between two dishes, with a weight on the top one.

Melt the butter in a saucepan, and fry the mushrooms and shallots for a few minutes without burning them. Drain away the butter, then add the Soubise sauce, and stir till it boils. Let it continue to boil for two or three minutes, then remove the saucepan from the fire, whisk in the yolks of the eggs and cook them, without boiling, until quite thick; then add the parsley, and season to taste.

Spread one side of each cutlet quite thickly with this mixture, being careful to coat the same side of each cutlet, so that, when arranged in a circle with the coated side up, the bones shall curve all in the same direction from the centre. Mix the breadcrumbs and cheese together, and sprinkle them over the cutlets; then put them into the oven to get thoroughly hot.

Dish them in a circle of mashed potatoes with Espagnole or Demiglacé sauce poured round them. If liked, some of the mixture used for coating the cutlets may be piled in the centre.

Cost, 2s. 3d.

FILLETS OF MUTTON WITH ARTICHOKE BOTTOMS

Required: One and a half pounds of loin of mutton.

A quarter of a pound of larding bacon.
 An ounce of butter.
 A little glaze.
 Four artichoke bottoms

Remove all bone and unnecessary fat from a well-hung loin of mutton, cut it into fillets about one and a half inches thick, flatten them out slightly with a heavy knife dipped in hot water, and shape them into neat fillets. Next lard them neatly round the edge with lardoons of fat bacon, trim these neatly and make them all the same length. Dust each fillet with salt and pepper, and brush with melted butter.

Wrap the fillets up in a piece of greased paper, and cook them in a quick oven from twelve to fifteen minutes. Then remove the paper, brush each fillet over with a little melted glaze, and put them back in the oven for the lardoons to get crisp.

Have ready some cooked artichoke bottoms, make a bed of mashed potatoes on a hot dish, and on this arrange a circle of alternate fillets and artichokes.

Serve Poivrade sauce with it.
Cost, 3s. 2d.

SUMMER STEW

Required : Twelve neck chops.
One ounce of dripping.
Two onions.
One and a half pints of stock.
Three pounds of new potatoes.
Cooked peas.
A little flour.

Dust the chops with a little flour, melt the dripping in a saucepan, put in the chops, fry them a pale brown, and slice and fry the onions.

Add the stock, put on the lid, and simmer the contents of the saucepan gently for one and a half hours.

Wash and scrape the new potatoes, put them into boiling salted water and parboil—that is, about half cook them. Next drain off the water, and if the potatoes are large

halve them. Lay them on the top of the meat and cook them till they are tender.

Put a good ring of peas round the edge of the hot dish, place the meat in the centre, with the potatoes on the top and pour the gravy over the dish.

NOTE. Lamb can be used instead of mutton, but in that case add three mint leaves. Cabbage, spinach, or any kind of beans can be used instead of the peas.

Cost, 3s. 8d.

LAMB STEW A LA WALDIMIR

Required : One loin of lamb.
One young cabbage.
Six slices of raw ham.
Two dozen small onions.
Two tablespoonfuls of butter.
Two breakfastcupfuls of good brown sauce.
Half a pound of mushrooms.
One pound of potatoes, cut into large balls.
Salt and pepper.

Divide the loin into neat chops and trim off all but a thin rim of fat. Fry the chops a light brown in the butter in a fireproof casserole, and then lay them aside.

Peel and fry the onions also in the butter. Do not slice them. Trim, wash, and boil the cabbage for five minutes; then lift it out and drain it well from the water. Divide it into six portions, and wrap each in a slice of the ham.

Peel and trim the mushrooms. The potatoes, which are raw, should be cut to resemble large marbles.

Pour the butter out of the casserole, and put the chops into it in layers with the onions, potatoes, mushrooms, and cabbage. Season well and pour over it the sauce.

Cover the pan and let all cook in a moderate oven from three-quarters of an hour to one hour. Skim off all fat, and serve the stew in a casserole.

FOODS IN SEASON IN JUNE

FISH			GAME		
Bream	Brill	Cod	Black Game	Ortolans	Prairie Hens
Crabs	Crayfish	Dory	Ptarmigan	Quails	Rabbits (colonial)
Eels	Flounders	Gurnet	Ruffs and Reeves		
Haddock	Hake	Halibut	VEGETABLES		
Herrings	Lobsters	Mackerel	Asparagus	Artichokes (globe)	Beans (Jersey and broad)
Mullet (red and grey)	Plaice	Prawns	Beetroot	Cabbages (spring)	Cabbage-greens
Dublin or Lobster Prawns	Perch (after the 15th)	Pike (after the 15th)	Cauliflowers	Corn-salad	Chervil
Salmon	Soles	Lemon Soles	Cress	Cucumbers	Carrots (old and new)
Slips	Shrimps	Trout	Endive	Garlic	Horseradish
Turbot	Whiting	Whitebait	Leeks	Lettuces	Mint
			Mushrooms (cultivated)	Onions	Spring Onions
			Parsley	Peas	Potatoes
			Sweet Potatoes	Radishes	Shallots
			Sorrel	Spinach	Turnips (old and new)
MEAT			FRUIT		
Beef	Lamb	Mutton	Apples	Apricots	Bananas
Veal	Buck Venison		Cherries	Figs (green)	Gooseberries
			Grapes	Lemons	Limes
			Melons (hothouse)	Mangoes	Oranges
			Pears	Pineapples	Rhubarb
			Strawberries	Tomatoes	Nuts
POULTRY					
Capons	Chickens	Ducklings			
Fowls	Goslings	Pigeons			
Petits Poussins (baby chickens)		Rabbits (tame)			

SAVOURIES

Croûtes à l'Osborne—Croûtes à la Neuvièd—Savoury Croûtes—Devonshire Croûtes—Plovers' Eggs à la Reine—Sardines à l'Italienne—Semolina Bouchées—Scotch Woodcock—Savoury of Foie Gras—Deville'd Mushrooms—Olive Croustades—Prawn Croquettes—Lax on Croûtons

CROÛTES À L'OSBORNE

Required : Six anchovies.

One hard-boiled egg and two extra yolks.

A quarter of a pound of butter.

Cayenne.

A teaspoonful of chopped parsley.

Fried croûtons of bread.

Well wash and bone the anchovies, and then put them into a mortar with the hard-boiled yolks of two eggs, the butter, and a grain or two of cayenne. Pound these ingredients well together, and then rub them through a sieve.

Have ready some neat croûtons—that is to say, neat rounds of bread fried in hot fat until they are a pretty golden brown—and arrange the mixture in small heaps on these.

Rub the hard-boiled yolk through a sieve, and then the white, separately. Sprinkle these alternately around the edge of the croûtes, and dust the top of the mixture with a little chopped parsley.

Arrange the croûtes on a lace paper, and serve.

Cost, 1s.

CROÛTES À LA NEUVIÈD

Required : Two or more slices of bread.

Half a gill of cream.

Three herrings' roes.

Three pickled gherkins.

Six anchovies.

Cayenne and pepper.

One ounce of butter.

Stamp the bread into eight neat, small rounds. Melt the butter in a frying-pan, and then fry the rounds of bread a golden brown. Drain them well on paper.

Skin and bone the anchovies, pound four of them in a mortar or rub them till smooth with a wooden spoon, and then season them with pepper. Spread a thin layer of this on each round of fried bread.

Whip the cream until it is quite stiff. Cook the roes in the oven for about five minutes, and then rub them through a sieve. Next chop the gherkins fine, also the two remaining anchovies, and then mix together the cream, roes, gherkins, and anchovies.

Put this mixture into a forcing-bag, and force it prettily on each croûte. Sprinkle them with a little chopped parsley, and, if possible, put them on ice for an hour.

They should be served as cold as possible. Cost, 2s.

SAVOURY CROÛTES

Required : About two slices of bread.

Four ounces of butter

Three anchovies.

Two hard-boiled eggs.

About three slices of tongue.

Salt and pepper.

Separate the yolks and whites of the eggs. Bone the anchovies, and put them into a

mortar with the yolks and three ounces of butter. Pound all these well together, and season the mixture with salt and pepper.

Stamp out about eight small rounds of bread, and also the same number of rounds of tongue. Heat the remaining ounce of butter in a frying-pan, and fry the rounds of bread a pretty golden brown. Drain them well on paper, and leave them until cold. Then place a slice of tongue on each croûte of bread. Next, with a forcing-bag, force some of the egg and anchovy mixture over the tongue. Chop the whites of the eggs very fine, and sprinkle some over each croûte.

Arrange the croûtes on a fancy paper, and garnish them with a little fresh parsley.

Cost, 10½d.

DEVONSHIRE CROÛTES

Required : Two bloaters.

Lemon-juice.

One hard-boiled yolk of egg.

Cayenne.

One teaspoonful each of chopped parsley and shallot.

Clotted cream.

One and a half ounces of butter.

Small slices of bread.

Remove the skin and bone from the bloaters and cut the flesh into neat fillets, then season these with lemon-juice and cayenne. Next lay them in a buttered tin, cover with a piece of greased paper, and cook them in the oven for about eight minutes.

Cut some neat sippets of bread about three inches long and one inch broad. Fry them in an ounce of butter, and then drain them well. On a plate mix together the hard-boiled yolk of egg, half an ounce of butter, and a teaspoonful each of chopped shallot and parsley.

Spread the mixture on the fried croûtes, then on the top lay a fillet of bloater, and season it highly with cayenne. Place a teaspoonful of clotted cream on each croûte, and serve.

Cost, 1s.

PLOVERS' EGGS À LA REINE

Required : Six plovers' eggs.

One and a half ounces of butter.

One ounce of flour.

One pint of milk.

A tablespoonful of cream.

Salt and pepper.

A dozen small croûtons of bread.

Boil the eggs for from two to three minutes. Shell them while they are still hot, lay them in a pretty fireproof dish, pour over them the following sauce, and garnish the dish with the croûtons of bread.

For the Sauce :

Melt the butter in an enamel or bright saucepan, add the flour and stir it over the fire for a few minutes, but on no account let

it colour in the least. Next add the milk, and stir the sauce over the fire till it boils well and thickens. Season it carefully with salt and pepper, and, lastly, when it is off boiling point, stir in the cream, and use as described.

If preferred, brown sauce may be used in the place of white.

Cost, from 1s. 8d.

SARDINES À L'ITALIENNE

Required : One large box of sardines.

Pepper or cayenne.

Slices of slightly buttered toast.

A little chopped parsley.

Pour the oil from the box of sardines into the frying-pan ; if more is needed, add some good salad oil.

When it is quite hot, put in the sardines and fry them quickly till a pale brown. Drain and arrange them on the hot toast, and sprinkle them well with pepper or cayenne and a little chopped parsley.

If liked, decorate them with a little hard-



Prawn Croquettes. A dainty method of serving prawns

boiled yolk of egg which has been rubbed through a sieve.

Cost, 1s. 2d.

SEMOLINA BOUCHÉES

Required : Eight puff-pastry cases.

Two ounces of semolina.

One pint of milk.

One ounce of butter.

One ounce of grated Parmesan cheese.

Two tablespoonfuls of cream.

Salt, pepper, and cayenne.

Heat the cases (which should be small) carefully.

When the milk boils, sprinkle in the semolina, and stir it over the fire until it thickens, and all the little fragments look quite transparent. Add the cheese—any stale pieces may be grated and used if liked, instead of Parmesan—the butter, and the cream. Season it rather highly, but with discrimination.

Fill the hot cases with the cheese mixture, and send them quickly to table.

Cost, 10d.

SCOTCH WOODCOCK

Required : Six pieces of hot buttered toast.

Anchovy paste.

Three yolks of eggs.

Four tablespoonfuls of cream.

One and a half ounces of butter.

Cayenne.

A little chopped parsley.

Have ready six small, neat rounds of hot buttered toast. Spread a layer of anchovy paste on each. Arrange them on a hot dish, and keep them hot while the following is prepared :

Put the yolks into a small pan with the cream and melted butter. Stir over the fire till the mixture is creamy, then add the chopped parsley and a dust of cayenne.

Pour this mixture over the toast, and serve very hot.

Cost, 1s.

SAVOURY OF FOIE GRAS

Required : Three ounces of butter.

A little lemon-juice.

A small tin of paté de foie gras.

Six or eight water or milk biscuits.

A teaspoonful of chopped parsley.

Melt two and a half ounces of butter in a clean frying-pan. Lay in the biscuits and heat them slowly, turning them frequently, the object being to make them soak up as much butter as possible.

Next lift them out on a dish, dust well with pepper, and place on each a small heap of foie gras, which should be first rubbed through a sieve

with the rest of the butter and a squeeze of lemon-juice.

Put the dish into the oven for a few minutes until the biscuits are thoroughly hot. Sprinkle each with a little parsley, and serve them at once.

Cost, 1s. 6d.

DEVILLED MUSHROOMS

Required : A dozen medium-sized mushrooms.

One ounce of butter.

A little lemon-juice.

Salt and cayenne.

Six croutons of bread.

Carefully peel and examine the mushrooms. Melt the butter, brush each mushroom with it, and then grill them over a brisk fire from five to eight minutes.

Have ready six neat rounds of bread fried in butter until they are a pretty brown. Lay two mushrooms on each, season them lightly with cayenne and salt, and squeeze a few drops of lemon-juice on each.

Serve them very hot.

Cost, 8d.

OLIVE CROUSTADES

Required: Eight olives.

Two eggs.

Two ounces of grated cheese.

Anchovy paste.

Eight croûtes of bread.

Have ready eight nicely fried croûtes of bread. Beat up the two eggs, put them into a pan with the cheese, and stir them over the fire until the mixture is thick. Spread each croûte with some anchovy paste, then put on a layer of the cheese mixture, and, lastly, put a stoned olive on the top.

Arrange the croûtes on a fancy d'oyley, and serve them.

Cost, 1s.

PRAWN CROQUETTES

Required: One pound of cold boiled potatoes.

One egg and one extra yolk.

Two tablespoonfuls of white sauce.

A dozen prawns.

Breadcrumbs.

Salt and pepper.

Rub the potatoes through a sieve, and put them into a saucepan with the yolk of egg and a seasoning of salt and pepper. Stir these over the fire for a few minutes to cook the egg; then turn the mixture out on a plate, spread it evenly over, and let it cool.

Next shape it into small, neat balls. Beat up the egg, brush each ball over with it, and then coat it with crumbs. When all are done, egg-and-crumb each a second time; then fry them in a pan of fat, so hot that a faint bluish smoke is rising from it, until

they are a golden brown. Drain them well on paper.

Cut a neat round out of the top of each ball, and carefully scoop out the inside, leaving a hollow case. Next prepare the filling for these cases.

Mix together three tablespoonfuls of the potato which has been scooped out, the white sauce, the prawns, coarsely chopped, and a good seasoning of salt and pepper or cayenne. Fill in the cases neatly with this mixture, and put the croquettes on a tin in a hot oven for a few minutes until they are hot through.

Carefully wash and dry the heads of the prawns, and, when the croquettes are hot through, place a head, standing up, in the middle of each. Arrange them on a lace paper.

Cost, 2s.

LAX ON CROÛTONS

Required: Rounds of bread.

A tin of lax.

The hard-boiled yolk of an egg.

Cut as many small rounds of bread as you need, about a quarter of an inch thick, and fry them in boiling fat a golden brown.

Warm some lax in a little oil from the tin, and place some on each round of bread.

Rub the yolk of a hard-boiled egg through a wire sieve, put a little on the lax, and sprinkle chopped parsley over each.

Cost, about 2s.

CREAMS

Cream Custards—Homburg Creams—Ginger Cream—Gooseberry Creams—Dresden Creams—
Crème Brûlée—Chocolate Creams—Banana Cream

CREAM CUSTARDS

Required: A few ratafias, macaroons, or sponge-cakes.

Red-currant jelly or apricot jam.

Two tablespoonfuls of castor sugar.

One tablespoonful of brandy, wine, or other flavouring.

A few glacé cherries.

Nutmeg.

A quarter of a pint of cream.

Allow a custard glass or small tumbler for each person. Place in each a ratafia, a neatly cut sponge-cake, or broken macaroons. On the top of these put a small spoonful of jelly or jam.

Whip the cream till thick and smooth, but not really stiff. Stir lightly into it the sugar, wine, or whatever flavouring you wish to use.

Fill up the glasses with the flavoured cream, lay on the top of each half a cherry, and dust with nutmeg. Serve as cold as possible.

Cost, 1s.

HOMBURG CREAMS

Required: Five eggs.

Two lemons.

Half a pound of castor sugar.

Separate the yolks and whites of the eggs, and beat the yolks lightly. Mix with them the sugar, grated lemon-rind, and strained lemon-juice. Beat the whites of the eggs very stiffly.

Put the yolks, etc., in a jug, place it in a pan of boiling water, and stir over the fire till the contents of the jug are quite hot,



Ginger Cream. A cream that is liked by many for its flavouring

but not boiling; and then add to it the whipped whites, stirring them in lightly.

Take the jug off the fire, pour the mixture into custard glasses, and serve cold.

Cost, 1s. 3d.

GINGER CREAM

Required: Three yolks of eggs.

One gill of milk.

One and a half ounces of castor sugar.

Two and a half ounces of preserved ginger.

Half a gill of ginger syrup.

Three-quarters of an ounce of sweet gelatine.

Three tablespoonfuls of hot water.

Half a pint of thick cream.

Cocoanut or pistachio nuts.

Whisk the yolks of eggs, and add to them the gill of hot, but not boiling, milk. Strain these into a jug, place it in a saucepan of boiling water, and stir over a slow heat till the custard thickens; but do not allow it to boil. When done, let it get cold, and then add to it the sugar, syrup, and ginger cut into small dice.

Melt the gelatine in a saucepan with the hot water. Should it seem to require more water,

Stir into the pulp the sugar and the beaten yolks of the eggs. Cook this pulp over a slow fire for about ten minutes, or till the eggs thicken it, but do not let the mixture boil, or it will curdle. Take it off the fire, and leave it till cold.

If preferred, use cream instead of the eggs. Whip it slightly first, and it will not require cooking. Serve in small glasses or cups, with a tiny heap of whipped cream or a ratafia on the top.

Cost, 8d.

DRESDEN CREAMS

Required: Half a pint of thick cream.

A quarter of a pound pot of strawberry jam.

Cochineal.

Coffee essence.

Three ounces of castor sugar.

Vanilla.

Half a lemon.

Half a pound of macaroons.

Pistachio nuts.

Whip the cream carefully till it just hangs on the whisk, and divide it into three portions.

To one third add enough strawberry jam—that has been rubbed through a hair sieve—to flavour it. Make it a pretty pink with a drop or two of cochineal, and add one ounce of castor sugar and the juice of half a lemon.

To another third add enough coffee essence to well flavour and colour it, and sweeten with castor sugar. To the last portion add enough vanilla and castor sugar to nicely flavour it.

Arrange some broken macaroons

in some paper soufflé cases; on these put a layer of pink cream, next put a layer of coffee cream, lastly, one of white. Decorate the top of each with green or red brochettes, and, if liked, a little chopped pistachio nut.

Cost, 2s. 3d.

CRÈME BRULÉE

Required: A quarter of a pint of milk.

A quarter of a pint of cream.

Three yolks of eggs.

One teaspoonful of cornflour.

Vanilla.

A dust of powdered cinnamon.

Put the milk and cream into a clean saucepan, and bring it to the boil. Mix the cornflour smoothly and thinly with a little drop of cold milk. Pour it in and bring to the boil, stirring all the time.

Have the yolks ready beaten. Let the milk and cream cool a little, pour in the yolks, and stir over a slow fire for a few minutes to cook the eggs, but on no account let the mixture boil. Add a few drops of vanilla.



Dresden Creams. When served in small cases creams are dainty and pretty

you can add a larger amount. Carefully whip the cream and stir it into the custard. When the gelatine has slightly cooled, strain it into the other ingredients and carefully mix.

When it is just beginning to set—so that there is no danger of the ginger sinking—pour it into a mould that has been rinsed out with cold water, and decorated with strips of ginger and cocoanut or pistachio nuts.

When it is quite cold and set, dip the mould into tepid water, and turn the cream out on a pretty dish.

Cost, 1s. 7d.

GOOSEBERRY CREAMS

Required: One quart of green gooseberries.

Two ounces of castor sugar.

The yolks of four eggs or a quarter of a pint of thick cream.

Wash and stalk the gooseberries, and then boil till tender in just enough water to keep them from burning. When soft, rub them through a wire sieve.

Well butter a plated or fireproof soufflé-dish, and pour in the mixture. Sprinkle a little cinnamon over the top, put into a quick oven to brown slightly, and serve at once. The top may be browned with a salamander instead of in the oven.

Cost, 10d.

CHOCOLATE CREAMS

Required: Two eggs.

Half a pint of milk.

Two ounces of good plain chocolate.

Two ounces of castor sugar.

A few drops of vanilla.

One ounce of leaf gelatine.

Half a pint of thick cream.

Beat up the eggs. Put the milk into a saucepan on the fire and when it boils draw it to the side of the fire and let it cool slightly. Then strain the egg into it, and stir over the fire to cook the eggs, but on no account let it boil or the eggs will curdle. Then pour it into a basin and let it cool.

Grate the chocolate, put it into a small saucepan with two or three tablespoonfuls of hot water, cook it slowly over the fire till it is quite smooth and free from lumps, and add it to the custard, with the sugar and vanilla.

Put the gelatine in a saucepan with half a gill of hot water, stir it over the fire till

Required: One pint of clear wine jelly.
Pistachio nuts (about a dozen).

One pint of milk.

One gill of cream.

Three whole eggs and one extra yolk.

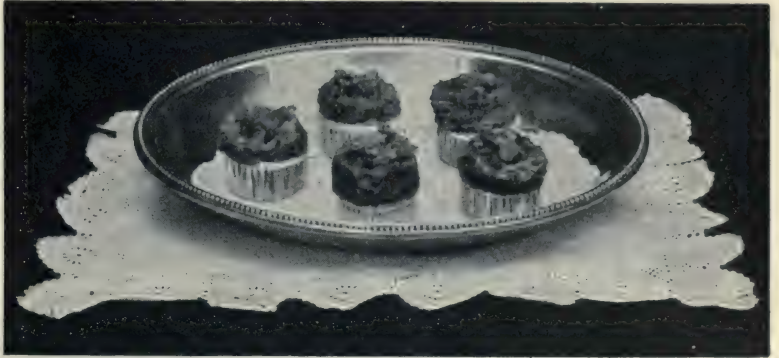
Five bananas.

One and a half ounces of castor sugar.

Half an ounce of leaf gelatine.

Half a lemon.

Put the milk on to boil. Beat the eggs in a basin, and when the milk is hot, but not boiling,



Chocolate Creams. The lightness of a cream is preserved if served in small cases

strain in the eggs, stirring the mixture all the time. Then either cook the custard carefully in a jug placed in a pan of boiling water or in a pan over a very gentle fire. It must thicken, but not approach boiling point. Next add the sugar, and put the custard aside to cool.

Peel the bananas, rub them through a fine wire sieve, and stir the custard into this pulp smoothly.

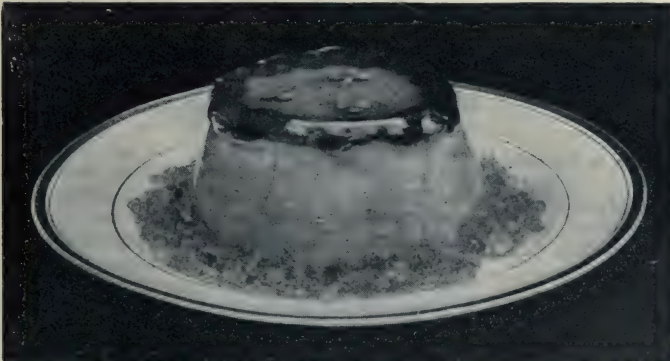
While this is cooling a little prepare the tin. Rinse a plain round mould in cold water and coat it all over with some melted jelly. Set some pistachio shreds prettily in the top with jelly to the depth of half an inch. When this is set stand a tumbler in the mould. It must be small enough to leave the space of half an inch all round the sides. Pour in melted jelly to fill up this space round the tumbler and leave it till the jelly is set. Then pour a little tepid water into the tumbler and leave it in till the glass can be gently loosened and pulled

out of the jelly. This cavity is for the cream.

Melt the gelatine in a few spoonfuls of hot water and whip the cream. Strain the gelatine and a few drops of lemon-juice into the custard, and add the cream lightly. Pour this mixture into the middle of the mould that is set with jelly. Smooth it evenly and leave it till cold.

Dip the mould into tepid water and turn out the cream on a dish.

Cost, 2s. 6d.



Banana Cream. This fruit is well adapted for a cream, which is a favourite method of serving it

the gelatine has melted, let it cool slightly, and strain it into the custard. Whip the cream till it is stiff enough to hang on the whisk, and then stir it very lightly into the custard.

Pour the mixture into small paper ramakin cases that have had a band of paper pinned round them. Leave them until set, then gently draw off the bands and arrange the creams on a lace paper.

Cost, 2s.



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* only the simplest and clearest language is used, so that readers may understand every aspect of the law with regard to :

Property
Children
Landlords

Money Matters
Servants
Pets

Employer's Liability
Lodgers
Sanitation

Taxes
Wills
Wife's Debts, etc., etc.

BORROWING AND LENDING

Continued from page 5092, Part 41

The Responsibility of a Borrower—Of a Lender—An Unlucky Doctor—The Hirer of Work or Labour—Carriers

Returning Equivalent

THERE is another kind of loan in which the actual things lent are not expected to be returned, but something of a similar nature and value. If I borrow a £5 note from you, it is on the tacit understanding that the debt is discharged by paying you some other note of equal value, or possibly a cheque for £5, or five sovereigns in gold. And having borrowed the money, if I lose it or it is stolen from me without any negligence on my part, the loss will not fall on you but on me and I have to repay it.

For Safe Custody Only

Where money is deposited with a person for safe custody, and not by way of loan, no right of action arises until a demand has been made for it by the depositor, and therefore the Statute of Limitations does not apply.

This was a case in which a brother, who, apparently, had not a banking account, handed over the sum of £300 to a brother with whom he lived, who paid it into his current account at his bank so that he neither derived any interest from the money himself, nor did he pay any interest to his brother for the loan or deposit. There the money remained for many years until the brother who had the banking account died, when the original owner of the £300 had to bring an action against the executors of his brother's will to recover the money.

An Unfortunate Investment

In an action which was brought for, negligently laying out money on bad secu-

rities, the plaintiff wished to purchase an annuity, and for this purpose paid over the sum of £1,400 to certain persons who undertook to do the business for him. It did not appear that they were lawyers, nor did it come out clearly in the case that they were to be remunerated for their services, and, on the supposition that they were acting gratuitously, it was held that the plaintiff was not entitled to recover damages.

Duty of Lender

A gratuitous lender of an article is not liable for injury resulting to the borrower or his servant while using it from its defective state, if the lender was not aware of it.

A builder had purchased a house, which he had pulled down with the exception of a party wall, and for his own use had erected a scaffold. A housebreaker undertook to pull down the party wall, and an agreement was entered into between him and the builder, by which the former agreed to do the job for £17. No mention of the scaffold was made in the agreement. The housebreaker employed a labourer to pull down the party wall, and said to him, "There is a scaffold rigged for you, go to work."

Owing to a defect in the scaffolding the man fell down and broke his arm and sustained other injuries. The builder did not know of any defect in the scaffold, but he knew that the housebreaker's men were using it. In these circumstances, it was held, in an action which the labourer brought against the builder, that the latter would not have been liable, even to the housebreaker to whom the scaffold was lent, if the accident

had happened to him, and that judgment must be given in favour of the builder.

Whether the labourer had any remedy against the housebreaker who employed him was a question which the Court did not go into. If the lender knows of any defect in an article which he is lending gratuitously, which is likely to do harm to the borrower, he must put the latter on his guard. The most obvious example is the loan of a gun which is likely to explode.

Liability of Hirer

In the contract of hiring, the hirer must take as much care of the articles hired as he would if they were his own property. When a man jobbed a pair of horses, and, when one of them fell ill, took it upon himself to prescribe for the animal, with the result that it died, he was held liable, and a verdict was given against him for 60 guineas. But if he had employed a farrier or a veterinary surgeon to doctor the animal, and it had died, the loss would have fallen on the jobmaster.

A surgeon hired a carriage and horse for a year at two guineas a week. One afternoon he returned home in the carriage and told the coachman to take it to his stable, which was about 200 yards off. Instead of doing so, the coachman drove in another direction and picked up a friend, whom he drove to a place about a mile and a half from the stable. While he was returning with his friend, the carriage and horse were run into by a cab and injured. The accident occurred about three-quarters of a mile from the stable, and the coachman was convicted of having been drunk at the time.

It was held, reversing the judgment of the County Court judge, that the surgeon was liable, because there was an implied obligation on his part to return the horse and carriage in the condition in which he received them, fair wear and tear and certain accidents excepted, and that it would be against the public interest that the loss should fall on the jobmasters, who had not selected, could not dismiss, and had no remedy against the servant. The County Court judge had given judgment in favour of the surgeon, on the ground that his servant was not acting in the course of his employment but directly contrary to his orders.

Implied Warranty

The duty of the person from whom goods are hired is to see that the articles are reasonably fit for the purpose for which they are supplied. Some judges have gone further, even so far as to say that the article must be as fit for the purpose for which it is hired as care and skill can make it.

A jobmaster at Brighton let out a landau and pair and a driver for the purpose of taking a drive from Brighton to Shoreham and back. After having driven some way, whilst the carriage was going down hill and slowly over a newly mended part of the road, a bolt in the under part of the carriage broke.

The splinter-bar became displaced, the horses started off, the carriage was upset, and the person who had hired it thrown out and injured. There was no negligence on the part of the driver, and the jobmaster had no reason to suppose that there was any defect in the carriage or in any of its bolts.

Held, that there was an implied warranty of fitness, and that to exonerate the lender he must show that the breakdown was an accident not preventable by any care or skill.

Hire and Purchase

Where goods are obtained on the hire system, to be paid for by instalments, the property in the goods does not vest in the purchaser till all the instalments are paid. Consequently, an agreement of this description does not amount to a bill of sale, and does not require registration. The practical result is that if the hirer becomes bankrupt before he has paid all the instalments the furnishing company have a right to remove the furniture, which cannot be retained by his trustee in bankruptcy and sold for the benefit of the creditors.

But the agreement must be in fact as well as in form a true agreement for hire, otherwise it will require registration as a bill of sale to protect the furnishing company against an action for trespass.

Hire of Work and Labour

In this case the article is entrusted to a bailee, who is to be paid for bestowing labour on it of some sort, although such labour may be merely the conveyance of the article from one place to another. Bailees of this class are wharfingers, agisters, carriers, etc. Generally speaking, the degree of vigilance required of the bailee is ordinary.

An agister is a person who takes in horses or cattle to feed in his pasture. He is not an insurer of the animals, but he must use reasonable care.

An agister put a young horse on some marshland where there were a lot of heifers. In an adjoining field, separated only by a ditch, a bull was grazing which was not regarded by the farmer as a vicious animal, but he knew that it was in the habit of getting into the field amongst the heifers. For reasons best known to itself, the bull killed the horse, and the agister had to make good the loss to the owner.

Common Carriers

If a person who has contracted to warehouse goods at one place warehouses them at another, where they are accidentally destroyed, he takes upon himself the risk of so doing. The liability of a common carrier is as great as that of an innkeeper; and he is, in fact, an insurer, being responsible for loss by any cause, except the act of God, or, in other words, sudden storm and tempest, or the King's enemies, persons with whom the nation is at open war, and not merely thieves and highwaymen, or some inherent defect in the thing carried.

To be continued.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion

Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities

How to Work for Great Charities

Great Charity Organisations
Local Charities, etc.

The Women of the Bible

Bazaars

How to Manage a Church Bazaar

What to Make for Bazaars
Garden Bazaars, etc.

How to Manage a Sunday-School

WOMEN OF THE BIBLE

By SARAH A. TOOLEY

ESTHER, THE PATRIOT QUEEN

TO-DAY Jews in every land pay reverence at the Feast of Purim to the beautiful woman who saved their nation from destruction more than two thousand years ago. In Jewish homes there is feasting and gaiety, and at the Synagogue the Book of Esther is read aloud to keep green the memory of the patriot queen.

Throughout the centuries scholars and divines have questioned the historical authenticity of the story, and have disputed over its authorship, but, despite criticism and disparagement, it has continued to hold its place in the sacred Scriptures. Even Luther, though he protested against its "heathenish improprieties," and suspected its Judaizing tendencies, could find no valid reason to exclude the Book of Esther from the canon. So full of nobility is the heroine, and so suggestive the story of Divine intervention on behalf of persecuted Israel, that Christian and Jew alike have agreed in accepting the book as inspired writing.

The Star of Her Race

The figure of Esther appears in the firmament of history like a bright star illuminating the dark cloud which hung over her people, the darkest which ever Israel had known. They were scattered throughout the provinces of the Persian Empire as captives and slaves, and those who sought power or independence were driven to conceal their nationality. Esther, when she was sent to the palace of Shushan, was cautioned to conceal her parentage. She was an orphan, the

daughter of Abihail, of the tribe of Benjamin, and had been received into the household of her cousin Mordecai, who "took her for his own daughter." The "maid was fair and beautiful," and her adopted father entertained great expectations for her future.

Ahasuerus, a mighty potentate, sat at this time upon the throne of Persia, and ruled over one hundred and twenty-seven provinces, extending from India even unto Ethiopia. At the time when our story opens the nobles and princes of all these dominions were gathered together in Shushan, the capital city, to feast with the king. He was at the zenith of his power as an Eastern monarch, an autocrat of the autocrats, steeped in voluptuous living. All yielded him abject obedience, save one proud and beautiful woman, Vashti, the queen.

Vashti the Proud

She refused to display her charms to his princely guests, who, like the king, were merry with wine. Ahasuerus could ill brook a revolting wife. Within the seclusion of the harem he might have been lenient to the caprices of a beautiful favourite, but Vashti had openly defied him.

This was intolerable; for the princes and nobles would return to the provinces with the astonishing news, and the ladies of Persia and Media, copying the queen's deed, would also defy their husbands. Thus argued the king and his wise men, and they promptly nipped the first assertion of the rights of woman in the bud. Vashti was dethroned.

Such is the stirring prelude which introduces our beautiful heroine into the drama enacted at the palace of Shushan. Our sympathy follows into exile the chaste and noble queen who sacrificed a crown rather than degrade her womanhood. We have, too, some shred of admiration for Ahasuerus, for though he had been driven by circumstances to banish the noble Vashti, he chose another good and heroic woman to fill her place. The throne of Persia was indeed honoured in its queens.

Esther, the fair Jewess, her nationality as yet unknown, has now been brought, through the influence of her adopted father, Mordecai, to the women's house of the palace, and finds favour with the king above all the other maidens introduced to his notice. "And the king loved Esther above all the women, and she obtained grace and favour in his sight more than all the virgins; so that he set the royal crown upon her head, and made her queen instead of Vashti."

The universal conception of Esther, whether by poet or painter, is of a sweet, graceful, beautiful girl, timid and retiring by nature, but capable of great heroism when her patriotic sentiments were roused. The latent fire of a noble race, whom oppression could not conquer, stirred the blood in her veins, and the memory of generations of heroic ancestors shone in her glorious eyes. She now lived in luxury in the palace of Shushan, the idolised bride of the mighty king.

Gorgeous apparel and sparkling gems set off her radiant beauty. Her days were passed in elegant ease amidst the splash of fountains, the warbling of birds, and the strains of ravishing music. She was surrounded by everything calculated to please the senses and lull the mind. But the young queen, reclining on silken cushions upon her couch of gold, was sad at heart. Dire news had reached her of the threatened destruction of her people, and in vain her maidens

danced and tuned their lutes; they could not chase the grief and alarm from her fair face. Her sorrow was the heavier that it must be borne in secret. The noble ladies in the palace, and the attendants who served her so obsequiously, did not guess that she was a daughter of the despised race.

The Plot of Haman

Since Esther was made queen, an adventurer, one Haman the Agagite, had obtained ascendancy over the king, and being promoted above all the other princes, demanded



Queen Esther, the beautiful Jewish maiden who delivered her nation from persecution, and in whose honour one of the sacred books of Holy Scripture is written

special homage. But Mordecai, the Jew, who sat in the king's gate, refused to bow before Haman, therefore the piqued favourite determined to be avenged. It had come to his knowledge that Mordecai was a Jew, and in order to encompass his death he wove a plot for the destruction of all Jews throughout the king's dominions. Ahasuerus listened to Haman's artful insinuation: "There is a certain people scattered abroad and dispersed among the people in all the provinces of thy kingdom; and their laws are diverse from all people; neither keep they the king's laws, therefore it is not for the king's profit

to suffer them." The king granted a decree of extermination against the Jews, and gave his ring to Haman as a pledge.

And therefore Queen Esther grieves silently in the palace for her people. Even while she strives to think out a course of action she receives a messenger from Mordecai bringing a copy of the terrible decree.

It is not unnatural that the inexperienced young queen should at first hesitate to approach the king on behalf of her people, for it is instant death to man or woman who dares to come into the presence of the mighty potentate without being summoned. Mordecai becomes impatient with Esther's hesitation, and sends her the taunting message: "Think not with thyself that thou shalt escape in the king's house more than all the jews."

The Hour

It is an hour of bitter trial for the fair young queen, mistrusted by her kinsman and people, and an isolated and probably suspected figure in the palace of Shushan. She has not even seen the face of the king for thirty days. It strikes us with surprise that at this supreme moment of distress Esther does not appeal for guidance to the God of her fathers. She stands before us, however, solely as a patriot uninfluenced by the religious fervour of her race. Even the name of the God of Israel does not occur throughout the story. Probably the Jews did not exercise their religion in the land of the idolators, and perchance followed the pagan rites of the people among whom they dwelt. Esther, concealing her Jewish origin, could not publicly worship Jehovah in the palace of Ahasuerus. One incident, however, suggests that Esther was not wholly forgetful of the religious rites of her nation, for in a final interview with Mordecai she begs that he and all the Jews in Shushan will "fast for her" three days and three nights while she and her maidens likewise fast.

Thus fortified by spiritual exercise, Queen Esther makes her great and noble resolve: "So will I go in unto the king, which is not according to the law, and if I perish, I perish."

And the Woman

Esther has reached the supreme height of heroism; her cause has become more to her than life itself. "If I perish, I perish!" Those words uttered by a woman's pale lips in the marble halls of Shushan, echoing down the ages, have spurred heroic souls to death or victory. In such spirit Charlotte Corday braved the tyrant, so Anne Askew faced the flames, and with the same magnificent determination Joan of Arc rode forth to battle.

The great resolve changed Esther from a merely beautiful girl into a woman of fibre; it gave her wisdom, tact, discrimination. Her idealism, however, did not blind her to practical issues, and, knowing that her

beauty was her great asset in the eyes of the king, she arrayed herself in her most attractive apparel for the momentous interview.

Dressed in her royal robes, she came and stood in the inner court of the king's house with an air of appealing beauty, not with regal, commanding attitude, as Vashti would have done. The king was touched; he held out the golden sceptre of invitation, and as the fair vision bowed herself said:

"What wilt thou, Queen Esther, and what is thy request? It shall be even given thee to the half of my kingdom."

The "request" of the fair suppliant must have sounded to the enamoured king more like offering a favour. She desired that the king and his favourite, Haman, would attend a banquet which she had prepared in their honour. If Esther understood the value of choice foods and wine in stimulating the generosity of man, Ahasuerus was not deluded into supposing that the fair giver of the feast had no ulterior object. At the banquet he again demanded the nature of her petition, promising that it should be granted, even to the half of his kingdom. Esther showed great self-restraint; she still delayed to name her petition, but invited the king and Haman to another banquet on the following day.

The Foe Circumvented

That delay secured the success of her object beyond her most sanguine expectations. Haman, flattered by the queen's attention and spurred by his wife, Zeresh, determined to use his power for the destruction of Mordecai, and ordered a gallows to be prepared for his execution, all unmindful of the fact that he whom he plotted to kill was the kinsman of the queen. His machinations were circumvented, for "on that night could not the king sleep," and he called for the book of the chronicles to beguile the weary hours. As he read he found a record that Mordecai had once saved his life when it was plotted against by two of his chamberlains; he found also that the deed had been unrewarded.

The king still placed trust in the judgment of Haman, and next day asked of him: "What shall be done unto the man whom the king delighteth to honour?" Haman complacently judged the honour to be intended for himself, and suggested, agreeable to his own desire, that the favoured individual should be arrayed in the crown and royal apparel of the king, and, mounted upon the king's horse, should be brought through the city in triumphal progress.

The answer of Ahasuerus came like a bolt from the blue upon Haman:

"Make haste, and take the apparel and the horse, as thou hast said, and do even so to Mordecai, the Jew."

There was no withstanding the royal command. Retributive justice was complete, and Haman, who had come to the palace to ask the king's mandate to hang

Mordecai, left it to honour the Jew as no man in the dominion of Persia had been honoured before. When Haman, after leading Mordecai in triumphal procession through the streets, returned to his house Zeresh, his wife, somewhat of a Job's comforter, warned him that he would surely fall before Mordecai, the Jew.

The Schemer Foiled

The story of Esther now moves swiftly to its triumphant climax. At her second banquet to the king and Haman she discloses the plot for the destruction of the Jews, avows her own nationality, begs that her people may be spared, and denounces Haman to his face before the king. Ahasuerus rises in wrath and condemns Haman to be hanged on the gallows which he has prepared for Mordecai, and, further, gives the house of Haman to Esther. The pendulum of justice could not have swung more evenly.

But now comes the crucial test in the patriotism of Esther. Never has she stood higher in the favour of the king, her arch-enemy is ignominiously defeated, and her adopted father fills his place of honour.

SARAH, THE MOTHER OF NATIONS

Continued from page 4975. Part 41

EVEN when Sarah was advanced in years, it would appear that she had not lost her attractiveness. When Abraham went further south and dwelt in Gerar, he was afraid that his wife's beauty would imperil his life, and he again resorted to the stratagem of calling her his sister. His fear was not unfounded, for Abimelech, the King of Gerar, sent and took Sarah. But the Lord troubled him by a dream, and he restored her to her husband.

The sacred narrative does not usher in the crowning event of our heroine's life with special notice. The long-foretold son was born, we are simply told, and he was circumcised and named Isaac.

Sarah had now attained the height of her ambition, the dignity of motherhood. A halo of Divine favour was around her infant's cradle, for to him was to be given the fair land of Canaan, and his descendants were to become a great nation, but as he grew in beauty and strength day by day the fierce eyes of Hagar watched with smothered jealousy the supplanter of her son.

The crisis came when Abraham made a great feast to celebrate the weaning of Isaac, who, according to custom, would be some three years old at the time. Sarah was, perchance, fondling her precious child, decked out for the feast, when she saw Ishmael mocking. Her mother's heart turned to fierce anger. "Cast out this bondwoman and her son," she demanded of her husband, "for the son of this bondwoman shall not be heir with my son, even with Isaac."

It is difficult to judge Sarah's attitude. Maternal love absorbed her being and warped her sense of justice. Up to this period Hagar and her son had enjoyed the

Why trouble further? But she is not satisfied with safety and honour for herself alone, her tender heart yearns towards her people, and she speaks yet again unto the king. This time her appeal is passionate in its intensity; she falls at the feet of the king, and with tears beseeches him to cancel the decree devised by Haman.

The patriot queen triumphs, and in the palace of Shushan that day the king's scribes are writing in hot haste to the lieutenants, deputies, and rulers of the provinces from India unto Ethiopia, unto every people according to their own language, to make it known that the decree against the Jews is revoked. The letters are carried by post on horseback and by riders on mules, camels, and young dromedaries, and whithersoever the bearers of the king's commandment came "the Jews had joy and gladness, and a feast and a good day."

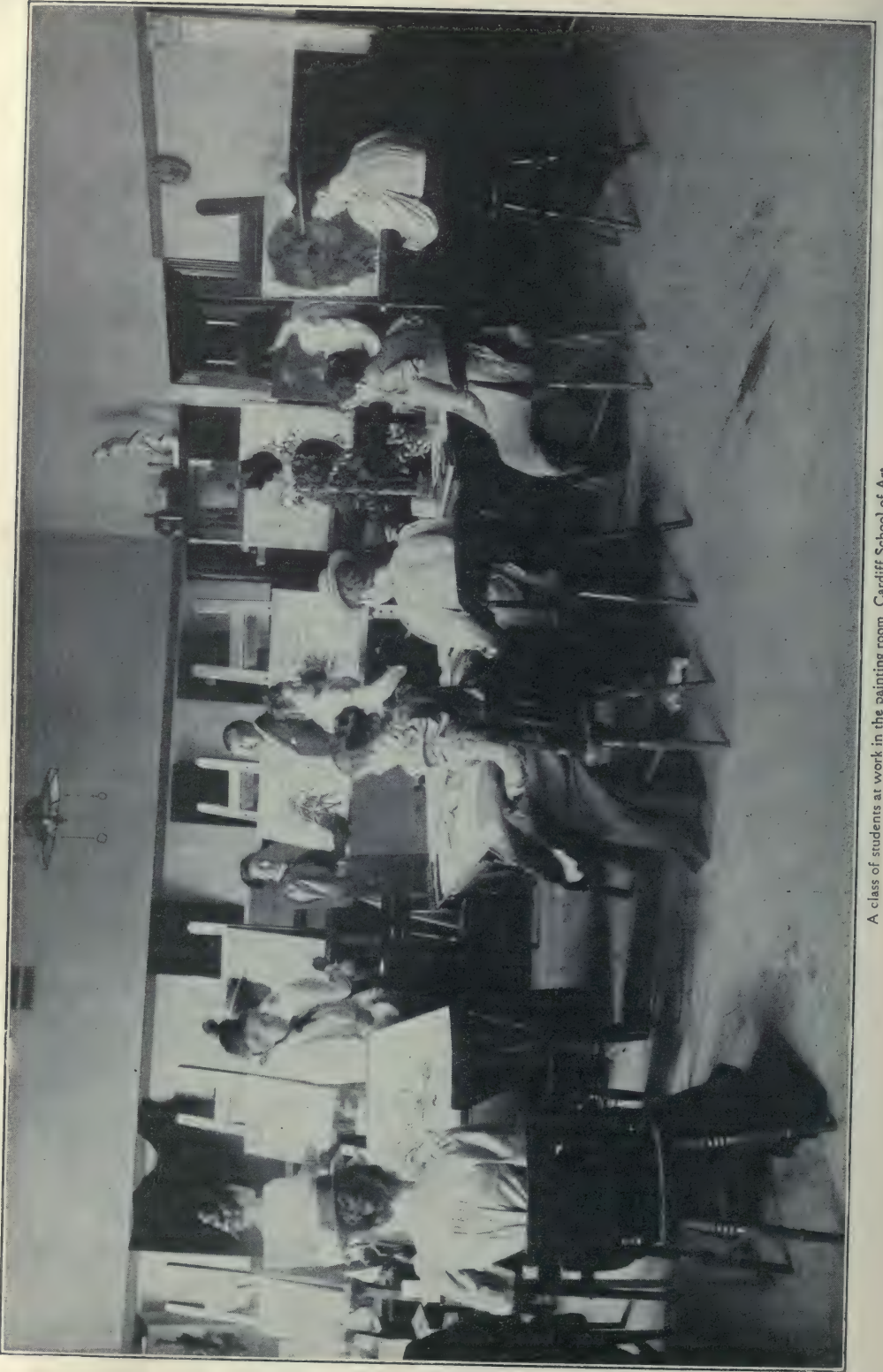
Henceforth, even unto the present time, the occasion was annually celebrated on the 14th and 15th of the month Ader (March) by the Feast of Purim, instituted by the decree of Esther, the queen, in memory of the deliverance of her people.

privileges of the patriarchal system, and from Sarah's outburst of anger it would appear that Ishmael was to inherit a portion of Abraham's possessions. In justice to Sarah, it must be remembered that the Divine promise of inheritance had been to her son only, and not to that of the bondwoman. Such proved to be God's will, and Abraham was commanded to send Hagar and her son away.

Our pity must needs go out to the bondwoman in her lonely exile, cut off from home and plenty, with nothing to sustain her in the wilderness save the bottle of water which Abraham hastily placed upon her shoulders as she departed. But Divine Providence watched over the broken-hearted Hagar. The voice of God directed her to a well of water, and cheered her with the promise that her son should yet become the founder of a great nation.

The stirring drama of Sarah's life closes with the departure of Hagar. We may assume that she never saw the bondwoman and her son again. Sarah dwelt in peaceful serenity, her life centred in Isaac. It is not recorded that she was aware of the trial of faith to which Abraham was subjected when the Lord bade him offer up his son, even Isaac, and she did not live to welcome Rebekah as a daughter-in-law.

Sarah died at Hebron at the age of one hundred and twenty-seven, supreme in her husband's affection to the last. And "Abraham came to mourn for Sarah and to weep for her," and he purchased a fair burying-ground for her remains. She was laid to rest in the cave of Machpelah before the grove of oaks at Mamre which for years had shaded her tent.



A class of students at work in the painting room, Cardiff School of Art

Photo, W. Dighton



THE ARTS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** tells what woman has done and is doing in the artistic world; where she may study, and how attain success there. Authoritative writers are contributing articles on:

Art

Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music

Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice
of Instruments
The Musical Education of
Children, etc.

Literature

Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women
Writers
The Lives of Women Poets,
etc., etc.

WHERE TO STUDY ART

THE CARDIFF SCHOOL OF ART

By GLADYS BEATTIE CROZIER

Origin of the Cardiff School of Art—Its Objects and Aims—Courses of Study—Fees and Classes

THE Cardiff School of Art, under the head-mastership of Mr. James Bush, B.Sc., is situated in Technical Buildings, Dumfriess Place. It is a finely flourishing institution, with an attendance of some 230 students, of whom a large proportion are women. Besides the headmaster, the fixed teaching staff consists of Mr. Jagger, A.R.C.A., Mrs. Bush, and Mr. Farr.

The school originated in a small art class established, in 1865, in the old Free Library Buildings in St. Mary's Street. Three years later this class was recognised by the Science and Art Department as a school of art, and its rapid growth soon necessitated its removal into larger premises, first to the Royal Arcade, then to the New Free Library Buildings, and finally to the premises which it at present occupies. The Cardiff City Council, which holds jurisdiction over the school, has decided to erect a new building for its accommodation in the Carthay's Park, which will offer the best possible conditions of study to the student engaged in art-work of every description.

The training of art masters and art mistresses is an important branch of the school work, and several present headmasters of well-known schools of art received their early training in the Cardiff school. There are also special classes for elementary school teachers, who not only carry the School of Art work into their schools, but also find that their teaching powers in general are much augmented by the facility with which they

can demonstrate in coloured chalks on the blackboard. The women teachers take a very prominent place in these special classes, showing great aptitude for brush-drawing and design, which provide a wide scope for the display of taste and originality..

Popular Classes

The needlework and embroidery classes, which are, as a rule, taken in conjunction with the study of original design, are important and very popular features of the women students' work. The course of instruction includes the study of natural and conventional designs, ecclesiastical embroidery, and the study of the different kinds of early English embroidery and the fancy stitches employed.

The more advanced members of the class, which consists of forty students, execute very beautiful original work, drafted after a careful study of old-world masterpieces of needlecraft lent from time to time for the students' inspection, and from natural plant forms in the design class.

A knowledge of design is useful in the wood-carving class, a department of artistic handicraft in which the women students of the Cardiff Art School are coming much to the fore.

Drawing for reproduction is made a special feature of the school curriculum, and many students on finishing their course of study have taken good positions as black-and-white artists.

The clay modelling work done in the school is of a high standard, and many of our leading sculptors owe their early training to the Cardiff School of Art. Students, also, who pursue the arts of wood or stone carving have much improved the quality of their work by studying clay modelling.

A medal, awarded only in cases of special excellence in modelling, and designed by the donor, has been presented for competition amongst the students of the school by the famous sculptor Sir W. Goscombe John, R.A., who was himself a former student at the school.

Amongst the women students of distinction of recent years the Cardiff School is especially proud of the achievements of Miss Margaret

1 p.m., and from 6.30 to 9.30 p.m., also on several afternoons a week for design and art needlework and painting in oil and water colour.

The school session, which is divided into three terms, lasts from the second Monday in September to the middle of July, with a short vacation at Christmas and Easter.

Evening Classes

The evening classes are divided into two parts—elementary and advanced. The elementary classes include those for freehand drawing, model drawing, light and shade, modelling in clay, geometrical drawing; and the advanced classes include advanced freehand drawing, shading models, shading ornaments from cast, perspective drawing, geometrical drawing, plant drawing from memory, perspective, the history and principles of ornament, architectural design and ornament, artistic anatomy, painting in monochrome, drawing from the antique, drawing from life, modelling in clay from casts, life, and designs. Fees, 12s. 6d. per session, 7s. 6d. per term.

Morning Classes

The payment of fees for the morning classes also gives admission to all the evening classes.

Subjects: Painting in oil and water colour, in addition to the subjects specified for the evening classes. Drawing and painting from life on Tuesdays, Wednesdays, and Fridays. Fees, £2 10s. per session (September to July); £1 15s. from January to July; £1 5s. from April 30 to July 15.

Afternoon Classes

Subjects: Painting in oil and water colour, in addition to the subjects specified for the evening classes. Time: Wednesdays, from 2.15 p.m. to 4.15 p.m. Fees, 15s. per session, 9s. per term. This payment also gives admission to the evening classes. Special courses of instruction in art, terminating with the examinations, are given in freehand, model, perspective, light and shade, geometrical drawing, and blackboard drawing, for which the sessional fee is 2s. 6d. per subject.

Life Class: Thursdays (men students), 7 to 9; Tuesdays (women students), 7 to 9. Fee, 7s. 6d. per session.

Painting Ornament: Tuesdays, 7.30 to 9.30. Fee, 3s. 9d. per session.

Principles of Ornament and Design: Tuesdays, 6.30 to 7.30. Fee, 3s. 9d. per session.

Special classes for elementary school teachers giving tuition in the new requirements of the Board of Education: Thursdays, 7 to 9.

For students who cannot attend on Thursday evenings: Saturdays, 10 to 12. Fee, 5s. per session.



The Cardiff School of Art, a flourishing institution, with a large preponderance of women amongst its students

L. Williams, who, having passed from it into a London studio, and thence into the Royal Academy School, won the majority of prizes for which she was eligible to compete in 1911 at that very important art centre.

The school of art provides tuition for continuing the instruction in drawing of pupils who have already gone through the course of study of the elementary and secondary day schools, and desire to have a systematic higher art training. It also specialises in the various occupations to which art can be applied. Students are prepared by special courses for the various teachers' drawing certificates of the Board of Education.

Classes meet every day (except Saturday, which is a whole holiday) from 10.30 a.m. to

Architecture: Teacher, E. C. M. Willmott, A.R.I.B.A. Time, Wednesdays, 7 to 8.15. Fee, 3s. 9d. per session.

This class has been designed to meet the requirements and conditions of the Board of Education in the subject. It embraces, in a large degree, the work to be prepared for the examinations of the Royal Institute of British Architects and the Society of Architects. Mr. Willmott, on the first night of the session, describes the ground to be covered in this subject, and the classwork is supplemented by lantern lectures at frequent intervals.

Students in Architecture

The architectural design class, for which the teacher is Mr. E. C. M. Willmott, A.R.I.B.A., meets on Thursdays, from 7 to 9. Fee, 7s. per session.

The work to be undertaken in this subject is such as to prepare students for the following examinations:

Board of Education examination in architectural design; R.I.B.A. final subject design; M.S.A. examination subject design; Honours stage building construction (Board of Education). Attention is given to the subjects of draughtsmanship, lettering, etc. Supervision and direction are given to those students who are preparing their testimonies of study for the R.I.B.A. examinations.

Subjects are set at stated intervals for advanced students, and a lecture is given upon each subject, students being introduced to the conditions, difficulties, and requirements of each.

For last session the subject set for the elementary class was a detached cottage. The entrance and staircase, the living-room, the parlour, the kitchen and offices, the bedrooms, the ground floor plan, the second floor plan, the section, the elevation.

The course undertaken by the advanced class included: A block of flats, a memorial tower in reinforced concrete, a plan for a garden city, a farm and outbuildings, and a cottage hospital.

Wood-carving

For the wood-carving class the teacher is Mr. Thomas John. It meets once a week, from 7 to 9, the fee being 12s. 6d. per session.

In the first stage the course of instruction includes the sharpening and grinding of tools, the choice of wood most suitable for carving, practice in the use of the various tools, the carving of simple interlaced and strapwork panels, the study of leafage of various forms, and the application of exercises.

In the second stage students study the designing of working drawings, modelling parts of detail, ornament with more surface modelling, foliage and flowers of various styles, application of exercises, and the preservation of wood-carving.

Wood-carving students may attend the school of art on one other evening in the week without extra fee.

Students find their own tools and materials.

In the design and art needlework classes the teacher is Miss Lena Evans.

Time: Class A, Mondays, 2.30 to 3.30; Class B, Mondays, 3.30 to 4.30; Class C, Thursdays, 2.30 to 3.30; Class D, Thursdays, 3.30 to 4.30. Fees, 10s. 6d. per session, 6s. 6d. per term.

A special evening course in drawing (for sculptors, wood-carvers, etc.) is held in anatomy, clay modelling, and drawing, for which the course fee is 12s. 6d. per session, or 7s. 6d. per term.

To be continued.



A wood-carving class, and some of its work. In this department of handwork the women students are doing excellent work

Photo, W. Dighton



The East Gardens. Blickling Hall, the beautiful Norfolk seat of the Marquess of Lothian

Biggs, H. N. King



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes:

Practical Articles on Horticulture

Flower Growing for Profit

Violet Farms

French Gardens

The Vegetable Garden

Nature Gardens

Water Gardens

The Window Garden

Famous Gardens of England

Conservatories

Frames

Bell Glasses

Greenhouses

Vineries, etc., etc.

THE ART OF ROSE-GROWING

Continued from page 4999, Part 41

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

How to Have Roses all the Year Round—Methods of Cultivation Under Glass—How to Pot and Prune—A Selection of Varieties

It is often said that the season of the rose is such a terribly short one that any display of flowers has at best to be but a fleeting pleasure. This, however, need not be the case where a house especially devoted to roses, or a collection of roses in a greenhouse, is made a feature in gardening arrangements. By careful management, roses may thus be had both in winter and spring, as well as during the summer and autumn months.

Yearling roses should be purchased, as older plants can hardly be expected to stand the strain of constant forcing, even where this is but slight. If roses are lifted and potted from the owner's garden, this should be done during the month of October, and the trees be then placed in a cool house or pit, though in sheltered places it should be sufficient to plunge the pots in ashes out of doors.

The pots used should not be too large.



A fine group of Persian yellow roses in full bloom. By careful management, roses may be had all the year round
Copyright, Kelsey & Sons

six-inch pots being as a rule large enough, or eight-inch at the outside. Turfy loam, with a small admixture of thoroughly decayed cow manure and a little coarse sand to keep it open, is the ideal compost for the purpose. The pots should have plenty of drainage.

Hints on Potting

Firm potting is necessary to successful growing, and the plant should be placed low enough for the juncture of stock and scion to be just covered. Shorten any too strong-growing roots, carefully preserving all fibres, which, however, can be slightly coiled if need arise. Any roots which are broken should, of course, be shortened to below the bruised portion. Keep the plants moist, but never allow them to be sodden with water, and stand them in a shady place for the first few days, syringing now and again if the weather is sunny. They should be put into a cool house for the winter as soon as they have recovered from potting. This re-potting after the plants have been stood outside to ripen their growth will take place the following September. If healthy growth has been made by this time, the plants may be placed in larger-sized pots. In performing this work, the old soil should be gently scraped away from the roots, great care being taken, of course, not to injure the latter. Any decaying roots should be cut clean away,

and the fresh soil worked among the newer roots with a potting-stick in the usual way. Plants which are too large for re-potting should have the old soil removed from their sides and top, and be dressed above with a fresh and nourishing compost.

If roses are required for bloom in February, the pruning should be done in November, and the plants be put afterwards in a warm greenhouse to be forced on. The strongest shoots should be taken back to three buds, the weakest to two, all weakly growths being thrown out at the same time to strengthen the general growth. This refers, of course, to second-year plants, while yearlings will need merely to be pruned back to two eyes. The plants will then be put under glass, and will soon break away vigorously, in preparation for natural flowering from April onwards.

Careful Watering

Perhaps the point that will need most care is that of watering, which is easily overdone, since there is not much sunshine in early spring. The need for watering should be ascertained by rapping the pot. Syringing will be beneficial until shoots are about an inch in length, after which the house itself should be damped down instead. Mildew is the chief pest to which the bushes may be subject at this time, and this should be treated either by dusting the leaves and buds with flowers of sulphur, or by spraying with sulphide of potassium.

Older pot-plants will require the shoots to be thinned, as not more than a dozen shoots should be left, and these should, of course, be neatly tied out. Liquid manure will be given as soon as the buds begin to swell, this being made in the usual way by putting a bag of horse or cow manure in a small sack and keeping it in a pail of water. Manure water should be diluted to the colour of pale ale before being used. Soot water may be given alternately with the above, but do not overdo one or other of these stimulants.

Rose trees which are required for special forcing will have been already grown on under cool treatment in a glasshouse. Very little heat should be given at the outset, but by degrees the plants, which will have been brought indoors about November, require more warmth and less ventilation, though at no time is great fire heat at all suitable to them.



Kaiserin Augusta Victoria, a rose of beautiful form and delicate fragrance
Copyright, Ketchum & Sons

Of course, the most natural and suitable way of growing roses under glass is to do so in beds of soil, keeping a span-roof greenhouse for the purpose. Young plants should be chosen, and these put in 2 feet 6 inches apart early in November. Tea roses are particularly suitable, as these appreciate the shelter from inclement weather afforded by glass, and they are also disposed to the habit of almost constant flowering. In the summer months the lights must be removed, in order to imitate outdoor conditions. When replaced in September, they should still be given plenty of air, but not watered at all, as a resting-period will now be required.

Pruning

Pruning must be performed in October, crowded and weakly growth being thinned out, and the shoots shortened to one-third of their length. Begin to water freely a little later on, moistening the floor also, and giving some fire heat as necessary. Be careful that ventilation, which must be allowed on all bright days, is not allowed to harm the plants. This may be avoided if only those lights are opened in the quarter from which the wind is not blowing at the time.

Sixty degrees is a sufficient temperature in the coldest weather which will follow, the temperature not being allowed to fall to less than 45° at night. Plenty of flowers can by this method be obtained until well up to Christmas, and in reduced quantities up to March. If pruning is again resorted to in

January, fresh crops will carry on the display until June, when the yearly rose time again begins.

Rose Climbers

Climbing roses, which are unsuitable for associating with other roses in a special house, owing to their rampant habit, may be planted suitably outside a house devoted to other plants, and trained inside over the roof. Pruning will be carried out after their flowering season, and it is well to remove a good deal of the older wood each season, so that current shoots may have a chance to flower satisfactorily before the frosts. Hay-bands should be wound round the stocks when winter approaches, and the same protection afforded in the form of litter to the roots.

Taking the standard of the National Rose Society, as influenced by the prizes awarded at their shows, the following roses are among the best and most suitable varieties for growing under glass, whether in pots or beds:

TEA ROSES.—Catherine Mermet, Mme. Lambard, Marie Van Houtte, Niphetos, the Bride, Perles des Jardins, Souvenirs de S. A. Prince, Mme. de Watteville, Sunrise, Bridesmaid, and Souvenir d'un Ami.

HYBRID TEAS.—Mrs. W. J. Grant, Viscountess Folkestone, Caroline Testout.

HYBRID PERPETUALS.—Mrs. John Laing, Mrs. Sharman Crawford, Captain Hayward, S. M. Rodocanachi, Ulrich Brunner, La France, Merveille de Lyon.

MUSHROOMS FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Continued from page 4995, Part 41

Spawning the Beds—Gathering the Crops—The Final Spurt—How to Pack and Market—Mushrooms in Meadows

WHEN the mushroom-beds have been prepared, half the battle has been won. To ensure perfect firmness, go over the beds yet again, beating their sides with the manure fork; the tighter they are (within reason) the better, and the more likelihood there will be of their attaining a suitable temperature.

For the benefit of the lay reader, it may be explained that moist manure snugly packed in ridges generates a very considerable heat. In its earlier stages this heat is far too great for the spawn to be introduced, and the beds will usually take several days to reach the ideal temperature.

In gardens which are conducted on scientific lines, a thermometer is brought into play to determine the exact degree of heat contained in a mushroom-bed. Special thermometers with brass tubing are sold for the purpose, costing about 4s. each, and known as "hotbed" thermometers. In more homely establishments, however, the heat of a bed is determined by means of several sticks kept permanently thrust into the beds.

By the more elaborate plan, one waits till the thermometer registers slightly over

eighty degrees; by the stick method, one delays until this plebeian appliance can be held in the hand without discomfort. Having arrived at this happy stage by either route, one may be assured that the mushroom bed is ready to receive the spawn, which, of course, must be as fresh as possible.

Spawning the Beds

The first step should be to break the bricks of spawn into from seven to ten pieces of more or less equal size, according to the dimensions of the brick. These pieces have to be inserted in the bed, so that they lie some ten inches apart in all directions, the lowest row at least six inches from the ground.

Commence operations near the base at one end of the bed, and, having donned an old pair of leather gloves, scoop out with the fingers a small hole in the surface of the bed. Into the aperture place a piece of spawn with its flattened side quite near the surface of the bed. Pack the space round the piece of spawn tightly with manure, and proceed to the next piece. It is important that the opening prepared with the fingers shall be as nearly as possible the exact size of the piece of spawn, to prevent disturbing the

surface of the bed more than can be avoided. Unless the weather be cold and unusually wet, the spawning of a bed means another short period of marking time; in the event of the bad weather, however, a dressing of the long, strawy manure extracted from supplies when making up the bed may be lightly shaken over it by way of protection from the inclement conditions.

Given good weather, however, the bed will require no attention for four days, at the expiration of which time the necessary soil should be applied. Any ordinary good garden soil that is available will serve the purpose, provided it does not contain a preponderance of manure, and it should be either chopped up finely with a spade, or else riddled through the domestic sieve, to remove stones and vegetable matter.

Should it have been necessary to provide protecting litter for the bed after spawning, this must be removed before soiling. The soil is, of course, put in place with a spade, and with the back of this tool it is beaten down so that it lies firmly in place. Some mushroom growers put soil to the depth of an inch and a half, others to two inches. The writer prefers the former method, for it naturally entails much less labour.

How and When to Water

So much for the initial work of growing mushrooms, the broad principles of which must be followed, whether the fungi are grown out of doors or under cover. In the latter case, no further attention is required beyond covering the beds with strawy litter to a depth of from six to ten inches. In the open ground, however, this litter must be applied gradually, a little each day, till within a week it is piled up over the bed a foot thick, the straw being well mingled and spread to protect the bed itself from the effects of bad weather.

Obviously, a supply of moisture is of importance to mushrooms, but during the early stages in particular it must be sparingly given. An out-of-door bed should require practically no water, and indoors it will probably suffice to sprinkle the walls of the building occasionally. Certainly, an overabundance of moisture is detrimental. When the mushrooms are in full growth, however, water may be given far more freely.

Gathering the Crop

From the time of spawning, from four to six weeks, according to circumstances, must elapse before the first mushrooms may be expected to appear; in winter the time will be even longer. Once a start is made, the crop should continue for some time, produce being gathered two or three times a week, according to the supply. Even when the crop begins to fail as the fertility of the bed runs its normal course, a final spurt may be gained by supplying liquid manure, the fluid being made in the ordinary way, by steeping stable refuse in a tub of water.

To gather mushrooms from a bed, they must be twisted off sharply, so that the entire stem comes away from the bed; when growing singly, they may be pulled up with ease. To cut them with a knife is a very bad practice, productive of much future trouble. Mushrooms are usually packed in "chip" baskets, such as are sold very cheaply by all sundriesmen, the baskets being first lined with blue or white packing-paper. They may be marketed in the ordinary way, but the writer would reiterate the value of securing private customers.

In most pasture land where horses graze, mushrooms will usually appear of their own accord, but if spawn is inserted beneath the turf far more profitable results may be achieved. A common practice is to raise sods of the turf some twelve inches square, and to dig out a hole of about a cubic foot in size. Into this hole manure is placed, and beaten down firmly; a couple of pieces of spawn two inches square are then inserted, then some soil, and, finally, the turf is replaced. These holes may be made and spawned at intervals over the pasture, and their presence will ensure an ever-increasing supply of mushrooms for many seasons.

Briefly, then, mushrooms may be grown in ridges out of doors; they may be cultivated in paddocks or meadows; they may be grown in unheated greenhouses, sheds, cupboards, cellars, barns, or in a heated greenhouse. The general broad rules apply to every mode of culture.



Mushroom gatherers on Mr. Mizen's farm at Mitcham. The produce sent out amounts to many tons in the course of the year

Clarke & Hyde



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

HOW TO ENLARGE HOLIDAY SNAPSHOTS

An Ingenious Daylight Enlarging Apparatus which May be Set Up for Less than a Shilling—

The Necessary Outfit—Exposure—General Hints

By GLADYS BEATTIE CROZIER

ENLARGING one's own photographs at home is one of the most fascinating hobbies the keen amateur photographer can pursue.

Often, cleverly chosen snapshots, taken with a small hand camera on a holiday trip, make the most charming and artistic pictures when enlarged up to half a dozen times their original size, to be enshrined in an album, hung on the walls of one's special sanctum, or sent off to win one fame and glory at one of the photographic exhibitions.

The cost of an elaborate enlarging camera to enlarge films and plates of various shapes and sizes is considerable, but an admirable substitute may be contrived easily at home at an initial cost of about a shilling to eighteenpence, and excellent enlargements of one's own or other people's negatives, taken upon either plates or films, can be made with the help of any half-plate stand camera which has a pull-out bellows, a swing back, movable front, and stops. An old Lancaster "Instantograph" answers splendidly for the purpose.

The use of an attic with a window with a north aspect, the upper part of which, at least, looks out upon the sky, will be required, besides a steady four-legged table, and a small table easel.

A stripped negative glass will be needed to put in the place usually occupied by the ground-glass screen, to which films or small plates to be enlarged can be fastened by the corners with the help of narrow strips of gummed paper.

When a half-plate negative on glass is to be enlarged the sheet of glass is removed, and the negative slipped into its place. Provide a sheet of thick brown paper, such as is sold for laying under carpets, cut several inches larger than the window, several sheets of deep orange tissue paper, a couple of sheets of stiff white cardboard, a small piece of very stiff millboard, some long, sharp tin-tacks and some strong drawing-pins, and a couple of empty cotton-reels, besides a sharp penknife, scissors, hammer, and ruby lantern, and last, but not least, one or more packets of bromide paper, developer, and a couple of large-sized dishes for developing and fixing the prints, as well as basins of water for washing them.

The ruby lantern will be needed to light the room after the window has been blocked up, but the remainder of the developing outfit should be accommodated on a second table or in a corner out of the way.

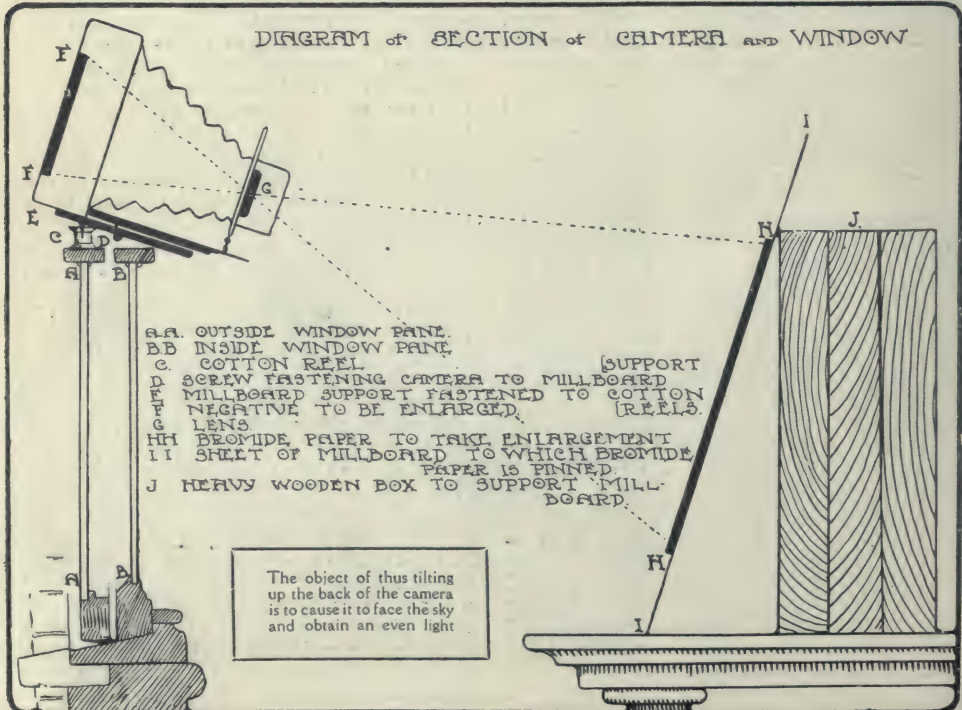
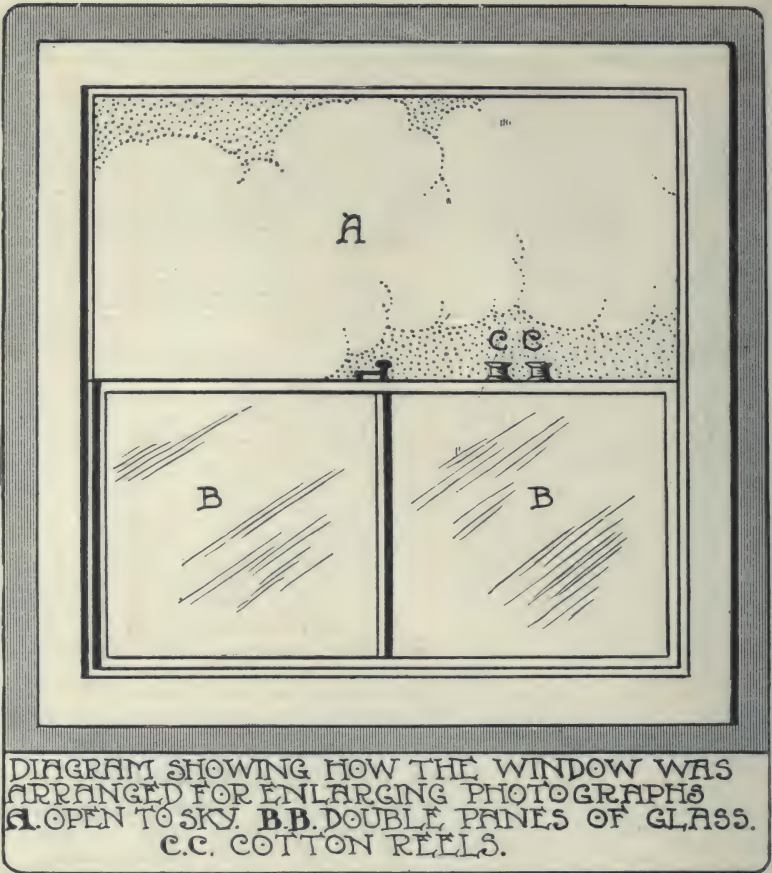
The first thing to be done is to push down the upper window-frame until the top sashes are level, and the upper half of the window is open to the sky. This done, nail the two cotton-reels on to the outside sash, a few inches apart, and, having bored a small hole in the middle of the millboard—to take the camera head screw—nail the millboard at a distance of one inch from the back edge on to the cotton-reels, so that the back of it rests on the reels and the front slopes to rest on the front edge of the double window-sash thus making a sloping support for the

camera, which must next be screwed firmly into place on the millboard support, with the back of the camera outside the window, the front part of the camera with bellows and lens pointing into the room.

The object of thus tilting up the back of the camera is to cause it to face the sky, and so obtain an even light, for if the camera were fastened flat on to the top of the window-sash, the lower half, at least, of the camera back would be facing trees, chimney-pots, or roofs of houses, and so the light passing through the negative would not be of an even quality.

Now light the ruby lantern, and then proceed to block up the window with the sheet of brown paper.

Measure carefully





A charming little snapshot of a typical country scene, only part of which is to be enlarged

to find the exact spot where the camera lens and bellows will come through, and cut a hole just large enough to admit the part which projects into the room, and, having fitted the brown paper carefully into place, proceed to fasten it to the window-frame with drawing-pins placed a couple of inches apart, leaving the left-hand top corner free for a distance of about eight inches each way, in order that the hand and arm of the operator can be placed through to change the negative to be enlarged as required. This flap is, of course, pinned up carefully before an exposure is made.

When the flap is pinned up it will be found that a bad leakage of light occurs where the bellows passes through the hole in the brown paper. In order to block this out successfully, fasten two sheets of orange paper together by their edges, to make a double thickness, and proceed to cut a hole in the middle of the double sheet just big enough for the lens-holder to pass through. Then paste the extreme edges of the orange paper on to the brown paper on three sides, just beyond the aperture, in such a way that a big puff of paper is left to allow the bellows to be racked forward for focussing purposes without straining or tearing the paper.

The fourth side is left open, so that the operator's hand can be passed through to work the rack and pinion by

means of which the lens and bellows are racked backwards and forwards.

Some strips of stamp paper must be kept at hand, with which to fasten down the fourth side securely before an exposure is made.

The enlarging camera is now ready for use, and the window-flap may be left hanging down to admit the light while the table and stand for the bromide paper are put in position.

Place the table about a yard back from the window, with the easel standing upon it, just

opposite the camera-lens, and stand a sheet of cardboard upon it at just such a slant as will equalise the tilt given to the camera



The swan from the preceding photograph enlarged to form a complete picture

back by the cotton-reels. If no easel is obtainable the cardboard may be tilted up against a strong wooden box or pile of heavy books arranged on the table as a support.

If the brown paper corner is fastened up, and the ruby lantern turned to the wall, and the lens uncapped, an enlarged image of the negative will be thrown on the sheet of cardboard. Get it to the size you require by moving the easel nearer or farther away, and then focus it carefully to get the detail as sharp as possible, and put in a medium-sized stop.

It seldom happens that a negative is good enough to enlarge in its entirety. More often it is desired to enlarge a part only, and in order to do this as economically as possible mark the part to be enlarged with a pencil upon the cardboard, and, having re-capped the lens and brought forward the lantern, choose a sheet of bromide paper to fit the part marked on the cardboard as nearly as

possible, and, without moving the cardboard or easel, carefully pin the sheet of sensitised paper to the print in the required spot with the help of four or five drawing-pins. Uncap the lens and make the exposure, replace the cap, and the enlargement is made.

In order to decide what exposure to give it is a good plan to have several strips of bromide paper at hand, and pinning them successively over the most important feature of the enlargement, give each strip a different exposure—the first strip five seconds, the second strip ten, the third fifteen, and the fourth twenty seconds' exposure, for instance. Number each one in pencil, and then develop them; it is easy to see which exposure is correct, and this important point determined, a set of a dozen enlargements may be made one after another,

Some Suggestions

It is a good plan to lay several different sized packets of bromide paper in stock to choose from, according to the size of the enlargement which is to be made. It is best, as a rule, to keep enlargements on the *small* side—a child's head covering a square inch on the negative, if enlarged up to three or four times the original size and mounted on to a rather large mount, will give a charmingly soft artistic result, but the same head enlarged to eight or nine times its original size will probably make a very dull picture.

In order to make a successful enlargement a negative must be absolutely in focus, for the slightest blur is emphasised tenfold in the larger picture.

Avoid enlarging very flat, thin negatives, for the results are sure to be disappointing. All under-exposed negatives with violently contrasted light and shade are also unsatisfactory, the enlargement serving to emphasise the over-strong contrasts and lack of detail.

The ideal negative for enlarging purposes is one which has been developed with pyro soda, with a pleasant contrast of light and shade, and good detail in the shadows. A somewhat over-exposed negative, which has been slightly intensified often gives very artistic results when enlarged.

The success of an enlargement may sometimes be still farther enhanced by a little skilful retouching.

For this, grated French charcoal and a few finely pointed stumps will be required. A touch or two given to the eyelashes and hair of a portrait head, or to the rigging of a ship in a seascape, will often be a great improvement, but care must be taken not to overdo it, especially in a picture intended for exhibition purposes, for retouching is by no means popular with the majority of judges.



A child study, showing the value of successful enlargement

A practical use can be made of enlarged photographs by anyone who will take the trouble to acquire the art with a high degree of skill. Those who are ever on the look-out for some means of adding to an income which barely suffices for the many calls made upon it, will find a remunerative hobby in enlarging pictures of their own taking, or the results of their friends' cameras.

Many a modest nest-egg has been made by

photography amongst a circle of acquaintances. It is merely necessary to do the work as well as a professional, charge a moderate fee for the same, and be sure to keep to time in the matter of delivery. This last point is a frequent fault of amateurs and often loses good custom, because it is impossible to obtain the goods when promised, and people shirk the disagreeable task of finding fault with or harassing a friend, or the friend of a friend.



SOMETHING ABOUT WALTZING



By JOSEPH COYNE

Men have attained fame in many and diverse fashions. To Mr. Joseph Coyne, so far as the British public is concerned, the pinnacle of dramatic success has been gained by dancing. For over two years this American actor, as Prince Danilo, in "The Merry Widow," entranced countless audiences, not merely by his finished acting, but also by his wonderful dancing in the far-famed waltz of the play. Of dancing, in its many aspects and forms, therefore, Mr. Coyne can indeed speak with authority. He knows all there is about it. And in this most interesting and characteristically expressed article, specially written for "Every Woman's Encyclopædia," other devotees of the art can find arguments with which to confront those who are not as yet true lovers of dancing.

Do I like dancing? Well—yes. It seems to me one of the best things in this best of good worlds. There's nothing like it for the nerves, the temper, and the liver. It keeps you fit; it keeps you healthy; and it keeps you happy.

Look at the ripe ages most celebrated dancers have attained. And look at the tremendous *joie de vivre*—excuse my French—which carries dancers through life at a whirlwind pace that exhilarates themselves, and every soul with whom they come in contact.

A Joyous Art

Happiness is the greatest thing in life; and dancing assuredly brings happiness. That's why I love it. The mere joy of flipping one's toes around, waving one's arms, and nodding one's head drives melancholy straight out of the nearest window. It is not possible to dance and be unhappy. I defy the biggest misanthrope and pessimist on earth to whirl through a step dance or Scotch reel and not emerge with a smile on his face. It simply can't be done.

Personally, I can't remember a time when I did not dance; all day, and every day, for choice. I've done a great many things in the course of my career, but I think dancing comes first, because it began

earliest, and is going strong to this very hour, so far as I am concerned. When I was a small boy with elongated legs, way back in that city of skyscrapers and ice-cream soda, New York, I was the leader of a chosen gang of kindred enthusiasts, terpsichorean experts all!

Those were glorious days. I can see myself now, with a select following of my choicest adherents in crime, dancing our feet into huge blisters to the wheezy melodies yielded up by an antiquated barrel-organ. I was always at it in those days—dance, dance, dance, from early morn till dewy eve. I would rather dance than eat in those days, and I'm not sure that I don't feel the same way now. When cents were as scarce as strawberries in January, in those New York days, I often spent my money on a gallery seat to watch some good dancing, in preference to buying candies or "pie."

Our greatest delight was to go to some big hall or theatre, see a good dance, and then—hey presto!—off we'd rush to a back-yard; and there, among dustbins, clothes-lines, cats, empty tins, and other impedimenta, we would dance the things we had just seen, step by step, dance by dance. And I don't think we were often wrong. That was the way I learned dancing—for I



Miss Lily Elsie and Mr. Joseph Coyne, who danced the world-famous waltz of "The Merry Widow." Mr. Coyne, in addition to being a versatile actor, is one of the most renowned dancers of the day, and in this article he gives unique hints to those who desire to excel in the art

Foulsham & Banfield

have never had a dancing lesson in my life, except the ones I gave myself with the aid of my eyes and a pair of feet. By *watching* the best dancing in America and other countries, I have learned all I know, perfecting it with much practice. So, if I am considered anything of a good dancer, I am a living example of what can be done by watching and copying in this delightful art.

My Early Lessons

"Step" dancing has always delighted me, and I picked up real sand dancing and buck dancing by watching niggers on plantations down in Virginia. The Southern States are the places to see good dancing. What we get over here on the stage is a very pallid imitation, as a rule. For hours on end I have watched niggers doing their characteristic "buck" dancing—shuffle, shuffle backwards and forwards, with queer, flat-footed movements. In Colorado the Indians do fascinating dances, too; the steps are insignificant, but the weird sounds they make and their original positions are intensely interesting.

Mexicans, too—half-bred Spaniards most of them, a lazy, sun-loving people, who dawdle through the day and dance through the night—are experts at a peculiar, sinuous type of dancing that is highly popular in ballrooms to-day—the Argentine tango, for example, which is more than half Spanish.

But I was really going to talk about waltzing. In England I am associated more closely with waltzing than any other type of dancing, because of the "Merry Widow" waltz. And I love waltzing, too, though I am not prepared to admit that it is absolutely first favourite with me, because "step" dancing runs it very close. But waltzing is certainly adorable; and I should like to say, here and now, that I can't help feeling sorry that *real* good waltzing is being driven out of ballrooms in this country by a lot of "freak" dances which really belong to the stage, and are not particularly desirable even there. Still, there is one consolation in the fact that these ugly measures are so "extreme" in every way that they will bring about their own ruin; and once they go out of fashion we may get back to the original beauty of the waltz.

In Praise of Waltzing

There is nothing to beat a real waltz—either from the point of view of audience or performer. The sight of two people waltzing in perfect time and sympathy is a really lovely thing, and I think that is why the "Merry Widow" waltz was so immensely popular. For it was a *genuine* waltz. Though we started in a novel way, and ended in a position still more novel, during the bulk of the waltz we were doing the genuine step at a reasonable *tempo*. It was languid, and full of swaying grace; but it quickened towards the end as the position changed, and ended in a perfect whirl. The story of the famous waltz, and how it came to be danced, as done by Miss Lily Elsie

and myself at Daly's is rather interesting. Very few people know that the "Merry Widow" waltz, when danced in Germany and Vienna, was nothing like the version we did at Daly's. The Continental edition had nothing remarkable about it except the music; but in England we added, by sheer chance, some remarkable positions, which practically "made" the waltz—and us.

It happened like this. We rehearsed very hard and very long for this waltz, practising the neck and waist clasp most diligently. One day, after a long and tiring rehearsal, we were all feeling thoroughly weary and longing to knock off and get some dinner. Everything had been going contrary, as it sometimes does at rehearsal; and when the producer said, "Now, we'll just do the waltz again, please," Miss Elsie and I stood up, feeling perfectly furious.

A Lucky Moment

We went through the scene which precedes the waltz, in which, as you may remember, I, as Prince Danilo, had a slight disagreement with Miss Elsie as Sonia. We reached the point where we stood glaring at each other, ready to begin the waltz. I was cross, and so was she; and in a sudden moment of madness I seized her hand savagely, holding it as in a vice, and, clutching her round the waist, piloted her across the stage while we glared and stared at each other with murder in our eyes.

"Splendid!" shouted the producer from the stalls. "Great! Keep it like that!" We did, and the "clutch" and "gaze" became the most remarkable and popular features of that waltz which drew all London to Daly's for over two years. And it was all the result of an accident. Which proves that unpremeditated effects are often the best.

Some Strange Dances

In the "Quaker Girl" there is a certain amount of waltzing in the "Dancing Lesson" duet between Miss Gertie Millar and myself, but it is nothing like the other waltz, and has no specially remarkable features. Of course, there are crowds of so-called "new" waltzes; but I must confess that I don't dance them, and know very little about them. The old one is good enough for me. There is a strange thing called the "Butterfly" waltz, in which the dancers move along back to back, or face to face, with their arms extended, *à la* butterfly's wings. There is also the "No-clasp" waltz, in which the dancers solemnly revolve, gazing at each other but not touching with their hands. I should think this dance would be an easy way of mislaying an undesirable partner.

Of all, waltzes give me the old kind, danced with knowledge and pleasure, to a perfectly played tune—not a galop. It seems cool for me to hold myself up as an authority on waltzing when I've never learned it; and I can only say, as I do every night in the "Quaker Girl," when in doubt just "Take a step!"



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs

Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries

Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

THE SETTER

By E. D. FARRAR, Breeder and Exhibitor

Setters as Companion Dogs—The Breed in Tudor Times—The Chief Varieties—How to Distinguish Each—A Record Price for a Setter—How to Feed and Groom—Price of a Puppy—Dog Law

MANY people keep setters who never fire a gun from one year's end to another. The reason for their choice is usually the strong appeal of this breed, like that of the spaniel (from which it is probably derived originally), to sentiment. There is no more loving and devoted dog extant and few handsomer.

Setters are of ancient race; indeed, they are the oldest of British sporting dogs, for they accompanied the hawking parties of the past into the field, and showed where lay the game, so that it might be roused and the hawks be loosed upon it.

In this connection, there is no escaping the pen of that Elizabethan worthy, Dr.

Caius. In 1570 he wrote: "Another sort of Dogge there be serviceable for fowling, making no noise either with tongue or foot whilst they follow the game. These attend diligently upon their Masters, and frame their conditions to such becks, motions, and gestures as it shall please him to exhibit, inclining to the right hand, or yielding to the left."

When he hath found the bird, he keepeth sure and fast silence, and stayeth his steps, and will proceed no further, and with close covert watching eye, layeth his belly to the ground,



The famous English setter Malliwyd Ned, one of the most perfect specimens of his race and a pillar of the breed

Photos, Sport & General

and so creepeth forward like a worm. When he approacheth near to the place where the bird is, he lays down, and with a mark of his paws betrayeth the place of the bird's last abode, whereby it is supposed that this kind of dog is called 'Index'-Setter, being a name both consonant and agreeable with his quality." Richard Surfleet, in 1600, too, though he terms him a "land spaniel," describes his qualities minutely enough even for a modern sportsman: "The land spaniel called the 'Setter' must neither hunt, nor retaine, more or less



Mr. P. Flahwe's red Irish setter, Champion Kerry Palmerston. This breed is one of the most beautiful and intelligent of the setter family *Sport and General Illustrations*

than as his master appointeth, taking the whole limit of whatsoever they do from the eye or hand of the instructor. They must never quest at any time, what occasion soever may happen, but as being dogs without voices, so they must hunt close and mute."

There are three chief varieties of setters, the English, the Black and Tan (formerly called the "Gordon"), and the Irish setter. The first and third named are constantly seen and highly appreciated, but the Black and Tan setter has fallen upon somewhat evil days as regards popularity. No very satisfactory reason seems to be adduced for this fact, so, probably, this dog's day may come once more with the turn of Fortune's wheel. He is a handsome enough creature, with his pure, glossy black and rich, deep tan coat, being a somewhat heavier animal than the two other breeds, with a shorter, thicker head. His owners claim for him docility, intelligence, and endurance, so that his neglect by the "Fancy" is surely undeserved. His earliest breeder was the Duke of Richmond and Gordon at Gordon Castle, and this was the origin of his former name, now altered by the Kennel Club to Black and Tan setter. He dates from about 1820, and was introduced into England about 1859. These early specimens were often black, tan, and white, and Irish setter blood has been introduced to give lightness and quality.

The Setter as Companion

As the setter is here being treated from the point of view of a companion rather than a purely sporting dog, a minute and technical list of necessary "points" is out of place. Instead, a careful study of the illustrations will give an excellent idea of what an

English and Irish setter respectively should be.

Could there be a more delightful and beautiful animal? The silky coat, affectionate, intelligent eye, statuesque attitude, and symmetrically built form are irresistible.

In colour, too, there is a wide range of choice, for the Gordon, to use the name that dies hard, is richest black and tan; the English setter, black and white, lemon and white, liver and white, or tricolour. The colour of this dog is better "flecked" (in spots) than in patches.

The Irish Setter

As for the Irishman, what a golden glory is his coat. "In hue the chestnut when the shell divides threefold to show the fruit within," sang Tennyson of a fair lady's locks. It is just as true of the Irish setter. And as he stands in the sunshine, the artistic eye will detect steel-blue glints upon the satin surface. He is built, too, on racy lines, and is a pure delight to behold.

One does not marvel much to learn that "Coleraine," a lovely "lady" of this breed, fetched £270; of course, she was as useful as beautiful, for she won the K.C. Derby Stakes for her master, the late Rev. R. O'Callaghan.

If anyone in possession of an Irish setter should care to know whether he has a good dog or not, regarded from the point of view of the show bench, a few hints may be useful. The dog should be built on "galloping lines," signified by his sloping, well-laid-back shoulders, straight forelegs, strong pasterns, deep chest, short couplings, strong loin, good ribs, and well-bent stifles.

In case these terms are a "mystery," it may be said that the "pastern" answers to the ankle-joint in a human being, the

"stifle" to what would be the knee, if a dog's hind leg were the leg of a human being. "Short coupled" means short in back and loins.

The eye of the Irishman, indeed of all Irish breeds, is most typical; it should be "Irish" in expression, and to understand what that is a study of a good dog is essential. The whole appearance, even to the uninitiated, should be that of a "thoroughbred," quality rather than size, if a choice has to be made. The dog's colour, too, is important; the red should be deep, rich, and pure.

Care and Feeding

But whatever his species, the setter is a charming companion. He is gentleness itself, and of the daintiest habits. If he is a housedog in the country, an eye must be kept upon him as regards game, or there will assuredly be trouble. He is not delicate, and should be brought up hardily. If wet, take care to dry him absolutely before kennelling, and, of course, groom him daily and well.

His food should be varied, and not entirely farinaceous. Exercise in abundance is good for him, and it should be regular. For this reason, it is best to keep him in the country. To the writer's thinking, a sporting dog in a town is a somewhat pathetic anomaly. Perhaps an exception might be made to a

small cocker spaniel, but the setter is built on racing lines, as a glance at him shows, and his birthright is the "open road," the breezy common, and the rolling downs.

Puppies are expensive, for they are usually bought by sportsmen for their natural avocation, and the demand is often greater than the supply. But an unbroken young puppy can be bought from a breeder for a sum varying from three to five guineas, according to strain and age. The writer once had a charming ten months' puppy sent to give away as a present; he was gun-shy, and therefore useless to his master. But he proved a good companion, and is the pride of his present master on account of his beauty and attractive ways.

Some Dog Law

For those who keep setters as companions, it will be comforting to know that if their friend strays on his own account into a game preserve, and refuses to come at call, his owner is not responsible for any damage he may do, unless it is proved that he was of a mischievous disposition, and that his owner knew the same. In that case, the master will be liable for any trespass and consequent damage. But it is wise with all sporting dogs never to allow temptation to arise. Bitches, alas, for the credit of their sex, are, as a rule, more incorrigible offenders than dogs.



By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Game Birds; Judge at the Grand International Show, Crystal Palace; Membre Société des Aviculteurs Français; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

The English Owl Pigeon—Its Appearance—How It Got Its Name—Breeding for Colour and Form—The African Owl—A Pretty Little Pet—The Blondinette—How to Breed the Variety

THE owl pigeon has been bred for many years in this country and is one of the most popular breeds of fancy pigeons.

There are two varieties—viz., the English owl and the foreign owl, or, as it is more commonly called, the African owl.

The English owl has increased in size of late years, compared with the typical specimens of the variety in days gone by, and is a stronger and more massive bird. This fact is so noticeable that some specimens are considered far too large and coarse. They closely approach the shape and type of a short-faced Antwerp pigeon. This is regrettable, as the English owl should be quite distinct from the Antwerp and be a fairly small, neat, and pretty bird.

It is generally supposed that this pigeon derives its name from the shape of the upper mandible, which is short, broad, and curved, resembling the beak of our wild owl. Moore, in his "Columbarium," gives a short description of the owl pigeon. He says:

"This is in make and shape like the turbit, except that the upper chap of its beak is hooked over, like an owl's, from whence it has its name; its plumage is always entirely white, blue, or black."

The most popular colours of the present day English owls are the blues and silvers, although there are found some very nice specimens amongst the blue chequers. There are also powdered blues, powdered silvers, silver chequers, reds, and yellows. It is rare to find a well-shaped bird of the two latter colours.

In breeding blues we must endeavour to get birds of a good sound colour, free from any washiness or paleness in the blue parts of the plumage. The colour should be quite distinct from a silver, and the bars on the wing should be sharp and distinct in marking and of a good, intense black. A good coloured and well marked owl is a very beautiful bird. It is sometimes advisable to mate a blue with a blue chequer, which

will very often greatly improve the colour. The progeny from this cross will be valuable to mate back to the blues.

Appearance

Shape is a very important point in breeding the owl pigeon, and needs careful study and attention. The head should be broad, short, and round, the outline forming part of a circle, quite free from any breaks or flatness. Flatness, if present, is generally seen on the top of the skull. The space between the eye and the beak should also be short. The beak must be short and stout, curved downwards, continuing the curve of the head, which curve should begin at the back of the skull and continue over the head and wattle down to the tip of the beak. The correct shape will be more easily understood by reference to the illustration of the English owl here given.

The colour of the beak should be very dark, almost black, in blues, blue chequers, and the powdered blue owls, whilst in silvers and silver chequers it is a light horn colour. The wattle should be neat, of a smooth texture, fitting close, its outline forming part of the curve between the skull and the beak.

The eye should be round, large, and full.

The gullet is also an important point to consider. It should start from under the lower mandible, continue down the neck, and be well developed. In shape it should resemble the gullet of the turbit pigeon (see page 4288, Vol. VI.). A good shaped gullet greatly adds to the beauty of this bird; it should extend to the beginning of the frill, which also should be of a similar shape and style to the frill of a turbit.

The neck should be rather short and thick; the outline of the back of the neck should be a graceful, unbroken curve from the head to the back. The chest should be broad and full, like that of a turbit; the shape of the shoulders and wings are also similar to those of that bird, having a round and compact appearance, free from any angles or flatness.

Plumage

The flights and tail should also resemble those of the turbit in shape, being somewhat short sided and carried close; the plumage

altogether should be hard and fit close to the body and free from looseness.

The legs and feet should be rather short and of a neat appearance. The carriage should be upright and smart. The pigeon should be a cobby bird in build and have a rounded appearance.

A Pretty Pet

The African owl is quite a toy pigeon and makes an ideal and quaint little pet. Good specimens are wonderfully small. As regards shape, they should be an English owl in miniature.

The breed is a great favourite with most pigeon fanciers, and is always greatly admired by lady visitors to an exhibition of fancy pigeons. The birds have a very



The English owl pigeon, one of the most popular breeds of fancy pigeons. It should be small, neat, and compact in shape

graceful carriage and are full of style and quality, besides having a charming and aristocratic appearance.

They originally came to us from the north of Africa, but, in spite of the difference of climate, they are now by no means delicate, if properly housed and kept free from draughts.

Points to Seek

In breeding these birds it is important to remember that they should be cobby, short, and have a rounded appearance. The most common faults are flatness on top of skull, length of face and beak, and too great length in wings and flights and tail.

The most popular and best shaped variety

are the pure whites, and exceedingly pretty they are. The pure blacks rank second, then come the reds and the yellows. There are also some nice, shapely birds with a mottled or pied plumage.

The Blondinette Pigeon

The blondinette belongs to the family of fancy pigeons known as Eastern frills, and some very charming and really lovely specimens are found amongst the different varieties.

In shape these pigeons somewhat resemble the turbit, but are rather larger. The head should be round, forming an unbroken curve, the beak short and inclining downwards as in a turbit; the gullet and frill full, also similar to those of the turbit. The neck should be fairly long, with broad shoulders; the body should be more tapering and the legs longer than is desirable in the turbit. The legs and feet are covered with feathers, and the flights and tail are also longer than those of the turbit.

Its Appearance

The general appearance can be more easily grasped by a reference to the illustration here given than from any written description.

The birds have an erect and graceful carriage, and a collection of them needs only to be seen to be appreciated by those fond of pigeons, and they are an ever-increasing number.

The blue-laced, which is the variety illustrated, is one of the most popular, their colouring and marking being really wonderful, and examples of what can be achieved

by the painstaking and enthusiastic fancier of to-day.

The breeding of blondinettes is a really fascinating hobby, and for those who desire a collection of fancy pigeons of great beauty and variety of colour and markings, the blondinette could not be excelled by any other variety.

The blondinette was originally bred from the satinette, and is now popular and bred in quite a large variety of really beautiful colours.

Breeding Hints

In breeding these pigeons it is not enough to obtain birds of the correct shape; colour and markings are also important points to consider.

It is not desirable, on this account, to mate two evenly laced birds together, but one dark or strong in colour and marking should be mated to a bird of rather a light colour, when the progeny will be much nearer the perfect exhibition specimen in colour and lacing.

As well as the blue-laced blondinettes there are the satin, brown, black, blue-barred and the silver-barred species, besides many sub-varieties.

Many people, who have neither the time nor possibly the money to spare for the breeding of horses or dogs, might well pursue as a most fascinating hobby the rearing of one or more of the multitudinous varieties of fancy pigeons. They will assuredly find that to attain even a moderate amount of success will engage all their interest and skill. Yet what pleasure can compare with that of a conquest of Nature attained by obedience to and knowledge of her mysterious laws of heredity and environment?



Two varieties of owl pigeons, the blue-laced blondinette (on the left) and the African owl (on the right). The former is a member of the species termed "Eastern frills"

